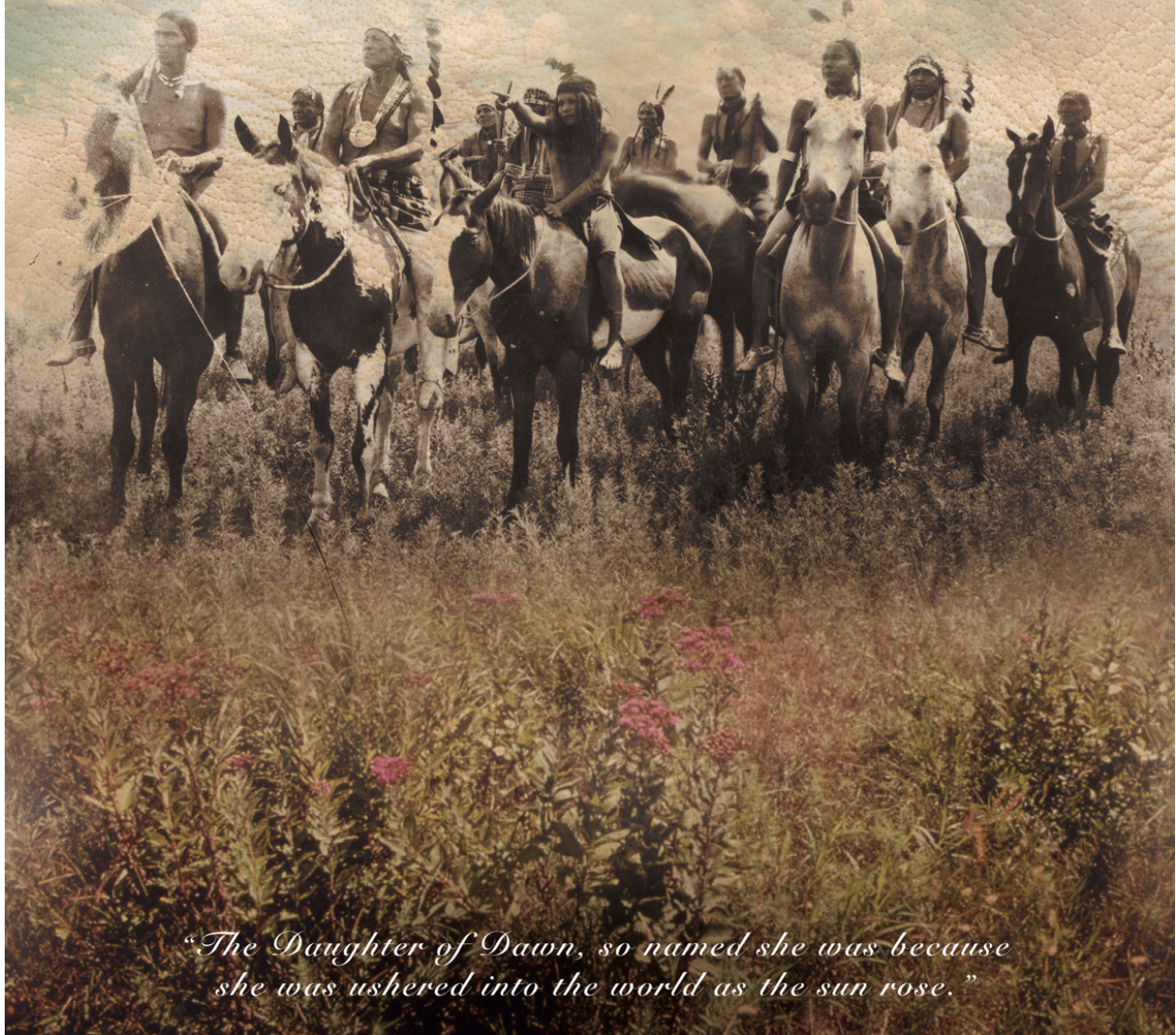


MILESTONE PRESENTS

# THE DAUGHTER OF DAWN

WRITTEN AND DIRECTED BY  
NORBERT MYLES



*"The Daughter of Dawn, so named she was because  
she was ushered into the world as the sun rose."*

# CREDITS

1920. Running time: 87 minutes. Black & White. Filmed released in 35mm.

Aspect ratio: 1.33:1. Mono Sound. ©1920 Richard E. Banks.

New Edition: ©2014 Oklahoma Historical Society and Milestone Film & Video.

## Cast

Dawn..... Esther LeBarre  
White Eagle ..... White Parker  
Black Wolf..... Jack Sankey-doty  
The Chief ..... Hunting Horse  
Red Wing ..... Wanada Parker  
Big Bear ..... Chief Cozad

also Em-koy-e-tie, Old Man Saupitty, Slim Tyebo, Oscar Yellow Wolf,

## Crew

Director ..... Norbert A. Myles  
Producer ..... Richard E. Banks  
Scenario by ..... Norbert A. Myles

## Score

Composer ..... David Yeagley  
Titled and edited by ..... Charles Simone  
Score performed by ..... The Oklahoma City University Orchestra  
Conductor ..... Ben Nilles  
Music Editor ..... John Cross  
Dean of the School of Music..... Mark Parker  
OCU President..... Robert Henry

### **Funding for this project provided by:**

Lawton Community Foundation	McMahon Foundation
National Film Preservation Foundation	Oklahoma City University
Oklahoma Historical Society	

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First screening: October 20, 1920 at the College Theater, Los Angeles.

First theatrical release: 2014, distributed by Milestone Films

Restoration by the Oklahoma Historical Society.

35mm prints by FotoKem. Restoration supervised by Dick May.

# Synopsis

*The Daughter of Dawn* opens with White Eagle (White Parker) atop a large rock, scanning the horizon for buffalo. He spots a herd and rides back to camp. Meanwhile at the Kiowa camp, the chief speaks with the tribe's elders about their devastating food shortage. White returns and tells the chief of "News to make us all rejoice – My eyes have gladdened at the sight of many Buffaloes." The chief arranges for a hunt, which White, Black Wolf (Jack Sankey-doty) and about 30 other Indians carry out by circling around and funneling the herd into an ambush.

Throughout this initial action, a complicated love triangle develops. The quiet girl, Red Wing (Wanada Parker), loves Black Wolf, who does not return any of her affection, or even seem to notice her. Black Wolf approaches Dawn (Esther LeBarre) — called "The Daughter of Dawn," since she was born when the sun rose — in a forest clearing and professes his feelings for her. She rejects his advances, as a sad Red Wing watches from afar. Dawn is in love with White Eagle, who despite believing that she is with Black Wolf, continues to pursue her. After the hunt, White Eagle and Dawn share a tender moment, which Black Wolf spies on from afar.

A band of Comanche Indians invades Kiowa territory and steals their horses. The Comanche chief foresees retaliation by the Kiowas and tells his people that they will send the horses into their own country if the Kiowas make pursuit. They also plan on kidnapping the Kiowa women and send an experienced warrior who speaks the Kiowa tongue. Back at the Kiowa camp, the Chief comforts his daughter, Dawn, in midst of all the suitors wanting her hand. Black Wolf approaches her soon after, asks for her hand once more and, when she resists, he explodes in a jealous rage. She runs away with Red Wing and embraces White Eagle.

By a river, Black Wolf runs into a Comanche scouting out Kiowa territory. The Comanche flees, and Black Wolf returns to the camp. The Chief asks Dawn who she is in love with and approves of White Eagle, her choice, but not before speaking to him first. White Eagle confides in the Chief that he loves Dawn, and insists that the Chief should devise some test to put him and Black Wolf through, to see who is most worthy. The Chief's challenge is simple: Whoever survives a jump from the top of Medicine Bluff shall claim his daughter. But "if one of you or both fail in this," the Chief says, "you shall no longer be worthy of the name Kiowa and shall be driven from the tribe to live among the coyotes." White Eagle makes the jump, while Black Wolf breaks and cowers by the rocks. The Chief rebukes Black Wolf, now labeled "the coward," but advises him the following: "When the brave die they travel toward the setting sun – you shall not travel



that way – Turn your face toward the rising sun and Go!” White Eagle proves his courage, though is in much pain.

Red Wing waits for Black Wolf by the riverbed, saying that she wishes to follow him wherever he goes. Black Wolf simply replies, “Come.” He seeks out the Comanches and promises them young Kiowa women if they follow him and attack the Kiowas. Back at the Kiowa camp, White Eagle has recovered and been promoted to Chief. The Kiowa men go out to hunt just as Black Wolf leads the Comanche attack on the camp. The Comanches kidnap the women and Black Wolf takes Dawn, promising her that she will never see White Eagle again. White Eagle learns of the attack and tracks down the Comanches with the other male Kiowas. A fight between the two tribes ensues at the Comanche camp, leaving many dead. White Eagle wrangles a knife from Black Wolf and mortally wounds him. White Eagle then rescues Dawn and the Kiowas head back home. After they leave, Red Wing comforts the ailing Black Wolf and commits suicide after his death. The Chief blesses the union between White Eagle and Dawn and the two of them live happily, together at last.

## Recovering *The Daughter of Dawn*

For *The Daughter of Dawn*, produced in 1920 and never publicly-released, to see the light of day in its complete form nearly a century later requires nothing short of a miracle. Thankfully, the recovery of *The Daughter of Dawn* was accomplished through equal parts luck and dogged, dedicated work.

According to the Library of Congress, the survival rates of motion pictures from the 1910s and 1920s number around 10 and 20-percent, respectively. The vast majority of American silent films – over 80-percent, in all – are irrevocably lost, damaged or decayed. So, the odds were not in *The Daughter of Dawn*’s favor. In “The Daughter of Dawn: An Original Silent Film with an Oklahoma Indian Cast,” an article in the Fall 1999 issue of *The Chronicles of Oklahoma*, history teacher Leo Kelley brought attention to the film’s story, on and off-camera, by obtaining the original script through the Library of Congress and 36 production photos from the Museum of the Western Prairie in Altus. But even Kelley, one of the few aware of *The Daughter of Dawn*’s existence, concluded that “the film itself has probably been lost forever.”

Thankfully, Kelley spoke too soon. The dramatic events behind *The Daughter of Dawn*’s recovery started with – what else? – a private detective. One of the detective’s clients offered him five celluloid reels in lieu of a cash payment; inspecting that they were *The Daughter of Dawn*, an otherwise unavailable film, the North Carolinian detective

accepted them with the hopes of finding the right price in the future. In 2004, he reached out to Brian Hearn, film curator at the Oklahoma City Museum of Art, who in turn contacted the Oklahoma Historical Society (OHS). Hearn believed the print belonged with OHS, considering the society was in the process of installing its motion picture archive (located in the Oklahoma History Center). Bill Moore, film curator for OHS, agreed and called the detective immediately. Knowing the price was too expensive, OHS Executive Director Dr. Bob L. Blackburn and Moore assured the detective that they were still interested and hoped he would lower the price in the future. But in the meantime, the print sat in the detective's garage, exposed to heat, humidity, and dirt.

Undeterred, Moore contacted The Smithsonian's National Museum of the American Indian (NMAI), in hopes that a donor would be willing to put up the money and save the film. The NMAI's Michelle Svenson began talks with the detective and, by late 2006, got word that he was willing to lower his price. It didn't take long for the Lawton Community Foundation and McMahon Foundation to put forward some money to give *The Daughter of Dawn* an Oklahoma home.

The canisters arrived at OHS not too long after, in January 2007. Moore and LaNita Austin, a film archivist, ran through each reel, analyzing the damage each had suffered. Reel number one felt "tacky," a symptom of eroding nitrate; reel number two had emulsion damage, from unwanted water or chemical reactions; reel number three was damaged along the edges; reels four and five had sprocket damage, but nothing more. In addition, the intertitles were drastically trimmed to about two or three frames each. But the biggest concern had to do with the film's length. All historical material concerning *The Daughter of Dawn* said that it was a six-reel feature, while the copy before OHS had only five reels. Whatever the case, this print needed a restoration — and the money to make it happen.

After sending the film to Hollywood's Film Technology Company for an appraisal, OHS received a matching grant for *The Daughter of Dawn*'s restoration from the National Film Preservation Foundation. In a June 5, 2007, OHS press release, Dr. Blackburn declared, "This film is an American treasure both as an early art form in the history of cinema and as a window into the material culture of our Kiowa and Comanche tribes." *The Daughter of Dawn* was finally on its way to seeing the light of day once more.

In the hands of Film Technology Lab employee Dick May, another mystery was solved. The five-reel problem turned out to be related to the truncation of the intertitles — when they were augmented via computers to their normal length, *The Daughter of Dawn* took on another reel of length. When May finished his work, he suggested storing the original nitrate film in the Academy Film Archive at the Pickford Center for Motion Picture Study

in Los Angeles. The OHS obliged, retaining ownership, and deposited the film there, where it resides today.

The final product required, and deserved, music to accompany its 80 minutes of restored images, and Dr. Blackburn contacted David Yeagley, a classical composer who also happened to be Comanche. Yeagley took a year on the project, writing the notes by hand and dividing his efforts by scene. Notably, he composed a motif for Wanada Parker, the unnoticed admirer of Wolf. While the recording of the soundtrack had to be put on hold due to the onset of an economic recession in 2008, Dr. Blackburn soon partnered with Oklahoma City University President Judge Robert Henry to reach a deal to create the music. Mark Parker, dean of OCU School of Music, agreed that his students could handle Yeagley's material, and they recorded from the Fall of 2011 to the Spring of 2012. It took over 90 years and far too many close-calls, but *The Daughter of Dawn* was finally with the world.

## Production & Release

As one of the only silent feature films starring an all-Indian cast, *The Daughter of Dawn* broke new ground and faced a wide range of challenges throughout its production.

Producer Richard Banks met Norbert A. Myles, a seasoned actor of vaudeville and short subjects, on a movie set in 1916. At that time, he began to recruit Myles' as-of-yet unproved directorial talents for a film Banks had long aspired to make, one based on an old Comanche legend. Banks, owner of the struggling Texas Film Company, had learned much about American Indians throughout the 25 years he lived with them. Myles agreed to direct and develop the script but credited Banks for his "knowledge of the Indian, and of his traditions."

Filming took place at the Wichita Mountains Wildlife Refuge near Lawton, Oklahoma, in the summer months of 1920. Myles and the crew worked with up to 300 Kiowa and Comanche Indians, who Magdalena Becker reports as having "gathered dancing and having pictures taken to be used in the movies" at "a camp close to Forest Headquarters," according to a July 31, 1920 entry in the Kiowa Field Matron's Weekly Report. Becker, an Assistant Field Matron working for the Bureau of Indian Affairs, was displeased with the production's massive time commitment and "talked to the manager to have the camp broken up and dances stopped." The cast, who Myles described as "very shrewd," continued the production, unperturbed by Becker's words of caution.

For the size of the cast, Myles had little to work with: just one cameraman, no

specialized costumes, no additional props, no lighting equipment. Myles brought no pretensions of his time at Hollywood, instead adapting to the Indians and their environment through the use of natural lighting, location shooting and existing costumes and props. Perhaps the greatest asset provided by the surrounding earth came in the droves of bison that once again flourished on the Oklahoma plains. Following the American bison's near-extinction in the late 19th century, the American Bison Society, starting in 1907, transplanted 15 specimens from New York City's Bronx Zoo to Oklahoma grasslands. The efforts succeeded, leading to a proliferation of bison across the Wichita Mountains, the population of which numbers about 650 today. Myles valued the beauty and force of these animals, going so far as to order his cameraman to film a buffalo chase scene "from a pit so as to have all the buffalo ... and Indians ... pass directly over the top of the camera."

*The Daughter of Dawn* first screened in October 1920 before a preview audience at the College Theater in Los Angeles. One critic called it "an original and breathtaking adventure...hardly duplicated before." The notices were resoundingly positive, but, for some reason, it never found a proper release. The film popped up in various theaters across the land over the next few years, even including a junior high school in Janesville, Wisconsin, on November 21, 1923, according to *The Janesville Daily Gazette*.

## Texas Film Company

Of the fragmented extant information that exists on the Texas Film Company, multiple sources indicate it started as a production company specializing in nonfiction motion pictures. Richard E. Banks founded the Texas Film Company, and would produce *The Daughter of Dawn*, its most notable film, but Fred Bockelman managed the company and was the name most attached to its interests. As early as March 1, 1919, *The Moving Picture World* followed the company's movements, when it started filming a picture called "From Pioneer Days to the Present." The picture documented "the development of Texas under the Spanish, French, Mexican, Texas Republic, Confederate and United States flags." "The picture [was] to be made in various historic parts of the state, and prominent Texans [appeared] in it," *The Moving Picture World* reported.

Texas was, naturally, the focus of the company's efforts, as an issue of *The Corsicana Daily Sun* attests. In the early hours of December 8, 1920, "the Rogers well," an oil well west of Mexia, Texas, "blew in," resulting in a flow of 170 barrels. On site that day was Fred Brockelman, for the Pathe News in Mexia, "taking pictures of the crowds and the

oil fields.” The Texas Film Company specialized in nature photography, which made it a fitting choice to helm *The Daughter of Dawn*, a film so reliant on natural lighting and location shooting.

Little evidence points to the Texas Film Company’s subsequent projects post-*The Daughter of Dawn*, as it dissolved not long after. According to a *Wichita Daily Times* story dated December 12, 1921, a fire destroyed a Dallas warehouse where the Texas Film Company stored some, if not all of its films. Witnesses described the blaze as “spectacular,” with multiple explosions due to the volatile nitrate the warehouse contained. The fire may be responsible for the elusiveness of a *Daughter of Dawn* print for the decades that followed, though it is likely one of multiple other reasons. In addition, a film magazine in 1929 reported that Fred Bockelman was “dashing about with a couple of heavy DeVrys” and Bob Albright, fellow “brothers of 666,” down in Dallas, Texas. There is not much more context the article adds to this image, but it all but guarantees that Fred Bockelman was up to interesting stuff after the Texas Film Company.

## The Wichita Mountains

The Wichita Mountains are a character on their own in *The Daughter of Dawn*, and one of the main reasons why this nearly century-old film is such a pleasure to watch today. Director-writer Norbert A. Myles incorporated the stunning geography into the aesthetics and even the plot of the film — the fateful plunge that the Chief puts White Eagle and Black Wolf up to was filmed on location, with ostensibly few safeguards.

The mountain range extends over 737 square miles of southwestern Oklahoma. To the west lies the Great Plains State Park and to the southeast rests Lawton, Oklahoma, the fifth most populous city in the state. Hundreds of millions of years of geological change shaped the mountains into their current state. During the Pennsylvanian subperiod about 300 million years ago, the mountains emerged from the earth below as rugged, pointed mountains. It took another 50 million years for erosion to smooth and flatten the rocks into today’s rounded promontories and mesas, which average between 400 and 1000 feet high. The highest point of elevation, Haley Peak, rises 2,481 feet above sea level.

One of the country’s last gold rushes took the area by storm in 1901. Some 20,000 miners invaded the Wichita Mountains after the government opened it up for settlement, as rumors had long persisted about gold in this Indian land. It took only three years for the rush to lose all its steam, as by 1904 the area lay littered with decaying mining equipment, some of which still rests there today.



On 80 acres in Lawton resides Fort Sill, the only U.S. Army fort in the Southern Plains commissioned during the Indian Wars still active today. Geronimo, the controversial Apache leader, surrendered and was brought to Fort Sill in 1894, where he lived on and off until his death in 1909 from pneumonia. He attempted an escape to his homeland of Arizona once, after visiting the off-post home of Quanah Parker; Geronimo was captured and returned the next day. Today, Fort Sill houses the United States Army Field Artillery School, which trains soldiers in long-distance explosive weapons.

The Wichita Mountains Wildlife Refuge is the oldest managed facility in the United States Fish and Wildlife Service system. It rests on 59,020 acres, or about 92 square miles, of land, of which 22,400 acres are open to the public. Plains bison, elk, white-tailed deer and Texas longhorn cattle share the prairies, while black-tailed prairie dogs and nine-banded armadillos live on and under the ground. As explained in the “Production & Release” section above, the Wichita Mountains Wildlife Refuge played an instrumental part in the resurrection of the American bison, an effort assisted in part by Quanah Parker. More than 50 mammal, 240 bird, 64 reptile and amphibian, 36 fish and 806 plant species call the refuge home today.

## Norbert A. Myles

(August 29, 1887 – March 15, 1966)

Born in Wheeling, West Virginia, Norbert A. Myles was a man of many talents. Prior to *The Daughter of Dawn*, Myles acted in almost 50 short films from 1913 to 1917. Among those were films with titles like *A Stain in the Blood*, *When Death Rode the Engine* and *The Oath of Smoky Joe*. Also an accomplished Shakespearean actor and vaudevillian, Myles worked hard, and not just in front of the camera. When acting jobs started to dry up in the late 1910s, Myles turned to screenwriting and directing. Luckily, producer Richard Banks saw potential and attached him to his *The Daughter of Dawn* project.

*The Daughter of Dawn* was the first of Myles’ three directorial endeavors. The other two, *Walloping Wallace* (1924) and *Faithful Wives* (1926), found wider releases than *The Daughter of Dawn*, but did not propel Myles to a long and fruitful career as a movie director. Instead, he acted in nine films, mostly Westerns, in the 1920s and 30s and found perhaps his most sustained success as a makeup artist for Columbia Pictures.

At the time, numerous newspapers singled out Myles’ makeup work when hyping upcoming films. According to a January 6, 1932 issue of the *Cumberland Evening Times*, Myles applied a “three-point reflector”— “that is, the use of highlights, placed

with geometrical precision at certain points around the eye” — to actor David Manners’ face in order to make his eyes look blind in *The Miracle Woman*, a Frank Capra-directed film starring Barbara Stanwyck. On July 20, 1932, the *Gettysburg Times* described Myles’ arduous process in transforming the face of Swedish actor Nils Asther into an “oriental” for *The Bitter Tea of General Yen*. In an issue dated September 4, 1932, *The Syracuse Herald* called him an “expert,” lauding his terrifying work on Japanese character actor Tetsu Komai for the picture *War Correspondent*.

Myles continued to dedicate his later years to make-up, finding a steady job as part of the successful *Jack Benny Program* from 1954 until 1962. He died at the age of 78 in Los Angeles on March 15, 1966.

## White Parker

(1887-1956)

White Parker was born in 1887, the eldest son of Mah-Cheeta-Wookey and Quanah Parker and grandson of Peta Nocona and Cynthia Ann Parker, a white American who, after being kidnapped from her family at an early age, integrated into Indian culture. White Parker’s father Quanah Parker was the last chief of the Quahada (“Antelopes”) band of the Comanches, overseeing the uneasy transition from independence to dissolution by the U.S. federal government. Quanah made a sizable fortune from investments and encouraged assimilation with the whites while rejecting and defying much of their culture: he advocated for the ingestion of peyote, kept his long braids and rejected Christianity, instead leading the Native American Church movement.

Indeed, much of White Parker’s notoriety today comes from being Quanah’s son and Cynthia’s grandson. Wanada Parker, another star of the film, is White’s sister and another daughter of Quanah. Whether in opposition to his father’s practices or not, White made a career as a Methodist minister, first studying at Cook Bible School in Phoenix, Arizona. He was a well-liked Reverend who raised three children — Patty Bertha, Cynthia Ann Joy and Milton Quanah — with his wife, Laura E. Clark (1890-1962).

## *The Searchers Connection*

The facts of the Old West may differ from the wild fiction it has since inspired, but there are undoubtedly a handful of historical events with enough violence and tragedy to fuel decades, if not centuries, of popular culture in its wake: the Battle of the Alamo, the Massacre at Wounded Knee, the Trail of Tears. While the abduction of Cynthia Ann

Parker may not be taught in American high schools to the extent those other events are today, it has cast a comparable shadow over subsequent film and literature. The facts of the story make a powerful story on their own: Comanches kidnap a nine-year-old white girl; she grows into a new life; marries a powerful warrior; mothers three children; Texas Rangers “rescue” her 24 years later, restoring her to a family she long forgot; and she dies sick and heartbroken in her mid-40s.

Director John Ford and screenwriter Frank S. Nugent immortalized Cynthia Ann Parker’s story in the 1956 western film *The Searchers*, which the British Film Institute’s 2012 *Sight & Sound* poll ranked as the seventh greatest film of all time. John Wayne plays Ethan Edwards, the uncle of a girl, Debbie (Natalie Wood), who is abducted by Indians under similar circumstances as Cynthia Ann Parker. When Ethan finds Debbie after years of searching, she declares herself a Comanche and wishes for him to return home without her. In the famous, subsequent sequence, Ethan attempts to murder Debbie, as he’d rather see her dead than living as a Comanche Indian. Ford, Nugent and Wayne do not apologize for Ethan’s racism, instead painting their protagonist in shades of grey, just as history as judged the Texas Rangers who staged Cynthia Ann’s rescue.

The connection between *The Searchers* and *The Daughter of Dawn* comes in the lineage from Cynthia Ann Parker and her grandson, White Parker. Quanah Parker, son of Cynthia Ann and father of White, fills the gap in between and actually plays a small role in the development of the Hollywood western on his own. He starred in a 1908 short film called *The Bank Robbery*, which was filmed in Cache, Oklahoma, an exurb of Lawton located in the Wichita Mountains. In the film, Quanah and a larger, ethnically mixed posse gun down or turn in a gang of bank robbers. Quanah plays a decent, interchangeable citizen in this William Tilghman-directed short. Not long after, American Indians could only find jobs in films playing one of two stereotypes: the Noble Savage, who lived a peaceful though blasé life, and, more prominently, the Cruel Barbarian, who murdered and raped indiscriminately. *The Daughter of Dawn* carried on a different tradition, one indirectly tied to Quanah Parker: a love story and an adventure tale not unlike what you would see performed by a white cast. The Indians were just regular people, some brave and some cowardly, some strong and some weak, like everybody else.

# David A. Yeagley

(September 5, 1951 – Present)

David A. Yeagley has made a name of himself not only in the field of music but also as an author, poet, teacher, political commentator and visual artist. A precocious talent born in Oklahoma City, Yeagley first took the stage at age 13 with the Oklahoma Symphony Orchestra to play the Anton Rubinstein Piano Concerto No. 4. From his teenage years on, he started creating his own music, from solo piano sonatas to choral and chamber works.

This youthful drive found direction and validation in the academics. His transcript tells it all: Bachelor of Music in Piano Performance and Composition from the Oberlin Conservatory of Music, which he earned by performing a senior recital of his own compositions; a Master of Divinity in Biblical Studies and History from Yale University; a Master of Arts in Literature and History from Emory University; an Artist Diploma in Piano Performance and Pedagogy from the Hartt School of Music; and a Doctorate of Musical Arts in Piano Performance and Composition from the University of Arizona. Unsurprisingly, Yeagley teaches on a regular basis, too. In addition to holding private piano lessons with beginners and aspiring professionals, he has taught humanities and psychology at Oklahoma State University-Oklahoma City from 1996 to 2001, humanities and literature at the University of Central Oklahoma from 1997 to 1998 and humanities at the University of Oklahoma's College of Liberal Studies in 2001.

David Yeagley also writes a blog named after his great-great-grandfather, Bad Eagle, a Comanche leader who urged nonviolence and assimilation with white America. He traces Bad Eagle through his Comanche mother, Norma Juanita Portillo Yeagley (1922-2005), who was married to Ned Carlton Yeagley. With *The Daughter of Dawn*, Yeagley is the first American Indian to be commissioned to write a feature-length film score.

## Oklahoma Historical Society

The mission of the Oklahoma Historical Society is to collect, preserve, and share the history and culture of the state of Oklahoma and its people. The Oklahoma Historical Society maintains numerous historic sites located throughout Oklahoma. Intriguing destinations including historic homes, military sites, and museums offer a unique glimpse into Oklahoma's past.

The Oklahoma Historical Society was founded in 1893 by members of the Oklahoma Territory Press Association. In 1918 OHS was relocated to the State Capitol, and in 1930 moved to the Wiley Post building. Over the years OHS has developed numerous collections and programs and now has 35 museums and historic sites statewide. In 2005 came the opening of the Oklahoma History Center, with world-class museum exhibits and a state of the art Research Center.

In 2007, the OHS launched a project to build a new museum in downtown Tulsa called the Oklahoma Museum of Popular Culture or OKPOP. The OKPOP will be a 75,000-square-foot museum dedicated to the creative spirit of Oklahoma's people and the influence of Oklahoma artists on popular culture around the world. The museum will collect artifacts, archival materials, film and video, and audio recordings that reflect Oklahoma's influence nationally and internationally. The story and legacy of *The Daughter of Dawn* will find its permanent home at the OKPOP Museum.

To learn more about the history of the Oklahoma Historical Society, see "Battle Cry for History: The First Century of the Oklahoma Historical Society" by OHS Executive Director Dr. Bob L. Blackburn.

## Milestone Film & Video

"They care and they love movies." — Martin Scorsese

Milestone was started in 1990 by Amy Heller and Dennis Doros out of their New York City one-room apartment and has since gained an international reputation for releasing classic cinema masterpieces, groundbreaking documentaries and American independent features. Thanks to the company's work in rediscovering and releasing important films such as Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, Charles Burnett's *Killer of Sheep*, Kent Mackenzie's *The Exiles*, Lionel Rogosin's *On the Bowery*, Mikhail Kalatozov's *I Am Cuba*, Marcel Ophuls' *The Sorrow and the Pity*, the Mariposa Film Group's *Word is Out*, Shirley Clarke's *The Connection* and *Ornette: Made in America*, Milestone has long occupied a position as one of the country's most influential independent distributors.

In 1995, Milestone received the first Special Archival Award from the National Society of Film Critics for its restoration and release of *I Am Cuba*. Manohla Dargis, then at the LA Weekly, chose Milestone as the 1999 "Indie Distributor of the Year." In 2004, the National Society of Film Critics again awarded Milestone with a Film Heritage award. That same year the International Film Seminars presented the company its prestigious Leo Award and the New York Film Critics Circle voted a Special Award "in honor of 15

years of restoring classic films.” In November 2007, Milestone was awarded the Fort Lee Film Commission’s first Lewis Selznick Award for contributions to film history. Milestone/Milliarium won Best Rediscovery from the II Cinema Ritrovato DVD Awards for its release of *Winter Soldier* in 2006 and again in 2010 for *The Exiles*.

In January 2008, the Los Angeles Film Critics Association chose to give its first Legacy of Cinema Award to Doros and Heller of Milestone Film & Video “for their tireless efforts on behalf of film restoration and preservation.” And in March 2008, Milestone became an Anthology Film Archive’s Film Preservation honoree. In 2009, Dennis Doros was elected as one of the Directors of the Board of the Association of the Moving Image Archivists and established the organization’s press office in 2010. He is currently serving his third term. In 2011, Milestone was the first distributor ever chosen for two Film Heritage Awards in the same year by the National Society of Film Critics for the release of *On the Bowery* and *Word is Out*. The American Library Association also selected *Word is Out* for its Notable Videos for Adult, the first classic film ever so chosen.

In December 2012, Milestone became the first-ever two-time winner of the prestigious New York Film Critics’ Circle’s Special Award as well as another National Society of Film Critics Film Heritage Award, this time for its work in restoring, preserving and distributing the films of iconoclast director Shirley Clarke. Important contemporary artists who have co-presented Milestone restorations include Martin Scorsese, Francis Ford Coppola, Barbara Kopple, Woody Allen, Steven Soderbergh, Thelma Schoonmaker, Jonathan Demme, Dustin Hoffman, Charles Burnett and Sherman Alexie. Martin Scorsese and the Film Foundation selected Milestone to distribute in 2014, “Martin Scorsese Present Polish Cinema Masterpieces,” a series of 21 restored classic films.

*“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, The New York Times*

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