

# MILESTONE

*film & video*

*Founded 1990*



## **2024 Catalog for International Distribution**

**For more information, contact Dennis Doros: [dennis@milestonefilms.com](mailto:dennis@milestonefilms.com) or +1 (201) 767-3117**

**For Bookings and Licensing: George Schmalz [gschmalz@kinolorber.com](mailto:gschmalz@kinolorber.com) and Yael Halbron: [yhalbron@kinolorber.com](mailto:yhalbron@kinolorber.com)**

Lionel Rogosin • Charles Burnett • George T. Nierenberg • Shirley Clarke • David Schickele • Rob Epstein and Jeffrey Friedman • Billy Woodberry  
Kathleen Collins • Lois Weber • David Hockney • Erich von Stroheim • Ayoka Chenzira • Bridgett M. Davis • Barbara Kopple  
Lucy Massie Phenix • Peter Adair • Winsor McCay • Eleanor Antin • Edgar Ulmer • Edward S. Curtis • Gilbert & George • Leo Hurwitz

# WELCOME TO MILESTONE

**"We enjoy *challenging the canon.*"**

— Amy Heller and Dennis Doros, Milestone Film & Video

Since Amy Heller and Dennis Doros founded Milestone in 1990, it has been home of *unexpected* rediscoveries — amazing films long forgotten by audiences, critics, and historians. We seek out, restore and reintroduce the work of filmmakers who make cinema to change the world, to shed light, and to focus on people and communities not typically seen in Hollywood features—African-Americans, LGBTQs, Native Americans and women. Along the way, we have joined forces with Martin Scorsese, Francis Ford Coppola, Barbara Kopple, Steven Soderbergh, Thelma Schoonmaker, Charles Burnett, Jonathan Demme and Dustin Hoffman to introduce our sparkling restorations.

## TIMELINE

- August 1990 Milestone launches with the *Age of Exploration* series and the art documentaries of Philip Haas.
- January 1993 *Video Magazine* honors Milestone with first-ever Viva! Gold Award for the *Age of Exploration* series
- January 1995 National Society of Film Critics present Milestone the first Special Archival Award for its restoration and release of *I Am Cuba*.
- January 1999 Manohla Dargis of the *LA Weekly* chooses Milestone as the 1999 "Indie Distributor of the Year."
- January 2003 National Society of Film Critics awards Milestone a Film Heritage award.
- January 2004 International Film Seminars presents Milestone its prestigious Leo Award and New York Film Critics Circle votes a Special Award to Milestone "in honor of 15 years of restoring classic films." Oscar® winner Thelma Schoonmaker presents the award.
- July 2006 Il Cinema Ritrovato gives DVD Award to Milestone/Milliarium for Best Rediscovery: *Winter Soldier*.
- November 2007 Fort Lee Film Commission awards Milestone the first Lewis Selznick Award for contributions to film history.
- January 2008 Los Angeles Film Critics Association awards 1st Legacy of Cinema Award "to Dennis Doros and Amy Heller of Milestone Film & Video for their tireless efforts on behalf of film restoration and preservation."
- March 2008 Anthology Film Archive selects Milestone as a Film Preservation honoree.
- November 2009 Association of the Moving Image Archivists elects Dennis Doros as a Director of the Board.
- July 2010 Il Cinema Ritrovato gives DVD Award to Milestone for Best Rediscovery for its release of *The Exiles*.
- January 2011 National Society of Film Critics (for the first time ever) honors Milestone with two Film Heritage Awards — for the release of *On the Bowery* and *Word is Out*.
- March 2011 American Library Association selects *Word is Out* for their Notable Videos for Adult, the first classic film ever so chosen.
- January 2013 Milestone becomes the first 2-time winner of New York Film Critics' Circle's Special Award and receives National Society of Film Critics Film Heritage Award, "for its work in restoring, preserving and distributing the films of iconoclast director Shirley Clarke."
- February 2014 Milestone opens "Martins Scorsese Presents Masterpieces of Polish Cinema" in North America in cooperation with The Film Foundation.
- November 2015 Turner Classic Movies presents an all-night on-air tribute to Milestone in honor of the company's 25th anniversary
- November 2017 Milestone's Dennis Doros is elected President of the Association of Moving Image Archivists
- December 2017 Fort Lee Film Commission awards Milestone the Barrymore Award for work in film that best exemplifies the traditions of both the pioneer filmmakers of Fort Lee and the greatest American acting family, the Barrymores, who called Fort Lee their home in the early 1900s.
- January 2019 The Art House Convergence Spotlight Lifetime Achievement Award is presented to Milestone
- April 2019 The Denver Silent Film Festival presents Milestone with the David Shepard Career Achievement Award
- July 21, 2020 Turner Classic Movies honors Milestone with an all-night on-air 30th Anniversary celebration
- February 1, 2022 Amy and Dennis join with Nancy Savoca, Rich Guay, Sue Bodine, Ira Deutchman, Mary Harron to form the nonprofit Missing Movies in order to help clear rights for "lost" films.





**Now Available!**

Restored in 4K by UCLA Film & Television Archive and The Film Foundation

## **THE ANNIHILATION OF FISH** a film by Charles Burnett

- Restored in 4K, a “lost” film by the great Charles Burnett!

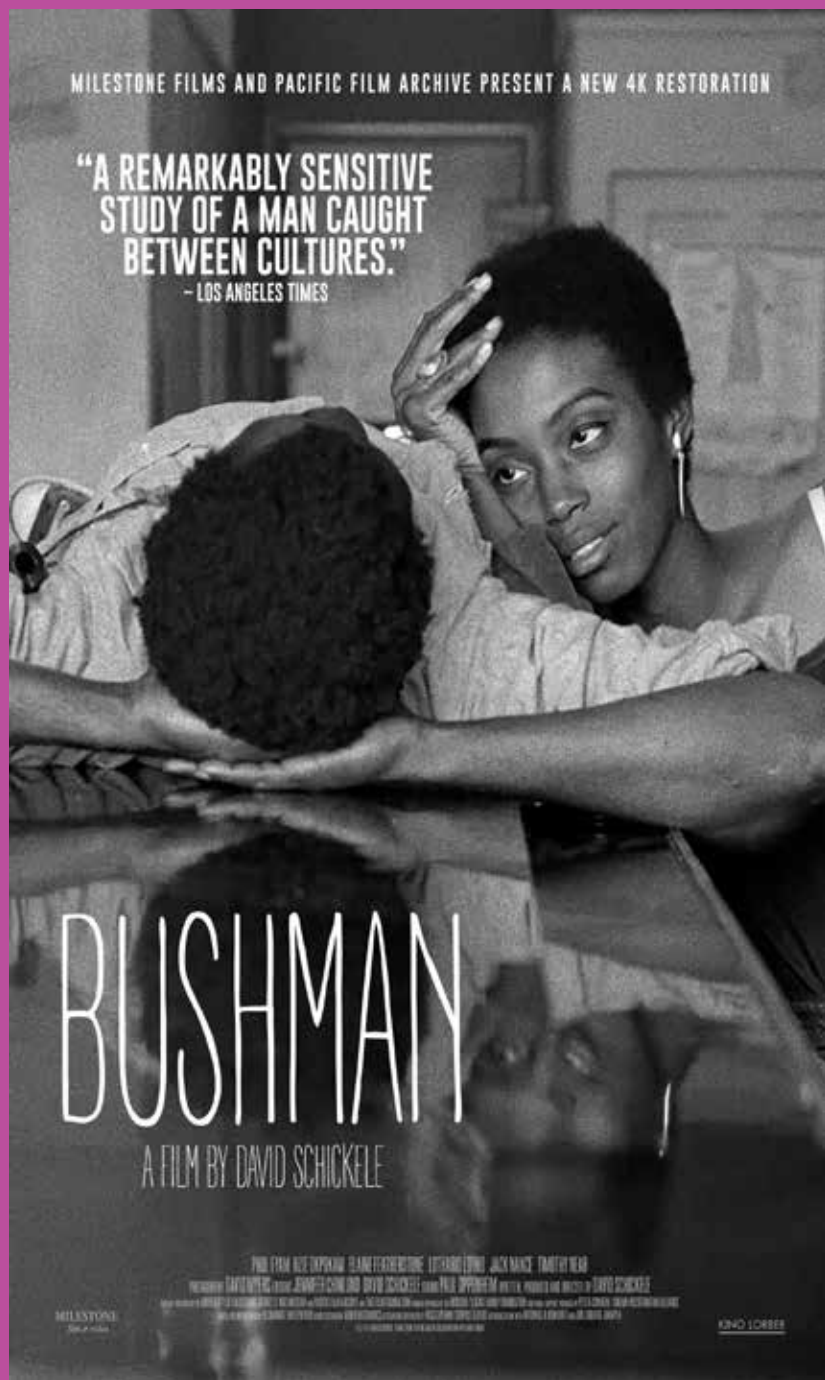
Milestone Films and Kino Lorber are proud to announce the 4K restoration and release of Charles Burnett’s long-lost feature, *The Annihilation of Fish*, starring James Earl Jones, Lynn Redgrave, and Margot Kidder. The restoration by UCLA Film & Television Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation of the acclaimed independent filmmaker’s missing movie will come out in 2024 to celebrate the 25th anniversary of the film and Charles Burnett’s 80th birthday.

*“Charles Burnett is one of the finest filmmakers in this country,”* said Martin Scorsese, Founder and Chair of The Film Foundation. *“His pictures speak in a cinematic voice that is uniquely and completely his own. For much too long, The Annihilation of Fish has been in limbo. It took many years and endless persistence to rescue this beautiful, delicate picture and get the original materials properly restored and preserved. It required the combined efforts of multiple organizations — Milestone Films, UCLA Film & Television Archive, The Film Foundation, and the Hobson/Lucas Family Foundation — to see this restoration through, and I’m so happy that it’s finally ready for the world to discover.”*

Adapted from a short story by Anthony C. Winkler, *The Annihilation of Fish* (1999, 108 minutes) is a tender comedy about two eccentric humans (James Earl Jones and Lynn Redgrave) finding love later in life. With extraordinary performances from a stellar cast, the film tackles such issues as race, mental illness, and aging with anarchic humor and energy.

On the acquisition and restoration of his film, Charles Burnett has written:

*“The Annihilation of Fish was written by Anthony Winkler, produced by Paul Heller and Kris Dodge, edited by Nancy Richardson, cinematography by John Demps, Jr., sound by Veda Campbell, music by Laura Karpman, production designer Nina Ruscio, production supervisor Ed Santiago, and starring Lynn Redgrave, James Earl Jones, Linden Chiles, Margot Kidder, and Tommy Hicks. There are so many people whom I have to thank who worked over the years to get The Annihilation of Fish restored and released. Releasing the film conveys a great deal to everyone involved, particularly the cast and crew, especially the late Paul Heller, who spent ten years producing the film. I want to thank Milestone Films, UCLA Film & Television Archive, The Film Foundation and the Hobson/Lucas Family Foundation, who found the funding to restore and release it so that cinema lovers can enjoy this story about two distinctly different, lonely people who find love in the crazy world while still holding on to their bizarre outlooks on life.”*



**Now Available!**

Restored in 4K by The Pacific Film Archive and Corpus Fluxus

David Schickele's astonishing films

## BUSHMAN

- Restored in 4K
- Also Restored: GIVE ME A RIDDLE and TUSCARORA
- Many new bonus features!

Bushman (1971) has been restored by the University of California, Berkeley Art Museum and Pacific Film Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. Additional support provided by Peter Conheim, Cinema Preservation Alliance. A Milestone Film & Video/Kino Lorber release. 75 minutes. B&W.

1968: Martin Luther King, Robert Kennedy, and Bobby Hutton are among the recent dead. In Nigeria, the Civil War is entering its second year with no end in sight. In San Francisco, the adventures of Gabriel, a young Nigerian reflects tribal, personal, and racial frictions during the tumultuous sixties. Truth is stranger than fiction in Bushman, a rare sort of film portrait, part document, part imagined - poetic in its approach to real events.

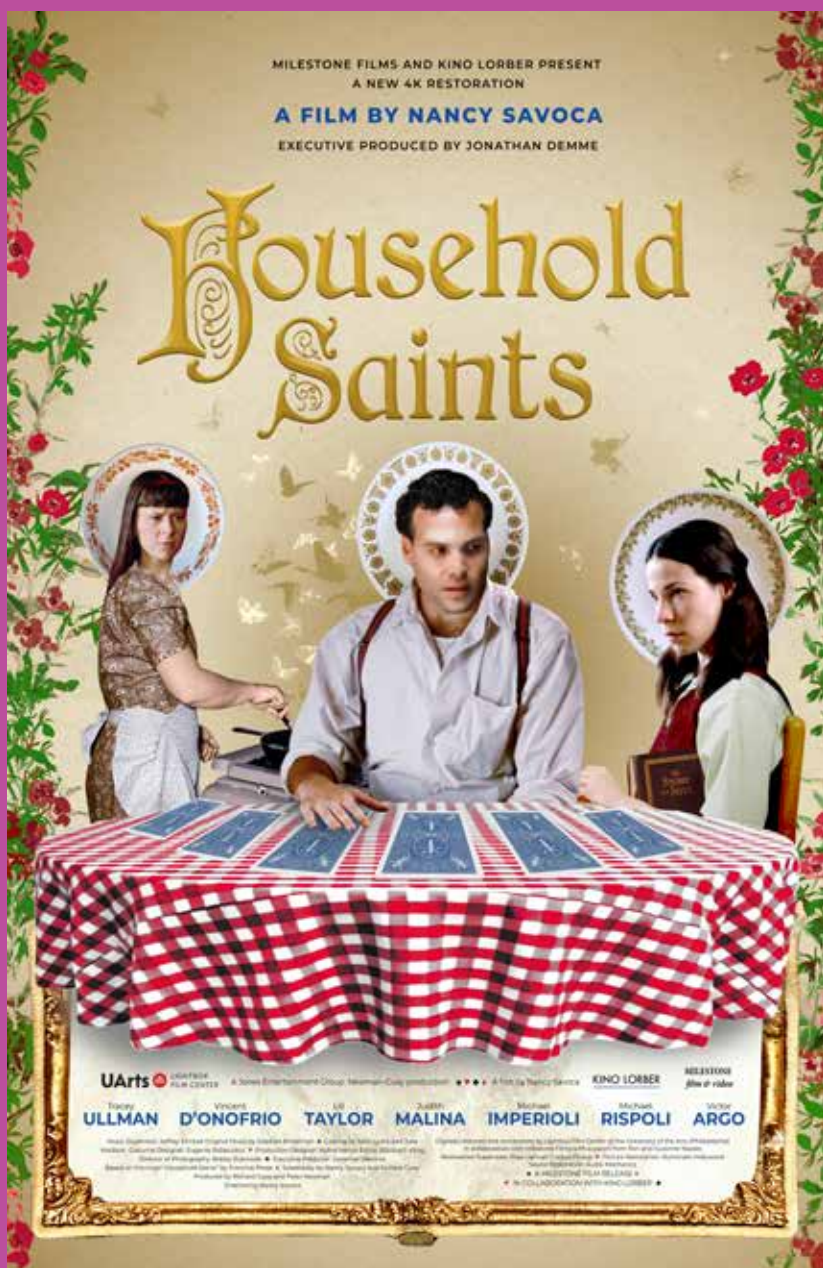
These amazing "lost" films, GIVE ME A RIDDLE and BUSHMAN, tell two tales of strangers in a strange land. The first is a 1966 documentary of Schickele's experience as a member of the Peace Corps in Nigeria. It was a golden age after its independence in 1960 and before the Civil War in 1967— full of hope and cultural ferment. Schickele is welcomed as family by the villagers, including his college-educated friends Paul Eyam Nzie Okpokam Gabriel Ogar and Manze Ejiogu.

In 1968, Okpokam came to America and Schickele wanted to make a film of his Nigerian's friends experience coming to teach at San Francisco State College. A docudrama of Okpokam's experience as the "other" in a tumultuous time of cultural revolution, he is seen through the prism of American racism and exoticism. But the film turns on astonishing real-life events as Okpokam is falsely accused of terrorism during events at the San Francisco State College strike of that year, thrown in prison for a year, and then deported as an undesirable.

The films together are remarkable portraits of two cultures during momentous times.

*"My personal favorite festival discovery (the soundtrack! the street-level cinematography!) even before its narrative abruptly breaks down following the detention and eventual deportation of its main actor. Gabriel (Paul Eyam Nzie Okpokam) is a well-educated Nigerian observing the foibles of contemporary American Black culture with an outsider's incisive eye, yielding a vibrant snapshot of the nation's racial politics—when the director's voice intrudes to narrate star Okpokam's enraging fate, and the film morphs into a documentary. The rupture in form cannot but occur with a complacency-shattering jolt—yet another of this festival's myriad examples of cinema's ability to encode little packages of explosive revelation into its fabric like so much TNT, just waiting for the next viewer to trigger another real-time detonation."* — Jennifer Kiang, *Film Comment*





## Now Available!

Restored in 4K by The Lightbox Film Center and Ron and Suzanne Naples  
Nancy Savoca's masterpiece

## HOUSEHOLD SAINTS

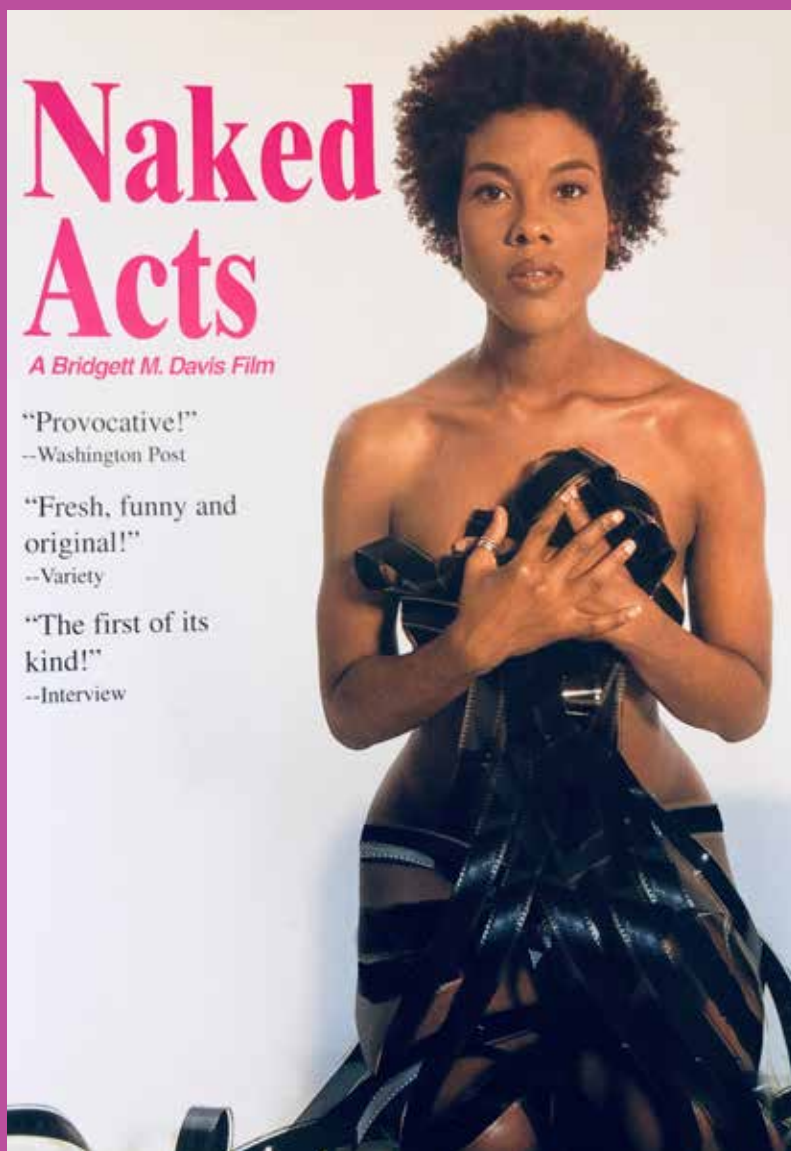
- 4K Restoration by Ross Lipman, Corpus Fluxus and Illuminate Hollywood
- New 2K scans of Savoca's RENATA and BAD TIMING
- New feature documentary, THE MANY MIRACLES OF HOUSEHOLD SAINTS directed by Martina Savoca-Guay!

HOUSEHOLD SAINTS has been digitally restored and remastered by Lightbox Film Center at University of the Arts (Philadelphia) in collaboration with Milestone Films with support from Ron and Suzanne Naples. Thank you to Nancy Savoca and Rich Guay, Ira Deutchman, Maggie Renzi, the UCLA Film & Television Archive, and Phil Hallman, University of Michigan Screen Arts Mavericks & Makers Collections. Restoration Supervisor: Ross Lipman, Corpus Fluxus. Picture Restoration: Illuminate Hollywood. Sound Restoration: Audio Mechanics. 124 minutes. B&W.

In the backyard of a Bronx home, an older Italian-American woman, carries a plate of sausage to the picnic table where her husband, daughter, granddaughter, and great-grandkids are sitting. Her husband remarks that as good as these sausages are, they don't compare to the ones they used to get in the old neighborhood at Santangelo's. The older woman remembers that they used to call them "miracle sausages." Her granddaughter asks if the sausages worked miracles. No, she replies, it was the butcher's daughter Teresa who made the miracles — because she was a saint. She starts to tell the story of how Teresa's parents got together during the heatwave of 1949 during the San Gennaro Feast. Her husband interrupts her: "Now, if you're gonna tell this story, tell it right. We used to tell it like this. We used to say: 'And it happened, by the Grace of God, that Joseph Santangelo won his wife in a Pinochle game...'"

Nancy Savoca's dream project and her third feature, HOUSEHOLD SAINTS, adapted Francine Prose's amazing mystical saga of three generations of Italian-American women. The film has a fabulous cast of Tracey Ullman, Lili Taylor, Vincent D'Onofrio, and Judith Malina. Named one of the year's best films by twenty national critics, Taylor won an Independent Spirit Award for Best Female Performance and Savoca and her husband/producer Rich Guay received a nomination for Best Screenplay. But after the film's successful distribution, it became lost in the vagueries of ownership and hidden master materials. Thanks to the efforts of Savoca and Guay, they have uncovered the rights, found the negatives, and have restored the film in 4K through the efforts of Milestone Films, Lightbox Film Center, and Corpus Fluxus. Their journey led them to the formation of Missing Movies, and organization dedicated to restoring rights and materials to their rightful owners.

**In the missing materials of HOUSEHOLD SAINTS, amazing contemporary interviews of the cast and crew, on-set video documentation were discovered, and with the Savoca family's own home movies, their daughter Martina Savoca-Guay has fashioned an amazing documentary on the making of the film, THE MANY MIRACLES OF HOUSEHOLD SAINTS, produced by Milestone Films.**



Premiering in 2024!

Bridgett M. Davis' 25th anniversary 4K restoration

## NAKED ACTS

- Restored in 4K
- Also Available: Davis' short films *Creative Detours* and *Last Wish*
- Many new bonus features!

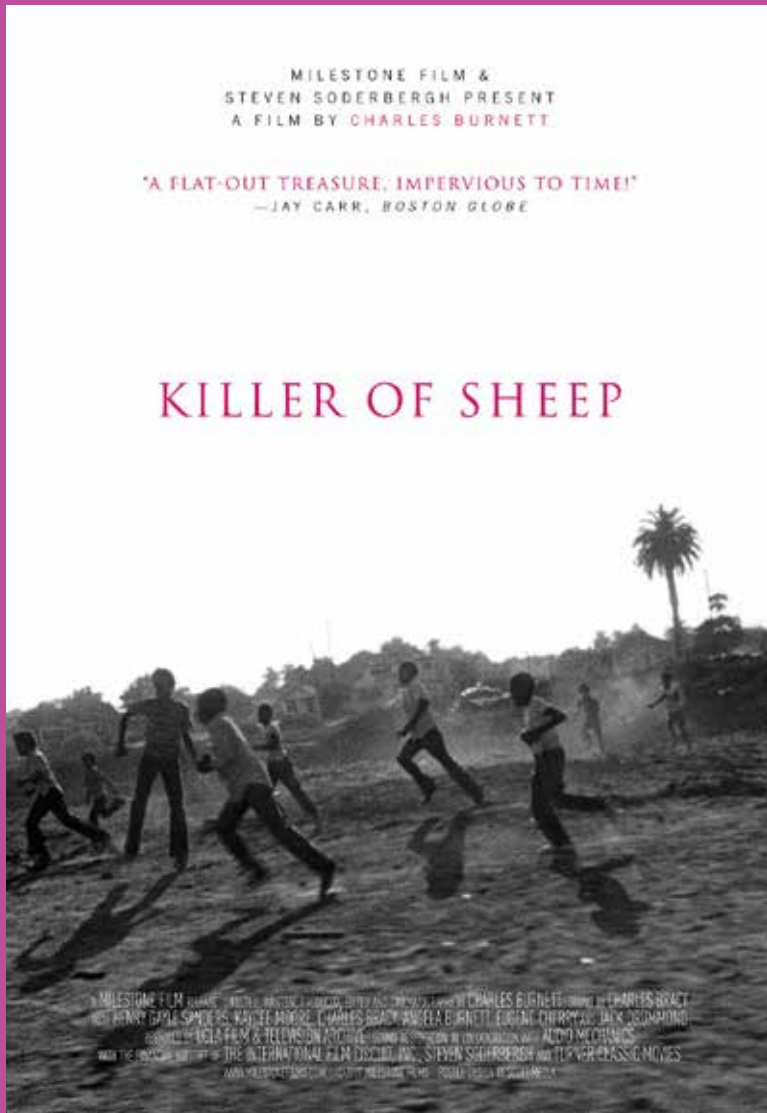
**Restored by Lightbox Film Center at University of the Arts (Philadelphia) in collaboration with Milestone with support from Ron and Suzanne Naples. Courtesy of the Black Film Center & Archive, Indiana University.**

Bridgett M. Davis' remarkable film debut had an uphill battle from the start. With difficulties in funding, the finished film was met by indifferent film distributors looking for more "urban" films involving drugs and guns.

After three years of rejection, Davis finally opened the film herself in September 1998, premiering at the historic Thalia Theater in Manhattan, where the opening night ticket buyers' line of 600 people wrapped around the block. The film went on to run for four weeks, breaking box-office records for a single-screen, "exclusive" release without name actors, thanks to word-of-mouth and guerilla-style marketing. It was touted as "fresh, funny and original," by Variety, an "off-beat, razor-sharp comedy" by The New York Times, "smartly written and charmingly neurotic" by New York Magazine and "a rewarding and invigorating find" by Time Out New York. However, unable to recreate this in every city, the film was soon released unceremoniously on DVD and fell into obscurity. Much like her cinematic inspiration, Kathleen Collins, Davis' feature debut was also her last film. (So far!)

Set within the demanding and revealing milieu of a low-budget film shoot, *Naked Acts* tells the story of Cicely, an actress, who has recently lost 57 pounds and has landed her first role in a low-budget art film. She soon learns that the role requires a nude scene. Her dilemma: How to keep her clothes on and keep her part? Cicely launches on a personal journey that unveils a secret she once kept hidden beneath her girth. Along the way, she discovers that emotional nakedness is far more revealing than taking her clothes off could ever be.

Now restored in 4K thanks to the Lightbox Film Center, the film can now be seen for Davis' brilliant script and fine direction, Herman Lew's groundbreaking cinematography, fantastic score by Cecilia Smith, and the glimmering, fierce contributions of actors Jake-ann Jones, Ron Cephus Jones and Renne Cox.



COMING SOON in 2024!

New 4K restorations of the films of Charles Burnett!

## KILLER OF SHEEP and MY BROTHER'S WEDDING

- New York Film Critics Circle Special Critics Award
- Los Angeles Film Critics Association Award
- National Society of Film Critics Film Heritage Award
- Top 10 Film of the Year - NY Times, LA Times, Time Magazine, etc.
- Can be licensed with Charles Burnett's four short films!

One of the most famous and acclaimed films by an African-American filmmaker, *Killer of Sheep* was declared a "national treasure" by the Library of Congress' National Film Registry and was chosen by the National Society of Film Critics as one of the 100 Essential Films.

*Killer of Sheep* is set in Watts in the mid-1970s. Haunted by his work at a slaughterhouse, Stan, a sensitive dreamer, struggles to keep from becoming detached and numb. Frustrated by money problems, he finds respite in moments of simple beauty: the warmth of a coffee cup against his cheek, slow dancing with his wife to the radio, holding his daughter. The film offers no solution, it merely presents life; sometimes hauntingly bleak, sometimes filled with transcendent joy and humor. Burnett says of the film: "Stan's real problem lies within the family, trying to make that work and be a human being. You don't necessarily win battles; you survive." Above all, *Killer of Sheep* is a magnificent cinematic experience; one that will change viewers' lives forever.

"An American masterpiece, independent to the bone."

— Manohla Dargis, *New York Times*

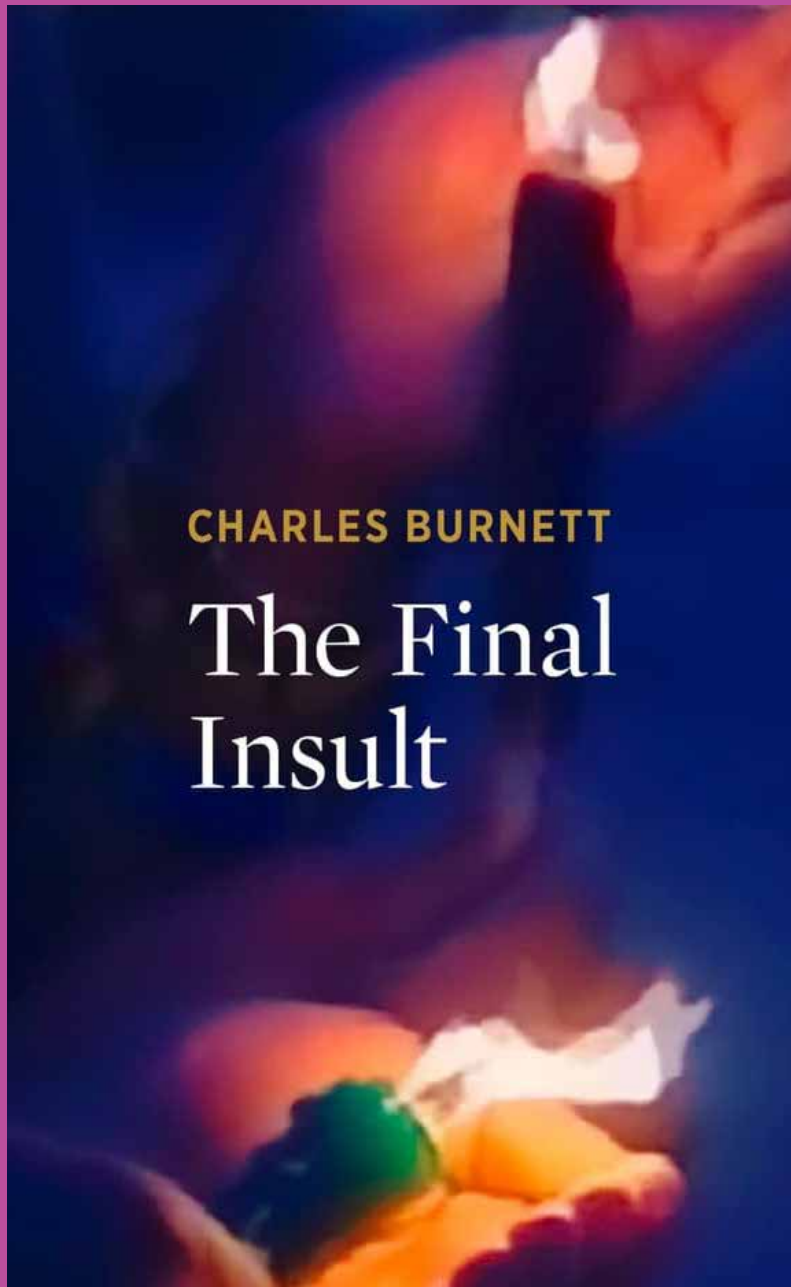
"A masterpiece. One of the most insightful and authentic dramas about African-American life on film. One of the finest American films, period."

— Dave Kehr, *New York Times*

Burnett's second feature, *My Brother's Wedding* is an eye-opening revelation — it is wise, funny, heartbreaking and timeless. Pierce Mundy works at his parents' South Central dry cleaners with no prospects for the future and his childhood buddies in prison or dead. With his best friend just getting out of jail and his brother busy planning a wedding to a snooty upper-middle-class black woman, Pierce navigates his conflicting obligations while trying to figure out what he really wants in life. A 2008 theatrical hit!

Also available! Restored versions of Charles Burnett's magnificent short films, *Several Friends*, *The Horse*, *When it Rains* and *Quiet is Kept!*





Premiering in 2024!

Charles Burnett's feature **THE FINAL INSULT**

- Digitized from the original video master. Color. 59 minutes.

*"Maybe I will inherit the earth after the revolution."*

Charles Burnett first foray into digital video cannily blends documentary and dramatic action with this searing, savagely ironic tale of a bank employee reduced to living out of his car, in a character study that doubles as a compassionate portrait of Los Angeles's homeless community. The Final Insult stars Ayuko Babu, previously seen in Burnett's short film *When it Rains*.

"An exercise of freedom within the confines of cinema, Charles Burnett's *The Final Insult* (1997) follows a businessman named Box Brown — whose name is in homage to Henry Box Brown, a 19th-century Virginia man who escaped slavery by mailing himself inside a wooden crate to abolitionists in Philadelphia, PA, in 1849 — around '90s Los Angeles, living out of his car, as he navigates an uncertain economic and professional future. "You know, it's so easy to lose everything; between heartbeats you could be on the streets," businessman Box Brown explains.

Thematically, the 55-minute feature centers around the precariousness of the social and economic systems of this country, The United States of America, and how quick someone can be homeless, a systemic problem that especially resonates now, given the current circumstances of the world today.

What sets *The Final Insult* apart from other films is in its hybrid narrative-documentary structure, wherein the film jumps from scripted narrative scenes to real interviews with various people throughout the LA landscape, voicing their thoughts on how a broken system lead to them wandering or living on the streets.

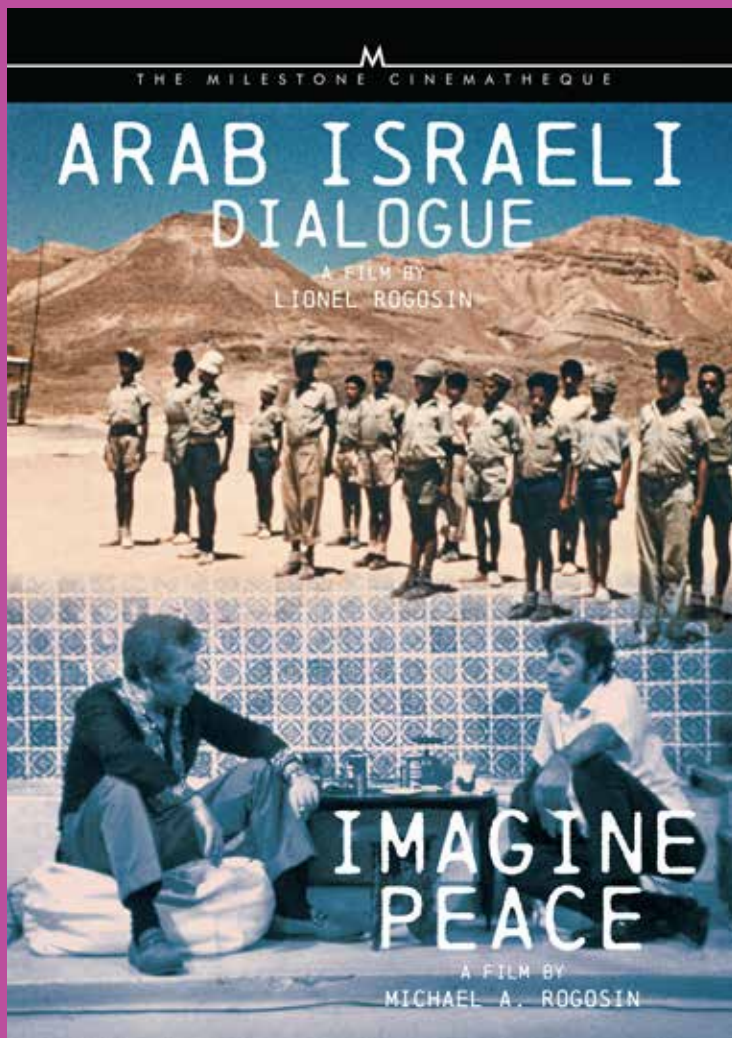
It's worth noting that Charles Burnett has garnered a number of achievements throughout his career, including a Guggenheim Fellowship, a MacArthur Fellowship, an Independent Spirit award, and an honorary Academy Award.

Opting for video format provides this 55-minute feature with a raffish aesthetic, which has aged well throughout the years. Burnett's jaunty and free-spirited unorthodox approach to filmmaking renders *The Final Insult* a veritable classic of American cinema — especially in the category of features under 60min.

Take better care of all people and society improves for all!" — Andrew Rosinski, *DINCA.org*

"A work of genuine rage and despair." — Jonathan Rosenbaum





## Now Available!

# ARAB-ISRAELI DIALOGUE IMAGINE PEACE

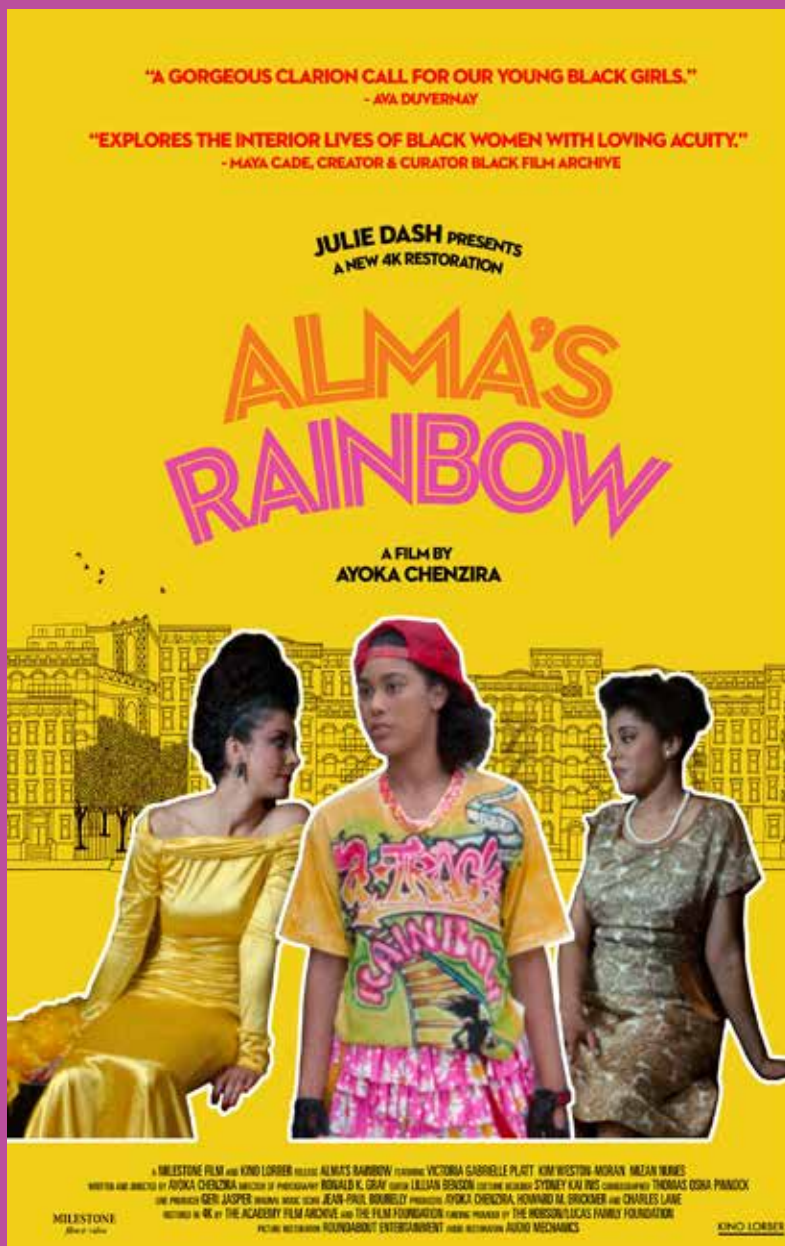
- 2 powerful feature documentaries by Lionel Rogosin and his son Michael Rogosin on the Palestinian and Israeli conflict.

In 1974 I made Arab Israeli Dialogue, which was a film about a subject that had long been on my mind since I had long standing ties with Israel, going back to the founding of the state in 1948. My father had started a major textile operation there in 1957 on my impetus and I had tried to pull together a low-budget feature for Israel's tenth anniversary. When I was living there in the early 60s, I became involved with the peace activists associated with the magazine New Outlook and started working on activists associated with the magazine New Outlook and started working on a scenario for a film called The Semites that was to trace Arab-Jewish relations throughout history. I was once again unable to finance the project, but ten years later, an impassioned dinner-table conversation in New York between my two friends, Palestinian poet Rashid Hussein and Israeli journalist Amos Kenan, inspired me to make Arab Israeli Dialogue.

This film, shot in two afternoons and edited in as many weeks, consists of another spontaneous conversation between Hussein and Kenan with some additional footage that I had shot in Israel in 1953. It was a very simple film, very crude, but very honest and very different from what was being made at the time. It was criticized by extremists on both sides, yet many people liked it because it was different. Public television gave it back to me as if it were a bomb.

In 1973, Lionel Rogosin, the pioneering independent American filmmaker - On the Bowery, Come Back Africa - made the first ever documentary film about an Israeli-Palestinian dialogue, held between Israeli journalist / peace activist / iconoclastic patriot Amos Kenan and Palestinian poet / PLO spokesperson Rashid Hussein. This was also Rogosin's last film. His son Michael has made a moving and thought-provoking film about the film, called Imagine Peace. He recently screened the original film on the wall of the "Palestine-Israel Journal" offices in East Jerusalem, the only joint Israeli-Palestinian publication, and heard the editors, some of whom knew both Kenan and Hussein, make observations about the 1973 dialogue, and comments about where we are today. We see Hussein say "the victims have become victimisers", and Kenan say that "all people should be free". Kenan's daughter Shlomzion says that "Kenan introduced the term 'occupation' into the Israeli lexicon".

Lionel Rogosin was clearly inspired by American optimism, the belief that all conflicts can be resolved. His son Michael follows in his father's footsteps, and tries to understand whether this is still possible today. Film critic Janine Euvrad who was involved in the creation of the original film, says that "films can't bring peace or war, but they can inform". Imagine Peace is a must for anyone concerned with the fate of Palestinians and Israelis and the quest for peace in the Middle East. — Hillel Schenker



**Now Available!**

Restored in 4K by The Academy Film Archive and Film Foundation

Ayoka Chenzira's masterpiece

## ALMA'S RAINBOW

- Restored in 4K
- Also Restored: The Short films of Ayoka Chenzira
- Many new bonus features!

"The matter of matriarchy within families is close to my heart. I think of my great grandmother, my grandmother, my mother, and my aunts who all had a firm, beautiful hand in raising me. I long for more representations of these generational villages on screen, like those we experience in Ayoka Chenzira's work. Ms. Chenzira's *Alma's Rainbow* is a gorgeous clarion call for our young black girls, heralding the community, creativity and confidence that is the pride of our culture."

—Ava DuVernay, producer/director

*Alma's Rainbow* (1993) is a coming-of-age comedy-drama about three Black women living in Brooklyn. Ayoka Chenzira's feature film explores the life of teenager Rainbow Gold (Victoria Gabrielle Platt) who is entering womanhood and navigating conversations and experiences around standards of beauty, self-image, and the rights Black women have over their bodies. Rainbow attends a strict parochial school, studies dance, and is just becoming aware of boys. She lives with her strait-laced mother Alma Gold (Kim Weston-Moran), who runs a hair salon in the parlor of their home.

When Alma's free-spirited sister Ruby (Mizan Kirby) arrives after from Paris after a ten-year absence, the sisters clash over what constitutes the "proper" direction Rainbow's life should take. Alma has fooled herself into believing she has no need of male companionship and advises her daughter to follow her example. Ruby encourages both her niece and her sister to embrace life — and love — fully and joyfully. *Alma's Rainbow* highlights a multi-layered Black women's world where the characters live, love, and wrestle with what it means to exert and exercise their agency.

*Alma's Rainbow* was written, directed, and produced by artist/educator, Ayoka Chenzira. An award-winning, internationally acclaimed film and video artist, Chenzira was one of the first African Americans to teach film production in higher education. She is also noted as the first African American woman animator. Her short, *Hair Piece: A film for Nappy Headed People* has been selected as part of the Library of Congress' National Film Registry.

Also Available from Milestone Films:

**Hair Piece: A film for Nappy Headed People (Restored to 4K)**

**Syvilla: They Dance to her Drum (Restored to 4K)**

**Zajota & The Boogie Spirit**

**MOTV (My Own TV)**

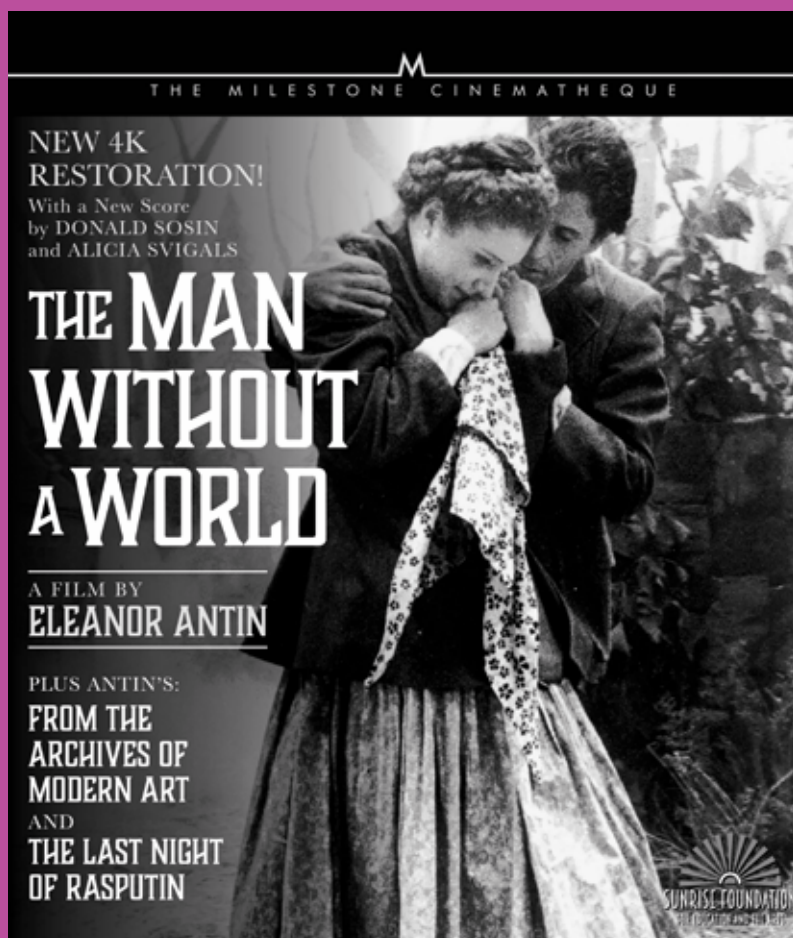
**In the Rivers of Mercy Angst**

**Snowfire**

**HERadventure**

**Williamswood**

**Pull Your Head to the Moon**



## Now Available

4K Restoration of Eleanor Antin's masterpiece

## THE MAN WITHOUT A WORLD

also

## THE LAST NIGHT OF RASPUTIN

## FROM THE ARCHIVES OF MODERN ART

- Restored by Milestone Films and the Sunrise Foundation
- New score by Donald Sosin and Alicia Svigals

In honor of the 85th birthday of the internationally renowned Eleanor Antin, Milestone and the Sunrise Foundation with archivist Ross Lipman has restored in 4K the incredible *THE MAN WITHOUT A WORLD*. The film is one of the most unusual, artistic and fantastic films of the American Indie history. There is nothing else like it!

*THE MAN WITHOUT A WORLD* is credited to the legendary (and imaginary) 1920s Soviet director, Yevgeny Antinov. But the film is anything but old. In fact, Antinov himself is the creation of contemporary filmmaker Eleanor Antin. A world-renowned artist, author and performer, Antin has exhibited her work at major museums around the world. In her art, Antin explores history through the eyes of various personas, including Eleanor Nightingale (a nurse in the Crimean War) and Eleanora Antinova, the famous black ballerina in Diaghilev's *Ballet Russe* who wanted to star in *Swan Lake* but was only allowed "ethnic" roles like Pocahontas. This great and fictional dancer also appeared in Antin's earlier work *From the Archives of Modern Art* and *The Last Night of Rasputin*, also distributed by Milestone.

The film is Antin's "love letter" to her mother, a former actress in the Yiddish theater of Poland, who was suffering from Alzheimer's disease at the time this film was created. Like the character Zevi in the film, Antin's mother yearned for the stages of Warsaw, but unlike him, she never made it to the big city. The film is also a love letter to the heyday of silent cinema, including a wonderful score performed by the legendary late silent film organist, Lee Erwin.

*THE MAN WITHOUT A WORLD* is a moving, comic melodrama set in a typical shtetl (village) in Poland. The Jews' struggle against poverty and racial hatred is complicated by their own division into hostile political factions of the religious orthodoxy, assimilationists, socialists, Zionists, anarchists and survivors. While the Jews of the shtetl pursue their loves, politics, religion, business and dreams for the future, the Angel of Death is ever near...

*"The Man without a World manages to be both funny and sensual. And despite Antin's ascribing the film to her male alter ego, there's a pronounced female — and sometimes feminist — point of view. The film is beautifully lit and wonderfully acted; the sets are as canny as they are elaborate."*

— J. Hoberman, *Premiere Magazine*

*"If Charlie Chaplin set City Lights in a shtetl, it would look like The Man Without a World!"*

— Carrie Rickey, *The Philadelphia Inquirer*





**Now Available!**

A Star-Studded Epic Drama of the Silent Era

## THE SPANISH DANCER

- Restored by Eye Filmmuseum
- New Orchestral Score by composer Bill Ware
- Many new bonus features!

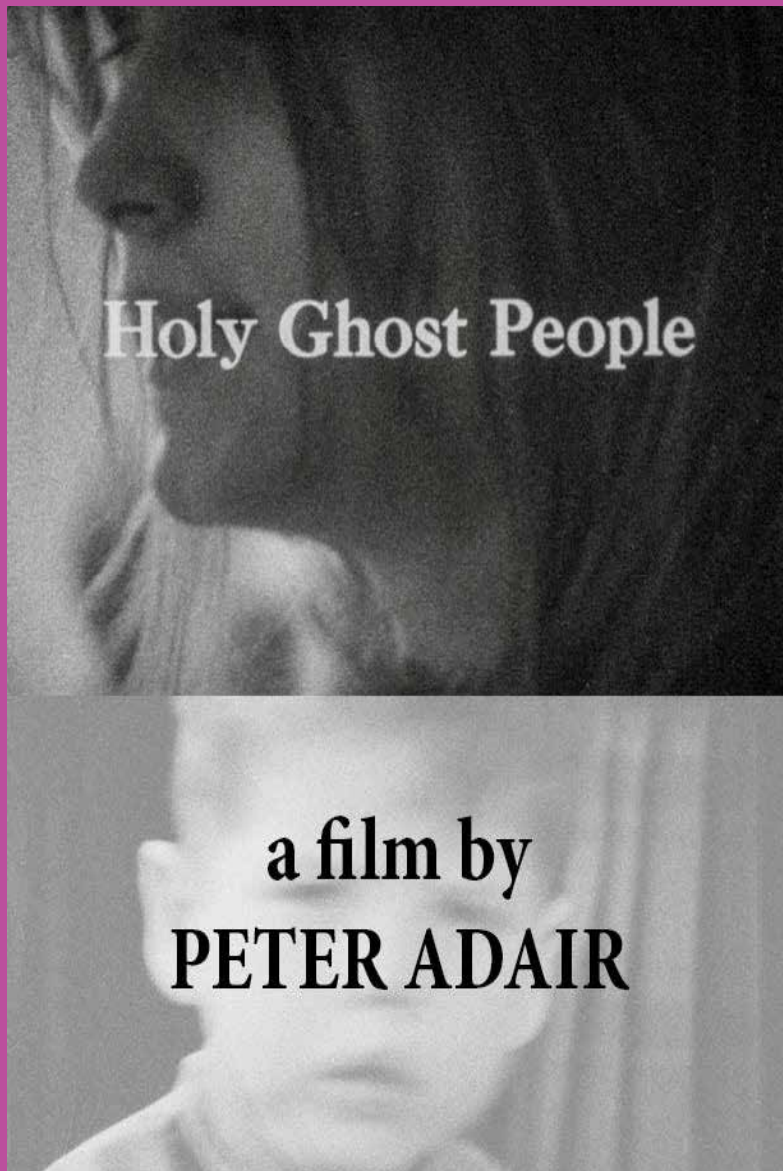
Pola Negri (*The Wildcat*, *Hotel Imperial*) was already an international star. Antonio Moreno (*It and The Searchers*) was her equal in terms of talent and sex appeal. The director Herbert Brenon was one of the greatest directors of his day and he was assisted by his cinematographer, James Wong Howe, choreographer Ernest Belcher and costume designer Howard Greer. Throw in famed screenwriters Beulah Marie Dix and June Mathis, this amazing team created one of the great romance epics of the silent era.

The composer of the new orchestral score, Bill Ware is a vibraphonist, bassist, composer, pianist, educator, and creative adventurer. His genre-bending career, well into its fourth decade, has been nothing short of riveting. A founding member of the Jazz Passengers and Groove Collective, he's also collaborated with Steely Dan, John Zorn, JD Parran, Marc Ribot, Bobby Sanabria, Deborah Harry, the BBC Concert Orchestra, Chico Mendoza, Bobby Previte, Joe Henderson, Jerome Harris, the Buffalo Philharmonic, the Minnesota Symphony, Elvis Costello, Arturo O'Farrill, Andy Summers, Marshall Crenshaw, Pink Floyd's David Gilmore and many more."

Restored by the Eye Filmmuseum, *THE SPANISH DANCER* is a joy to behold on the big screening. The film is action-packed, witty, and romantic with huge sets and a cast of thousands. Brenon keeps the adventure going full steam ahead while Negri and Moreno show why they were huge stars of their day.

*"It is easy to see that Negri had been a dancer, as she moves with grace and a specific physical eloquence. She is very beautiful in this movie, and her large eyes and expressive white face register a wide range of various feelings easily. The plot, which has enough complications for three movies, concerns the king of Spain, his French queen, the Infante, court intrigue, a downtrodden apprentice boy, and a "reckless, carefree noble" (Antonio Moreno) who spends all his money and falls in love with Pola. For authenticity, perhaps, they threw in Velázquez.*

*The Spanish Dancer is beautifully shot by the famous James Wong Howe (still being billed as James Howe) and is well directed, with rapid pacing, by Brenon. All in all, it was a first-class production, with large sets, hordes of extras, and wonderful crowd scenes, in particular one in which masses of people surround a duel that takes place with tons of confetti falling down over the crowd. It was not an accident that Pola Negri's early films found welcome. They were extremely well produced, and she was superb in them. — Jeanine Basinger, *Silent Stars**



**Now Available!**

Peter Adair's acclaimed first film

## **HOLY GHOST PEOPLE**

- New 4K Scan from the Library of Congress

*The documentary begins by showing the audience various images of the church and its night services. After the opening credits, a narrator introduces the Pentecostal community in Scrabble Creek, West Virginia. The narrator presents various activities the church partakes in, such as snake handling, speaking in tongues, and four to six hour long meetings at the church multiple times a week. The narrators explain that while people are often bitten while handling the snakes, mainly copperheads, they refuse medical help.*

*The documentary then features several one-on-one interviews from various members of the church. These interviews reveal stories of how many of the church's members found salvation through the Holy Ghost and how the Holy Ghost saves them in their daily lives. Some members reveal stories of how they are able to speak in tongues; others reveal how they communicate with God, who sometimes paralyzes them. The final interview is of an old woman who shakes and sometimes convulses on camera while going in and out of speaking in tongues.*

*The film then cuts to the beginning of a church service. As men enter the church, they go up and kiss each other on the lips before they are seated. After everyone is seated, people start clapping and singing together. Then there is a cut to the pastor talking to the congregation. He invites those who have not found the Holy Ghost to find out. He also tells the congregation to ignore the cameraman and to act as though it was just another normal night. The pastor continues his sermon, and the documentary uses various cuts to show that a long period of time has passed.*

*Eventually, the church service moves into a time of prayer. The people stand and announce their prayer concerns to the congregation. The pastor tells people that God will answer their prayers if they only believe. They then bring a woman, who is rapidly losing her eyesight, to the front of the church to pray for. The camera pans to the rest of the church and shows that everyone else has formed into small groups and are all praying at the same time. The different styles of prayer include standing still, lying on the floor, and convulsing seemingly uncontrollably.*

*The end of the film contains a lot of fast cuts in order to show everything that happened in the service. A new man preaches, followed by two people who lead the congregation in worship. After clapping and singing, snakes are brought out to the snake handlers. As the music and clapping continue, people begin to get up and dance. Various people throughout the church handle several snakes, and a man who dances violently quickly collapses to the ground and lies there. No one rushes to help him. The music stops so that people can provide testimonies and the church can take an offering. The pastor handles a snake as he tries to get people to give money to the church. The snake bites the pastor on the hand. The film ends with a shot of the pastor's swollen hand.*

*Directed and narrated by Peter Adair.*



## THE DRAGON PAINTER

starring Sessue Hayakawa, 4K restoration!

- Dragon Painter 4K restoration by San Francisco Silent Film Festival, Eye Filmmuseum and George Eastman Museum.
- Beautiful original tints and two new Japanese scores.
- Also! Hayakawa features *The Man Beneath* and *His Birthright*

Remembered mostly for his magnificent performance as the Japanese officer in *The Bridge over the River Kwai*, few filmgoers realize that Sessue Hayakawa was one of the great stars of the silent cinema. In many films he played a dashing, romantic lead — a rarity for Asian actors in Hollywood, even today. Hayakawa became so popular and powerful that he was able to start Haworth Pictures to control his own destiny. *The Dragon Painter* (1919) was the finest of the Haworth productions. Beautifully acted, gorgeously shot (with Yosemite Valley and Coronado California's Japanese Tea Garden filling in for the Japanese landscape), and lovingly directed, the film is an absolute marvel.

Hayakawa plays Tatsu, an artist living as a hermit in the wilds of Japan. Thought mad by the local villagers, he believes that his princess fiancée has been captured by a dragon. His obsession leads to artistic inspiration. It isn't until a surveyor comes across Tatsu in the mountains that his genius is discovered. The surveyor informs the famed artist Kano Indara about his discovery. Kano is desperate to find a male heir to teach his art, but when Tatsu meets Kano's daughter (played by Hayakawa's wife, Tsuru Aoki) and sees only his lost princess, a clash of wills brings the household to the brink of disaster.

Long considered lost, *The Dragon Painter* was rediscovered in a French distribution print and brought to the George Eastman Museum for restoration with the original tints. This new 2023 restoration in 4K features recently discovered additional footage located at Eye Filmmuseum in Amsterdam that greatly enhances the storyline of Ume-Ko, portrayed by Hayakawa's real-life wife Tsuru Aoki. Restoring the film today with modern restoration tools enabled an additional level of cleaning and repair resulting in a final version that more closely resembles the original appearance. The film survives today as a tribute to Hayakawa's great artistry and a shining example of Asian-American cinema.

"*The Dragon Painter* is impressive, and Hayakawa's interpretation of the leading role is clear and convincing... Excellent!"

— *New York Times*



**Now Available!**

**EDGAR ULMER'S 1939 UKRAINIAN OPERETTA**

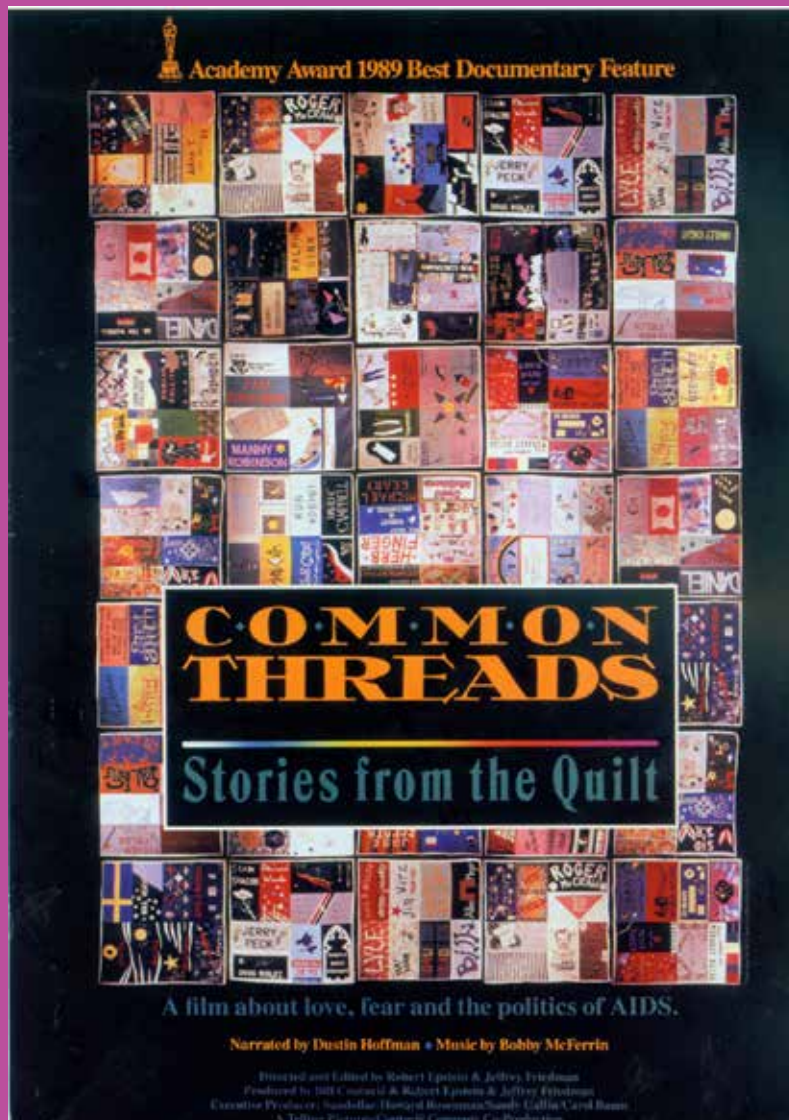
## **COSSACKS IN EXILE**

- New 4K scan of the producer's original 35mm nitrate print
- Beautiful original hand-painted scene!

Seen previously only from poor 16mm dupes, Edgar Ulmer's amazing foray into Ukrainian operettas filmed at the Little Flower Monastery in Newton, New Jersey, is now available in a brand-new 4K scan from the Library and Archives of Canada off of the producer Vasile Avramenko's original 35mm print! The sound has been restored by Rich Cutler Sound in New York.

The Zaporogian Cossacks are the pride of the Ukraine, but the Imperial government in Moscow opposes them. When the men at a Zaporogian fort learn that Moscow is sending soldiers to destroy their unit, they decide to appeal directly to Czarina Catherine. Meanwhile, Oxana, a Ukrainian village girl, is in love with fellow villager Andrew and rejects the overtures of her older suitor, Prokip. When news comes that Catherine has refused Ukrainian pleas and that the soldiers will now be required to join the ranks of the Russian army, the Cossacks decide to destroy their fort and leave the Ukraine, accompanied by their families. The commander of the fort is captured and exiled to a Siberian monastery, where he prays for the freedom of his people. The other Cossacks flee on the Danube River to Turkey, where they live in peace, but still yearn for their homeland. Ivan Karas and his wife Odarka, Oxana's parents, worry about her because Andrew did not arrive in Turkey with the rest of the villagers and Prokip continues to pursue her. One day, after the Cossacks have helped the Turks in their battle against the Arnauts, the Sultan of Turkey arrives at Ivan's village to see for himself what the Cossacks are really like. Although the sultan does not reveal his true identity, Ivan treats him very warmly. The sultan is so impressed with Ivan that he invites him to "the sultan's palace," pretending to be the sultan's emissary. At the palace, Ivan is dressed in royal finery and shown to the harem, still unaware that his escort is the sultan. While they talk, Ivan reveals that he would like to meet the sultan to ask if the homesick Cossacks could now return to their own country. As Ivan is being entertained by the sultan, Oxana looks toward the Danube, waiting for Andrew. When Andrew finally arrives, Prokip sees the lovers embrace and becomes so jealous that he arranges for the couple to be arrested by the Turks as spies. Soon Ivan returns home, dressed in new Turkish finery, and impresses Odarka. When they learn what has happened to Oxana and Andrew, she insists that he go to the Pasha, the local Turkish official. Thinking that Ivan's Turkish clothing is the disguise of a spy, the Pasha plans to hang him as well as Oxana and Andrew. They are all saved just in time, however, when the sultan arrives and sets them free, then orders Prokip arrested. Finally revealing his true identity, the sultan then orders that the Cossacks be allowed to return home. Following a joyous celebration, the Cossacks set sail for their homeland.





## Now Available!

The Oscar®-winning LGBTQ directors Rob Epstein and Jeffrey Friedman

# COMMON THREADS PARAGRAPH 175 WHERE ARE WE? and THE AIDS SHOW

- Restored by Milestone Film for a 2019 world tour!
- MANY bonuses features from the directors' personal collection
- Common Threads restored by the Academy Film Archive, UCLA's Outfest Legacy Project and Milestone!
- Paragraph 175 and Where are We? restored by DI Factory for Milestone!

Rob Epstein and Jeffrey Friedman have been working in movies and television for over 30 years. Their work as directors, writers, producers, and editors has been honored with two Academy Awards®, five Emmy Awards, and three Peabody Awards. They are best known for their groundbreaking feature documentaries.

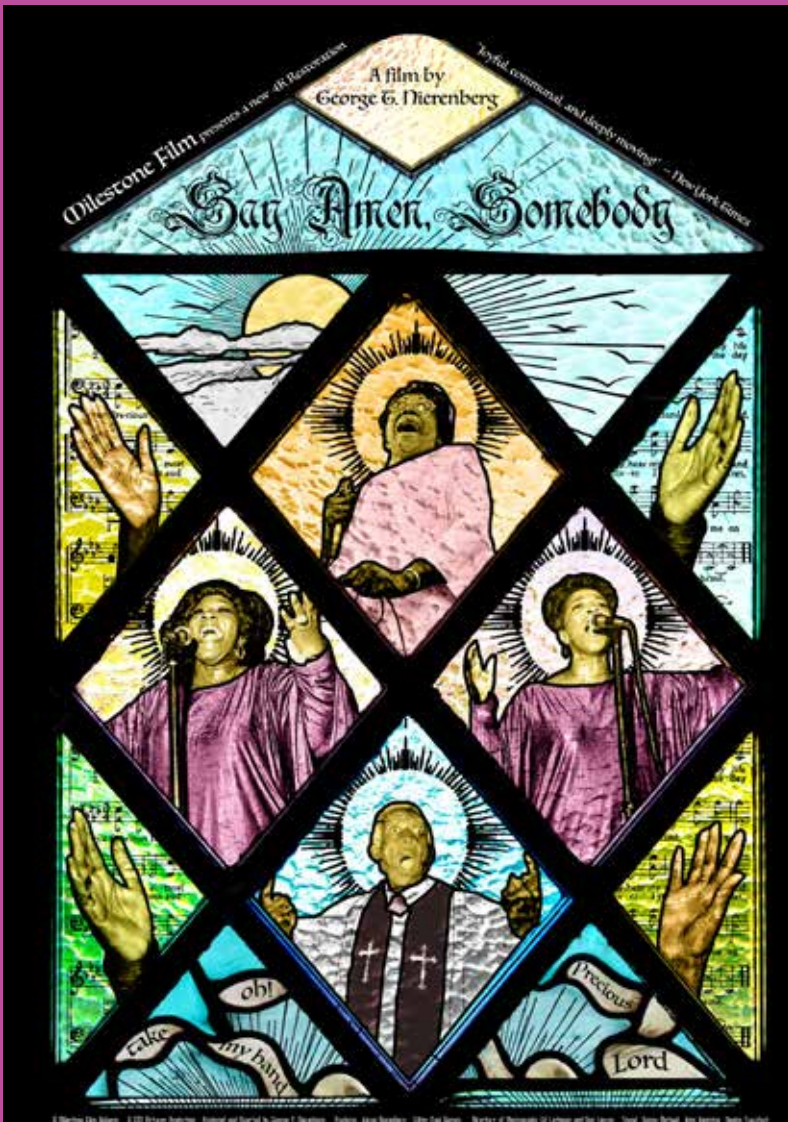
While still in his teens, Rob Epstein co-directed the ground-breaking *Word is Out* (a Milestone Films release) with Peter Adair and the Mariposa Film Group in 1977. *The Times of Harvey Milk* (1984), for which he won the first of two Academy Awards® for Best Documentary Feature, as well as Peabody and Emmy Awards and a special Sundance jury prize. The film was named Best Documentary by the New York Critics Association and was inducted to the National Film Registry by the Library of Congress. It is distributed by Janus Films and the Criterion Collection in North America and by Milestone in many other parts of the world.

In 1986, Rob joined director Peter Adair in the remarkable television event, THE AIDS SHOW, perhaps the most moving and immediate work made during the crisis. Little seen, it has now been restored by Milestone.

In 1987, Rob and Jeffrey started Telling Pictures, a San Francisco-based production company. The first film they directed and produced together was *Common Threads: Stories from the Quilt* (1989), a feature documentary for HBO about the first decade of the AIDS epidemic in the U.S. *Common Threads* won the Academy Award® for Best Documentary Feature as well as a Peabody Award.

*Paragraph 175* (2000) told the hidden history of Nazi persecution of homosexuals. It premiered at Sundance, where it won the Jury Prize for Directing, and the Berlin Film Festival, where it received the FIPRESCI Prize for Best Film from the International Federation of Film Critics.

Now in the process of restoration, they being made ready for a Fall 2019 world tour!



## Now Available!

The George Nierenberg Masterpiece on Gospel Music

## SAY AMEN, SOMEBODY

- Selected: 2019 Berlin International Film Festival Forum and London International Film Festival!
- Restored to 4K by the National Museum of African American History and Culture, the Academy Film Foundation, and Milestone!
- 5.1 and Stereo sound restoration by Audio Mechanics!
- MANY dvd bonuses from the director's personal collection

One of the most acclaimed music documentaries of all time, *Say Amen, Somebody* is George Nierenberg's masterpiece — a joyous, funny, deeply emotional celebration of African American culture, featuring the father of Gospel, Thomas A. Dorsey ("Precious Lord, Take My Hand"); its matron, Mother Willie Mae Ford Smith; and earth-shaking performances by the Barrett Sisters and the O'Neal Twins. When it was first released in the early 1980s, the film received an overwhelming critical response, garnering rave reviews around the world.

In *Say Amen, Somebody*, Nierenberg presents the stories and performances in a way that is immersive and as joyous as the music itself. He interweaves footage of some of the greatest Gospel singers in history — notably in a staged appreciation for Gospel pioneer Willie Mae Ford Smith — with intimate scenes of the performers' personal lives. It also deals with the struggle of the women in Gospel who have to fight for the right to have a life outside of the home as they are confronted with their devotion to God and their art by their husbands.

Unseen in cinemas for nearly thirty years, *Say Amen, Somebody* has been gorgeously restored to 4K by Milestone with support from the National Museum of African American History and Culture and the Academy Film Archive. The new restoration features brilliantly restored 5.1 soundtrack!

"One of the most joyful movies I've ever seen."  
— Roger Ebert, Chicago Sun-Times

"The film's mood is never less than marvelously infectious."  
— Richard Schickel, Time

"The music conquers doubt and unhappiness, and when it ends, you feel healed."  
— David Denby, New York Magazine

"Joyful, communal, deeply moving!"  
— Janet Maslin, New York Times

"The most exuberant and revitalizing musical in years!"  
— Michael Sragow, Rolling Stone

"Boasts some of the best Gospel music you'll ever hear"  
— Steve Morse, Boston Globe



**Now Available!** The incredible 1915 Italian feminist, steampunk, jewel thief, cross dressing, aviatrix thriller of the year!

## FILIBUS

### The Mystery of the Air Pirate

- New 2019 restoration by the EYE Filmmuseum
- New English intertitles
- New poster, trailer, press kit and ad campaign
- Two scores by the Mont Alto Motion Picture Orchestra & Donald Sosin!

#### Who is Filibus?!

"No other crime thriller compares to Filibus!" exclaimed a Corona Films' ad in the April 1915 edition of Italian film magazine *La Vita Cinematografica* — and for once the ballyhoo was correct! Filibus is the most exciting, thrilling and funniest silent feminist-steampunk-futurist-cross-dressing-jewel thief film you will ever see! Previously seen in lower-resolution, badly-subtitled, imperfect versions, the EYE Filmmuseum has brilliantly restored *Filibus* getting full use of the amazing range of Desmet tinting and toning from the original nitrate material held at their archive.

Filibus, the legendary sky pirate, is a master of disguise and a scourge of banks and police alike. Flying high above the clouds in a derigible, her henchman lower Filibus down in a gondola so she can steal from the rich and quickly fly away. However, the famed Detective Kutt-Hendy is now on her trail. Posing as the Baroness Troixmond, the jewel thief enters the magistrate's office and volunteers to help in what would be her own capture, but instead, proclaims that the detective himself is Filibus! There follows a cat-and-mouse adventure including the glowing diamond eyes of an ancient Egyptian statue of Bastet, knockout powder, mysterious handprints, and where Filibus *also* poses as the aristocratic Count de la Brive to court the detective's beautiful sister and plot the Detective's downfall from within!

Who is Filibus? is also a question for film historians. For decades, the attribution had always been Cristina Ruspoli as the arch-villan. But as in the film, the identity of this brilliant actress remained a mystery until this year, now revealed as the beautiful and wonderful Valeria Creti!

*"In an era when cross-dressing and transgenderism are becoming more common, the gender fluidity that lies at the heart of Filibus demonstrates that, more than 100 years ago, women were taking advantage of conventional gender roles (even in crime capers). Indeed, the program book for the Dortmund Cologne International Women's Film Festival hailed Filibus as "probably one of the first lesbian characters in the history of film." — The Huffington Post*

**BONUS FEATURES** include four shorts that played with Filibus in 1915 plus one feature film!

Feature film *Signori giurati* starring Valeria Creti! (IT, Giuseppe Giusti, 1916, Corona Films)

Newreel short, *Laatste bioscoop wereldberichten* (NL, 1916,)

Short Comedy: *Onésime et la toilette de mademoiselle Badinois* (FR, Jean Durand, 1912, Gaumont)

Short travelogue shot near Genoa: *Rapallo* (IT, 1914, Cines)

Short Science-fiction Romance, *Amour et science* (FR, M.J. Hoche, 1912)



**Now Available!**

The George Nierenberg Trilogy

## NO MAPS ON MY TAPS and ABOUT TAP

- Restored by Milestone Film and Metropolis Post
- MANY dvd bonuses from the director's personal collection

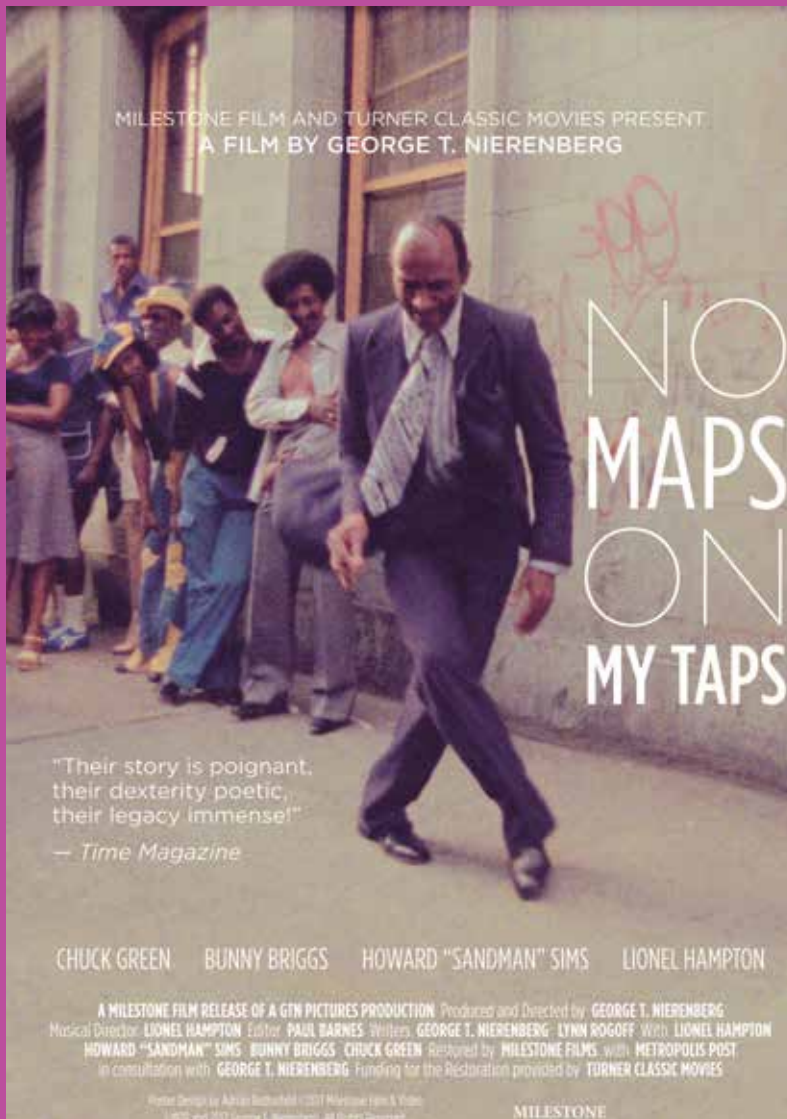
The golden age of tap dancing spanned the first half of the twentieth century and featured extraordinary artists, including Bill "Bojangles" Robinson, John Bubbles, Fred Astaire, Gene Kelly, and Eleanor Powell. But by the 1950s, many fans were staying home to watch television and the nightclubs that supported tap dancers were starting to close. As the popularity of rock n' roll grew, audiences moved away from the jazz and Broadway music that tappers relied on. At the same time, young choreographers like Bob Fosse were creating a new form of dance for musical theater — less tap oriented and more related to modern dance. Increasingly, tap was performed by only the old hoofers and was considered nostalgic, even comedic. Fittingly, the last chapter of Marshall and Jean Stearns' 1968 seminal history *Jazz Dance* was titled "The Dying Breed."

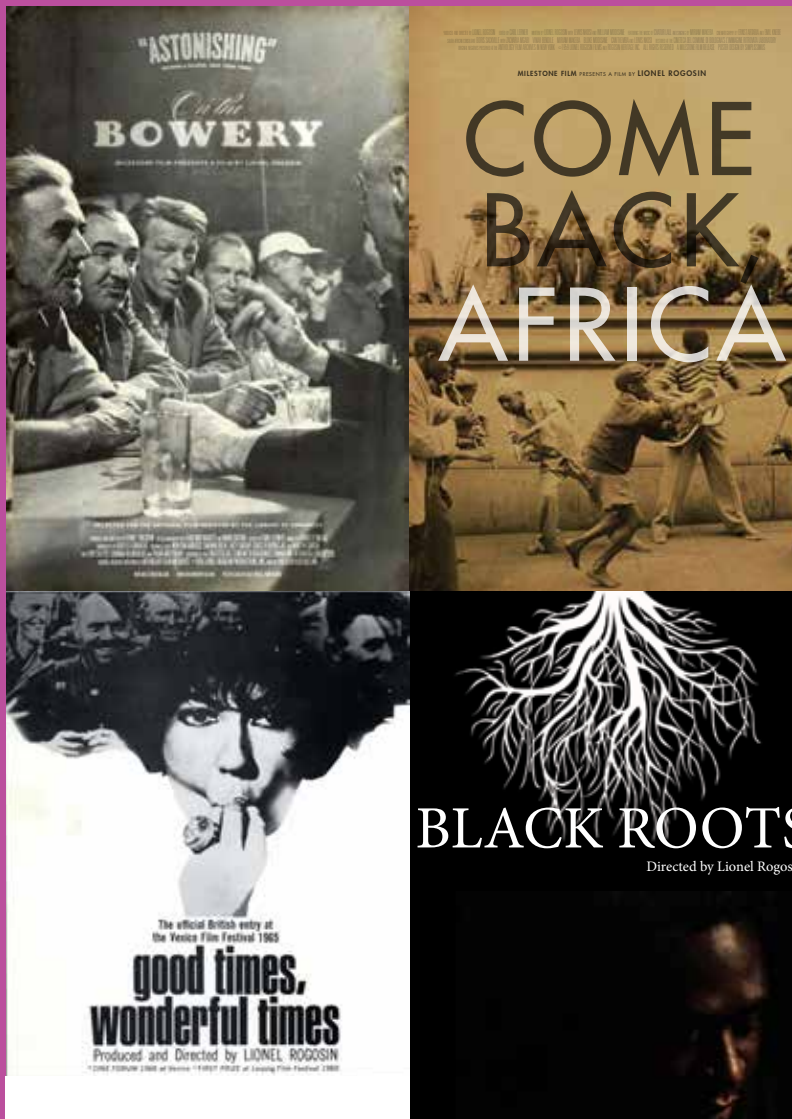
Two events re-energized the art form. In 1978, 33-year-old Gregory Hines became an "overnight" sensation with his Tony-nominated performance in the Broadway musical, *Eubie!* Gregory — along with his brother Maurice — created a brilliant, energetic, and powerful tap style that exuded a new kind of cool. Then, in 1979 came the release of Nierenberg's exhilarating landmark film, *No Maps on My Taps*, featuring music by Lionel Hampton and the dance artistry of Bunny Briggs, Chuck Green, and Harold "Sandman" Sims. Nierenberg's real love for the dancers and their art made this joyous documentary a hit with audiences and critics. The thrilling talent and ebullient charisma of the three dancers shines through in every frame. *No Maps on My Taps* showed on multiple television outlets in the US and abroad and screened in theaters and college campuses. The three veteran tap dancers performed live with the film all over the world (sometimes leading tap dance parades throughout the towns). Tap dancing gained a huge multitude of new fans and inspired thousands of young dancers to put on tap shoes.

In 1984, Nierenberg directed a follow-up film, *About Tap*, with Gregory Hines and featuring Jimmy Slyde, Steve Condos, and Chuck Green. The film beautifully explores the artistry of tap dance, delineating the art form's various styles and traditions. *About Tap* became a seminal film for tappers worldwide — empowering dancers to learn from the masters — and more importantly, encouraging them to find their own unique styles in tap and life.

*"Exhilarating, touching, [and] thoroughly absorbing!"* — The New York Times

*"Their story is poignant, their dexterity poetic, their legacy immense!"* — Time Magazine





## Now Available!

The incredible films by the legendary Lionel Rogosin!

# ON THE BOWERY COME BACK, AFRICA GOOD TIMES, WONDERFUL TIMES and BLACK ROOTS

- Restored by the Cineteca di Bologna
- Four documentaries on the making of these films by Michael Rogosin

Born in New York, 1924, Rogosin was influenced early by the film, *All Quiet on the Western Front*, and a few years later by the films of Robert Flaherty and Vittorio De Sica. Graduating from Yale, with a degree in chemical engineering, he volunteered to serve in the Navy during World War II. For songwriter Woody Guthrie, his guitar was a machine that "kills fascists." In 1954, leaving his upper class life working for his father, Lionel Rogosin took up his weapon of choice to combat social injustice. It was a movie camera and his first battle was waged on the streets of New York City.

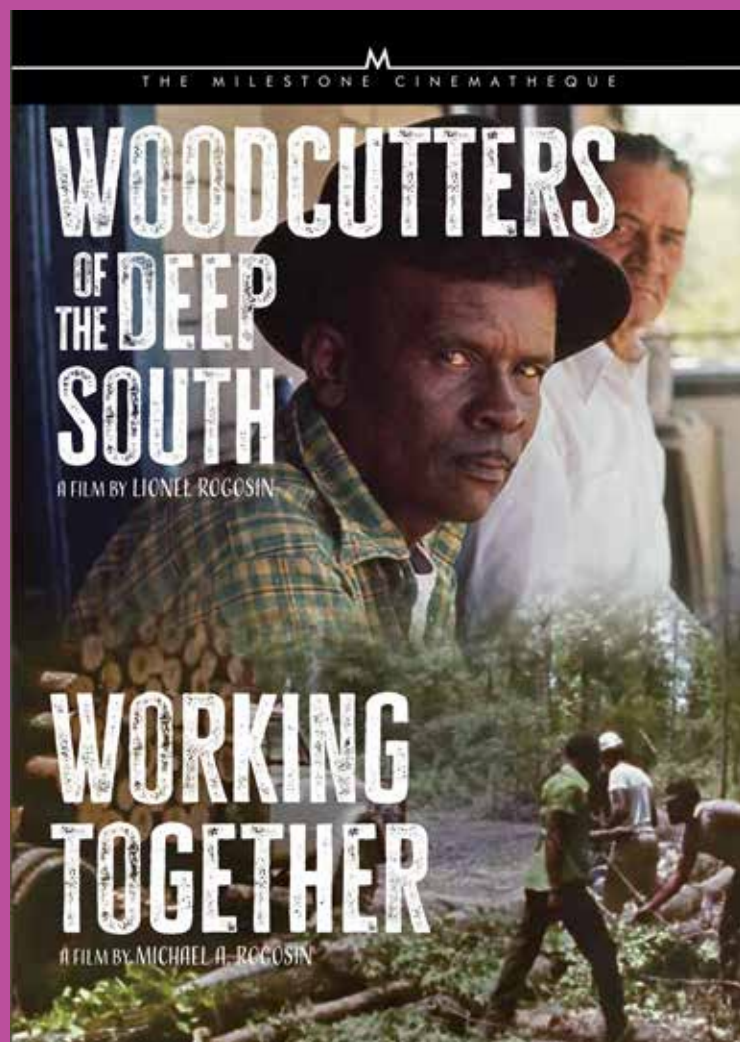
**ON THE BOWERY** chronicles three days in the drinking life of Ray Salyer, a part-time railroad worker adrift on New York's skid row, the Bowery. When the film first opened in 1956, it exploded on the screen, burning away years of Hollywood artifice, jump-starting the post-war American independent scene and earning an Oscar nomination. Restored by the Cineteca di Bologna, **ON THE BOWERY** is simultaneously an incredible document of a bygone era and a vivid and devastating portrait of addiction that resonates today just as it did when it was made. In 2008, it was selected for the National Film Registry by the Library of Congress.

Lionel Rogosin's 1959 powerful **COME BACK, AFRICA** with Miriam Makeba is one of the bravest of all political films. After witnessing firsthand the terrors of fascism as a soldier in World War II, Rogosin vowed to fight against it wherever and whenever he saw it reemerging. In an effort to expose "what people try to avoid seeing," Rogosin travelled to South Africa and secretly filmed **COME BACK, AFRICA**, which revealed the cruelty and injustice suffered by black and colored peoples under apartheid.

**GOOD TIMES, WONDERFUL TIMES** was Rogosin's plea for humanity and against war and fascism. For two years, Rogosin traveled to twelve countries to collect footage of war atrocities from their archives. He interspersed these harrowing images with scenes of a London cocktail party's mundane chatter. **GOOD TIMES, WONDERFUL TIMES** was released in 1964, at the height of the Vietnam War, and became one of the great anti-war films of the era.

Rogosin took the fight for equality to his homeland with his astonishing fourth feature **BLACK ROOTS**. The extraordinary cast, including Reverend Frederick Douglass Kirkpatrick, attorney and feminist activist Florynce "Flo" Kennedy, musicians Jim Collier, Wende Smith, Larry Johnson and Reverend Gary Davis tell stories of heartbreak and despair while their songs blow the roof off the rafters. A deeply humanist film, **BLACK ROOTS** combines tales of oppression with hauntingly beautiful images of the faces of black men, women and children.





## Two incredible films by the legendary Lionel Rogosin and Michael Rogosin! **WOODCUTTERS OF THE DEEP SOUTH WORKING TOGETHER**

- Restored to 4K by the Cineteca di Bologna

In 1972 I heard a vague rumor from Francis Walters about a unique group that had sprung up near Montgomery, Alabama. It was an organization of black and white sharecroppers who also cut down white pine trees for the paper companies on a freelance basis. Although historically antagonistic to each other they somehow joined together to form a cooperative. This seemed to me to be the ideal subject to illustrate the dynamics of black-and-white hostility and a very creative attempt to overcome that through mutual cooperation...

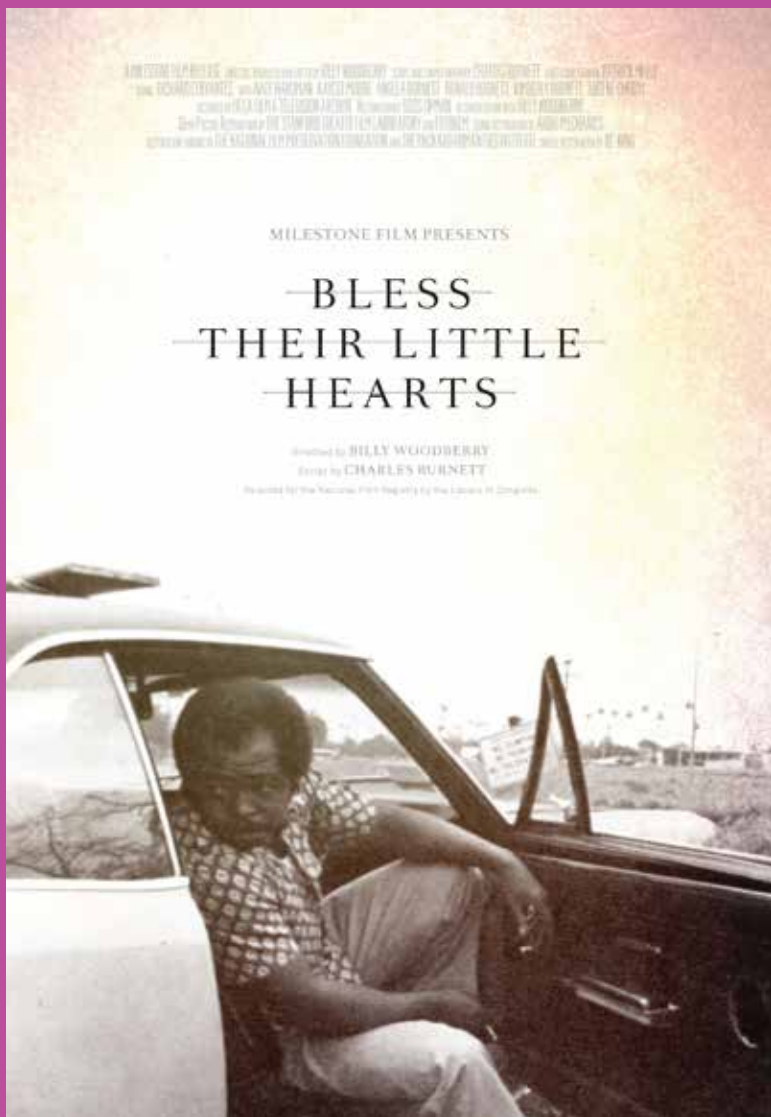
The prime mover in this organization was James Simmons, who could be described as an independent, redneck farmer of sharecropper origins... The woodcutters had an extremely difficult struggle. They sold their production to the paper companies under marginal conditions. They financed their trucks and their equipment through the companies similar to the same old system of sharecropping, so that after a few years their loans and interest were exorbitant and were under the nominal control of the companies due to their indebtedness.

Simmons and a few other sharecroppers decided to band together in order to obtain more equitable conditions from the companies, including life and accident insurance for this dangerous work. It could have been the beginning of a new era in the south. I went to Tuscaloosa to meet James; I felt there was an important film to be made. I made several trips to Alabama in order to understand the operation of the Woodcutters Cooperative...

After my father Lionel Rogosin made *Come Back Africa*, his second film, he was asked why he made a film in South Africa against racism and not in America. He said that at the time it was the most urgent issue that needed to be exposed, but his answer lay in his late films made in the early 1970s. *Black Roots*, *Black Fantasy* and *Woodcutters of the Deep South* form a trilogy that goes deep into racism in America and its effects, and *Woodcutters* raises the possibility of Black and white poor people working together to improve their lives.

*Working Together*, the title of my documentary / sequel to my father's film, traces the consequences and questions that were implied in *Woodcutters*. My father's intuition about the importance of what was happening during the filming of *Woodcutters* once again shows his political instinct. Inherent in the original film is not only the question of Black and white working together, but what happened to the civil rights movement in the 70s and its destruction.

By revisiting the film with Bob Zelner, who was in the original film, and other major civil rights workers, we found out the who, what and why implied in my father's film. In understanding what happened it explains what has and is happening in America today. — Michael Rogosin



# BLESS THEIR LITTLE HEARTS

DIRECTED BY BILLY WOODBERRY

SCRIPT BY CHARLES BURNETT

- Restored 2K master from the UCLA Film & TV Archives restoration.
- First theatrical release!
- Selected to 2013 Library of Congress National Film Registry.
- With his restored short film, THE POCKETBOOK!

*Bless Their Little Hearts* represents the pinnacle of a neorealist strand within what's now described as the L.A. Rebellion, which began with Charles Burnett's *Several Friends* (1969). Billy Woodberry's film chronicles the devastating effects of underemployment on a family in the same Los Angeles community depicted in *Killer of Sheep* (1977), and it pays witness to the ravages of time in the short years since its predecessor. Nate Hardman and Kaycee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it's in the sensitive depiction of everyday life, which persists throughout.

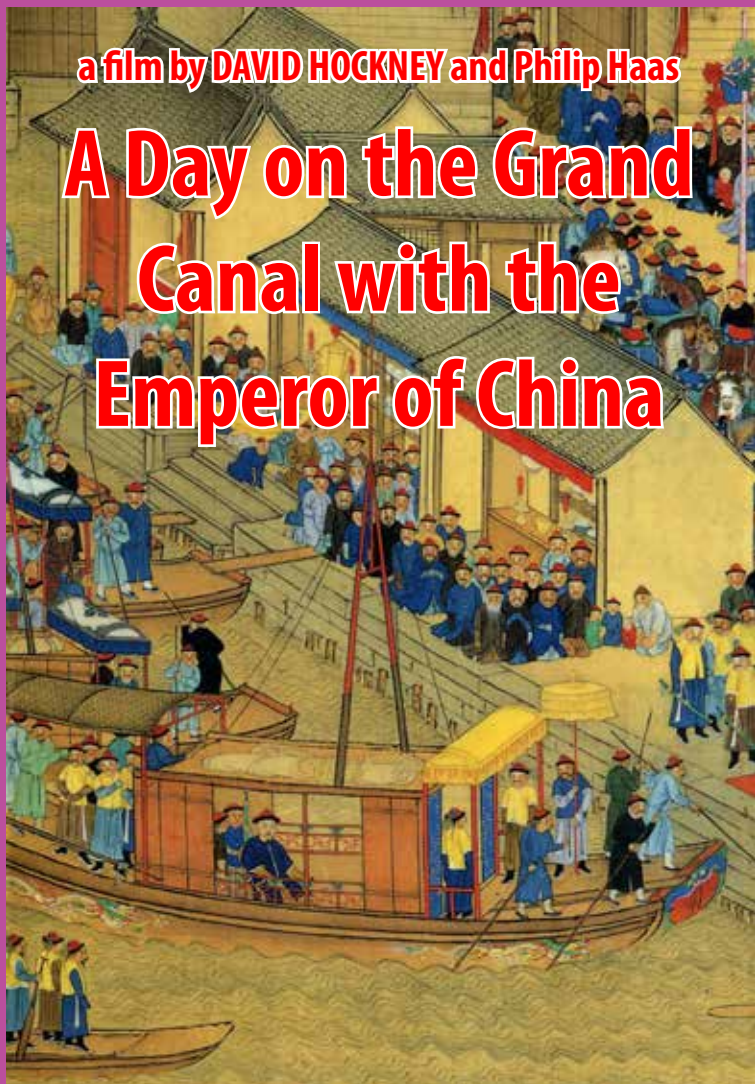
By 1978, when production began on *Bless Their Little Hearts*, Burnett, then 34, was already an elder statesman and mentor to many within the UCLA film community, and it was he who encouraged Woodberry to pursue a feature length work. In a telling act of trust, Burnett offered the newcomer a startlingly intimate 70-page original scenario and also shot the film. He furthermore connected Woodberry with his cast of friends and relatives, many of whom had appeared in *Killer of Sheep*, solidifying the two films' connections.

Yet critically, he then held back further instruction, leaving Woodberry to develop the material, direct and edit. As Woodberry reveals, "He would deliberately restrain himself from giving me the solution to things." The first-time feature director delivered brilliantly, and the result is an ensemble work that represents the cumulative visions of Woodberry, Burnett and their excellent cast.

Whereas Burnett's original scenario placed emphasis on the spiritual crisis of Hardman's Charlie Banks, the then-married Woodberry, alongside Moore and Hardman, further developed the domestic relationships within the film and articulated the depiction of a family struggling to stay alive in a world of rapidly vanishing prospects.

In retrospect, the film's ending can be seen as a spiritual goodbye not just for Banks, but for Burnett, who would move away from his neorealist work with his next film, the classic *To Sleep With Anger* (1990); for Woodberry, who moved into documentary; and for Hardman, who left cinema shortly after. The film remains an unforgettable landmark in American cinema.

—Ross Lipman



a film by **DAVID HOCKNEY** and Philip Haas

# A Day on the Grand Canal with the Emperor of China

## ADAY ON THE GRAND CANAL WITH THE EMPEROR OF CHINA

BRAND NEW 2K RESTORATION AND DCP

TO CELEBRATE THE 80th BIRTHDAY OF DAVID HOCKNEY!

- Restored from the original camera negative!
- Co-directed and Starring art legend, David Hockney

Director Philip Haas (*Angels and Insects* and *Up at the Villa*), and artist David Hockney invite you to join them on a magical journey through China via a marvelous 72-foot long 17th-century Chinese scroll entitled *The Kangxi Emperor's Southern Inspection Tour* (1691-1698), scroll seven. As Hockney unrolls the beautiful and minutely detailed work of art, he traces the Emperor Kangxi's second tour of his southern empire in 1689.

Painted by Wang Hui (1632-1717) and assistants, it was executed before Western perspective was introduced into Chinese art. Hockney contrasts the more fluid spatial depictions of this scroll with a later scroll painted by Xu Yang and assistants, *The Qianlong Emperor's Southern Inspection Tour* (1764-1770), scroll four. It illustrates the same tour, but now taken by the Qianlong emperor, grandson of the Kangxi emperor. Influenced by Western perspective, the Qianlong scroll presents the emperor in a single tableau, whereas the Kangxi scroll depicts a continuous travel narrative filled with details of daily life in the towns and countryside along the route. Reference is also made to the use of perspective in *Capriccio: Plaza San Marco Looking South and West* (1763) by Italian painter Canaletto (1697-1768).

Hockney's charming and fascinating narration helps bring the bustling streets and waterfronts of three hundred years ago to life. Hockney spins a dazzling discourse on eastern and western perceptive and their relationship to his own artistic vision. His trip through one of China's most magnificent artworks is a joyous adventure for all!

"Mr. Hockney is often quite playful in his approach to the material, describing a tiny dumpling shop as a Mom and Pop operation and remarking that a figure of a monk reminds him "of my old friend Henry Geldzahler." But he is at his most serious and astute in examining the ways space is used and the eye encouraged to move. The film easily and subtly reveals at least as much about Mr. Hockney's own work as it does about the scrolls. And that makes Mr. Haas's indirect and unobtrusive approach to this contemporary figure all the more disarming."

—Janet Masin, *New York Times*



Now available!

## NOTFILM

BY ROSS LIPMAN

- World premiere at the BFI London Film Festival
- 2016 release commemorates 50th anniversary of Buster Keaton's death
- Includes *Film by Samuel Beckett* in new 4K restoration
- Many bonus features to be included

Ross Lipman's "kino essay" *Notfilm* examines the meaning and making of the unusual and unlikely collaboration between playwright Samuel Beckett and silent film legend Buster Keaton during the making of the 1965 short, *Film*. Lipman's beautiful, moving, and mesmerizing documentary explores one of the strangest ventures in cinema history. *Film*, brought together the Irish playwright (and future Nobel Prize winner) Beckett, comic genius Keaton, Grove Press publishing legend Barney Rosset and Oscar®-winning cinematographer Boris Kaufman.

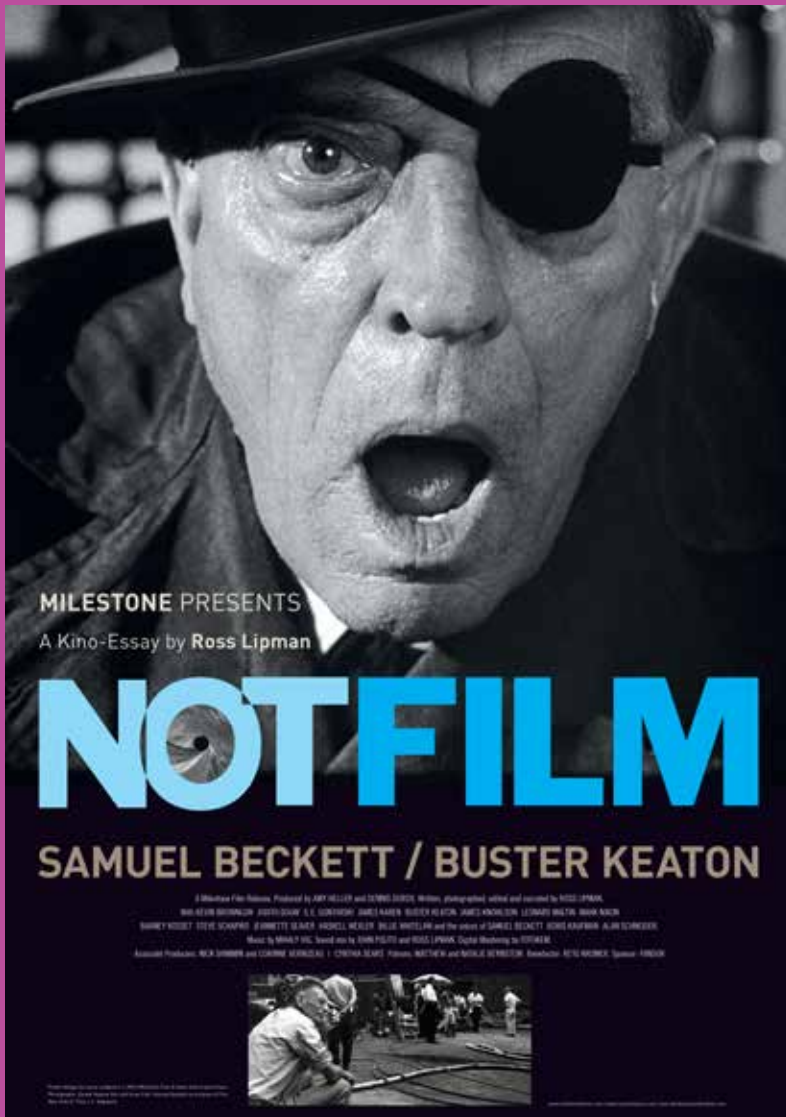
The culmination of a seven-year odyssey, *Notfilm* offers brilliant insights into Beckett's remarkable screenplay and the extraordinary cast and crew who assembled in New York City in the summer of 1964.

During his long filmmaking process, Lipman discovered amazing lost footage from the making of *Film* and never-before-heard recordings of Beckett, Rosset, Kaufman, and Beckett's favorite director, Alan Schneider.

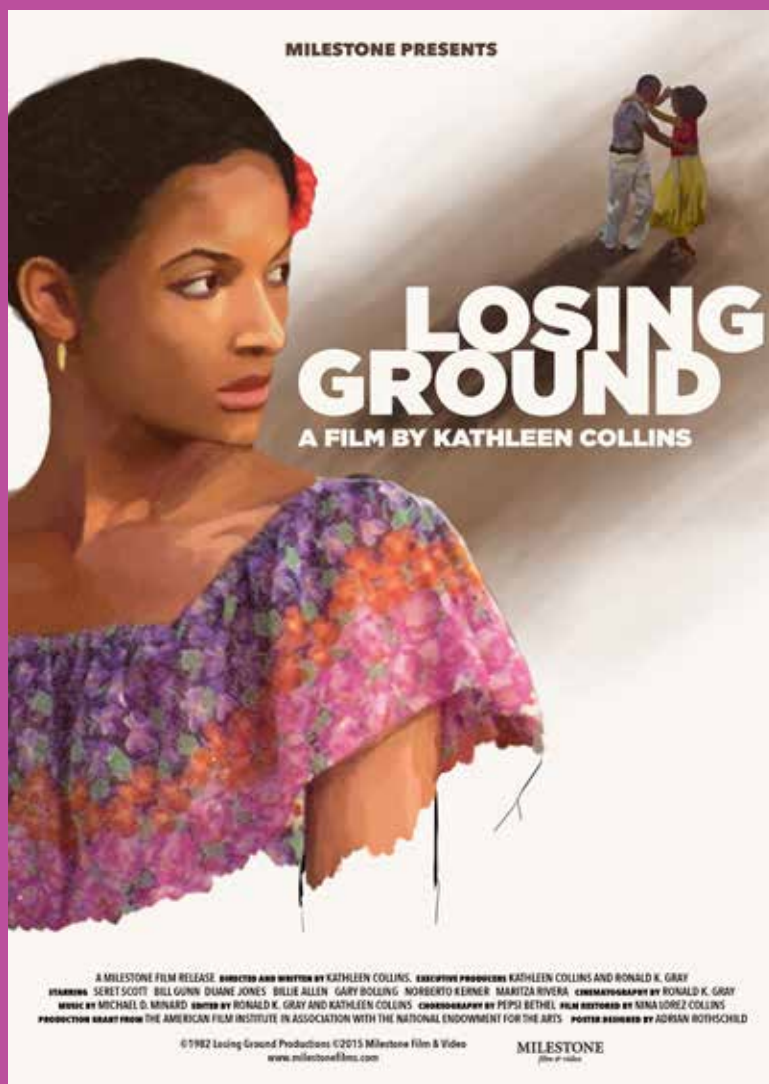
Lipman traveled the world interviewing Beckett's friends and collaborators, including his biographer James Knowlson; actress Billie Whitelaw; film historians Kevin Brownlow and Leonard Maltin; publishing rebel Rosset; Jean Schneider, widow of director Alan; Jeannette Seaver, and others.

"*Notfilm* testifies to an almost inexhaustible fascination with the pleasures and paradoxes of cinema.... *Notfilm* finds a hitherto uncharted dimension of human and cinematic experience."

— A.O. Scott, *New York Times*



[www.notfilm.film](http://www.notfilm.film)



## LOSING GROUND THE CRUZ BROTHERS AND MISS MALLOY

### THE CLASSIC FILMS OF KATHLEEN COLLINS

- Restored 4K masters from the original camera negatives
- First theatrical release!
- DVD bonuses including interviews with the star and co-producer

At the time of her death from cancer in 1988, Kathleen Collins was just 46 years old, but she was already an internationally renowned playwright, a popular professor (at New York's City College) and a successful independent filmmaker. Her charming first film, *The Cruz Brothers and Miss Malloy* (based on short story by Henry H. Roth) was a 50-minute comedy that told the story of three Puerto Rican brothers scraping by while contending with the ghost of their dead father.

Collins' second film, *Losing Ground* was a feature about Sara Rogers, a black philosophy professor whose artist husband rents a country house for a month to celebrate a recent museum sale. The couple's summer idyll becomes complicated as Sara struggles to find ecstatic experience, both intellectually and emotionally. One of the very first fictional features by an African-American woman, *Losing Ground* remains a stunning and powerful work of art.

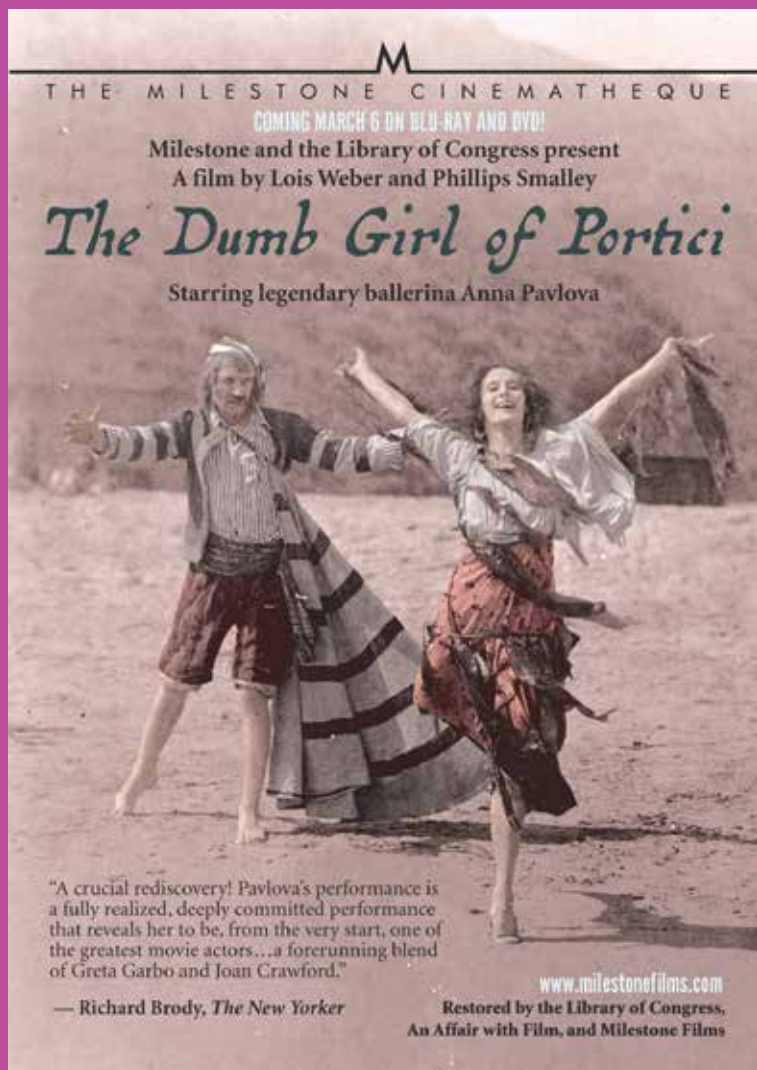
Accomplished actors Seret Scott (who appeared in Louis Malle's *Pretty Baby* and Ntozake Shange's play "For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf"), Bill Gunn (*Ganja and Hess*) and Duane Jones (*Night of the Living Dead*) star in this story of the emotional awakening of a woman involved in a troubled marriage.

Funny, brilliant and personal, *Losing Ground* should have ranked high in the canon of indie cinema. But the early 1980s was not a good time for women or independent filmmakers and neither film was ever theatrically released. Each was each shown once on cable television, and then effectively disappeared. The films newly restored are testament to Kathleen Collins' incredible talents and lasting treasures of African-American and women's cinema.

"The movie is a nearly lost masterwork.... Had it screened widely in its time, it would have marked film history. Collins has made, in effect, a musical with no fantasy but plenty of imagination. *Losing Ground* plays like the record of a life revealed in real time."

— Richard Brody, *The New Yorker*

Losing Ground press kit



## THE DUMB GIRL OF PORTICI

### THE AMAZING EPIC MASTERPIECE BY LOIS WEBER

- Restored master from the Library of Congress, An Affair with Film and Milestone
- Starring ballet legend, Anna Pavlova!
- With a brilliant new score by composer John Sweeney
- Bonus features include 1935 feature documentary on Anna Pavlova!

*"A crucial rediscovery! Pavlova's performance in the movie is no fluke or stunt—it's a fully realized, deeply committed performance that reveals Pavlova to be, from the very start, one of the greatest movie actors... a forerunning blend of Greta Garbo and Joan Crawford. The Dumb Girl of Portici is a welcome reminder that the history of cinema still belongs to the future."* — Richard Brody, *The New Yorker*

*The Dumb Girl of Portici* has been long overdue for recognition as one of pioneer filmmaker Lois Weber's finest creations and a landmark in women's cinema. The blockbuster film was Universal's most expensive to date and featured an enormous cast, large-scale sets, and an ambitious story.

For Weber, the *The Dumb Girl of Portici* represented a once-in-a-lifetime opportunity to work with the incomparable prima ballerina, Anna Pavlova. Pavlova was appearing with the Boston Opera Company in D. F. E. Auber's 1829 *La Muette de Portici*, portraying Fenella, a wordless fisher-girl living during the Spanish occupation of Naples in the mid-17th century, who is seduced and abandoned by a Spanish nobleman. In the opera and in Weber's stirring drama, the betrayal of Fenella and the oppression of her people, inspires her brother to foment a revolution.

Sadly, over the years *The Dumb Girl of Portici* has fallen out of distribution. This restoration, with a dazzling new score by the acclaimed composer John Sweeney offers audiences a chance to experience the energy, brilliance, and the talents of maestras Pavlova and Weber.

*"Pavlova's artistry is something that we are often asked to take on faith, something where you had to be there. Watching The Dumb Girl, you are there!"*

— Joan Acocella, *The New Yorker*

Director Lois Weber and Phillips Smalley Cast Anna Pavlova, Rupert Julian, Douglas Gerrard, Betty Schade Production Universal Film Manufacturing Company's Bluebird Photoplays Producers Lois Weber and Phillips Smalley Screenplay Lois Weber, based on the Daniel Auber's opera "La Muette De Portici." Photography Dal Clawson, Allen G. Siegler, R.W. Walter. Restoration by the Library of Congress (George Willeman and Valerie Cervantes), An Affair with Film (Lori Raskin with tinting supervised by PHI's Jere Guldin) and Milestone. Music score by Jonathan Sweeney after "La Muette de Portici" by D. F. E. Auber.



# SHOES

## THE AMAZING MASTERPIECE BY LOIS WEBER

- Restored 2K MASTER from the EYE FILM INSTITUTE
- Directed by Lois Weber and starring Mary MacLaren!
- New score by composer Donald Sosin and Mimi Rabson
- Selected: BFI 100 Greatest Films by Woman Director
- Library of Congress: National Film Registry

*"Once upon a Hollywood time, one of film's biggest directors was Lois Weber. Woodrow Wilson was president, and women couldn't have voted for him even if they had wanted to, but inside the movie industry, women thrived, and Weber thrived above all other... What thrills in *The Dumb Girl of Portici* is Weber, who handles the large-scale rioting as persuasively as the intimate interludes, including a nakedly carnal seduction." – Manohla Dargis, *The New York Times**

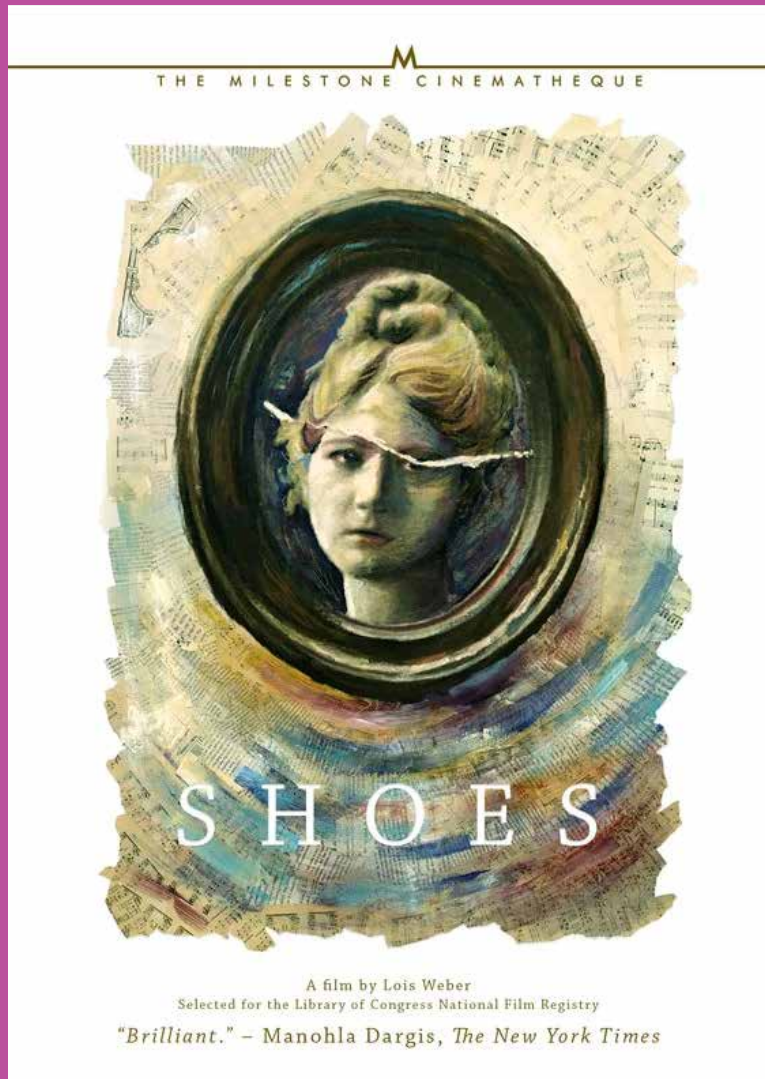
*"Mary MacLaren, playing a teenage shopgirl... imbues [her role] with devastating stoicism."  
—Melissa Anderson, *Village Voice**

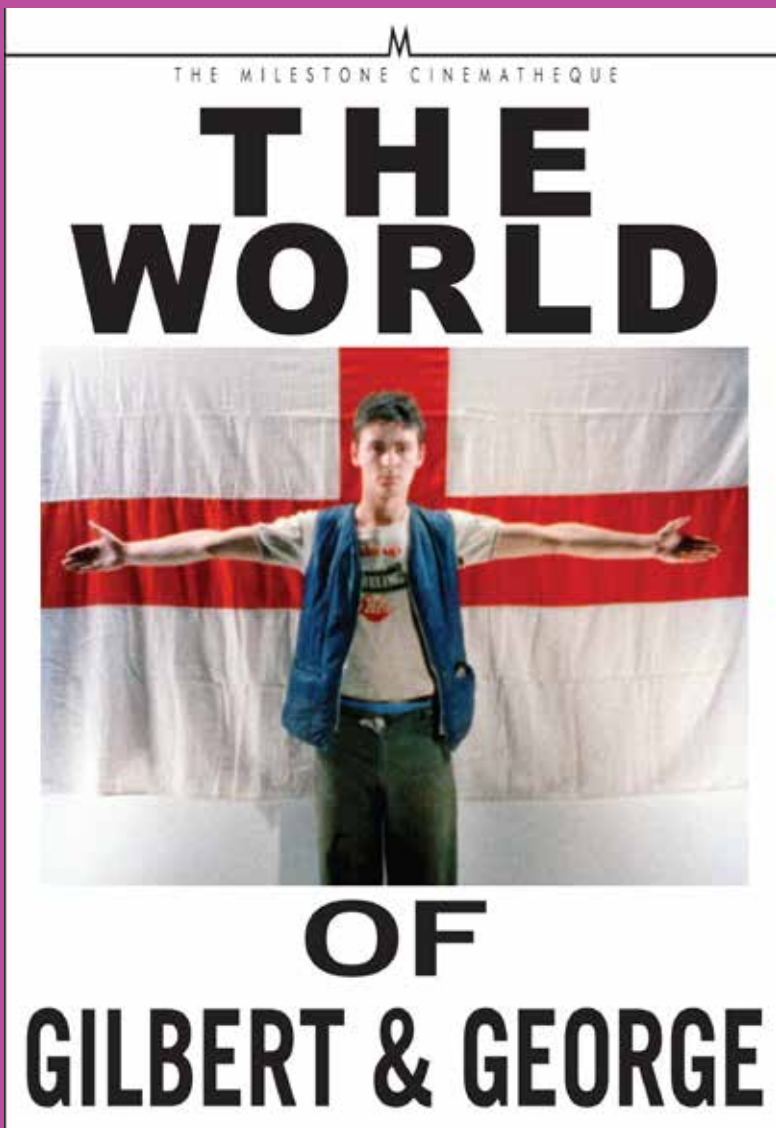
Pioneer woman filmmaker Lois Weber weaves a beautifully simple story of one shop girl's struggles into a heartbreaking cinematic masterpiece. Filmed on the streets of Los Angeles — including a remarkable scene in Pershing Square and another in front of Woolworth's on Broadway — Weber follows the daily travails of Eva Meyer, whose meager wages from her job at a five-and-dime store are the sole financial support for three younger sisters, a struggling mother, and a father who prefers beer and penny dreadfuls to work. When there is barely enough to cover the grocer's bill, Eva is forced to patch the holes in the soles of her shoes with cardboard. But with each rainy day and every splinter, her plight becomes more painful, and finally intolerable. With no solution in sight, Eva is forced to consider other options.

Weber's brand-new discovery, sixteen-year-old Mary MacLaren (resembling a young Jennifer Lawrence) is the embodiment of youthful innocence and too-early world-weariness. Social activist filmmaker Weber meant *Shoes* to be a plea for women's equality (women's suffrage was still a hard-fought political goal) and the right to sexual freedom,

The *Shoes* restoration by the EYE Filmmuseum in Amsterdam combined a Dutch nitrate print and a 1930s American "comedic" reissue of the film called *Unshod Maiden*, found at the Library of Congress. Thanks to the recent discovery of the original script and intertitles in the 16mm microfilm files at NBC/Universal, the Milestone edition more closely reflects the original film. Prominent musicians and composers Donald Sosin and Mimi Rabson have created a mesmerizing and moving score.

Directors Lois Weber and Phillips Smalley Cast Mary MacLaren Harry Griffith Jessie Arnold William Mong Lina Basquette Production Universal Film Manufacturing Company's Bluebird Photoplays Producers Lois Weber and Phillips Smalley Screenplay Lois Weber, based on the short story by Stella Wynne Herron Photography Stephen S. Norton King D. Gray Allen G. Siegler, Restoration by EYE Filmmuseum (Annike Kross and Robert Byrne) and Milestone. Music score by Donald Sosin and Mimi Rabson.





## THE WORLD OF GILBERT & GEORGE

DIRECTED BY GILBERT & GEORGE

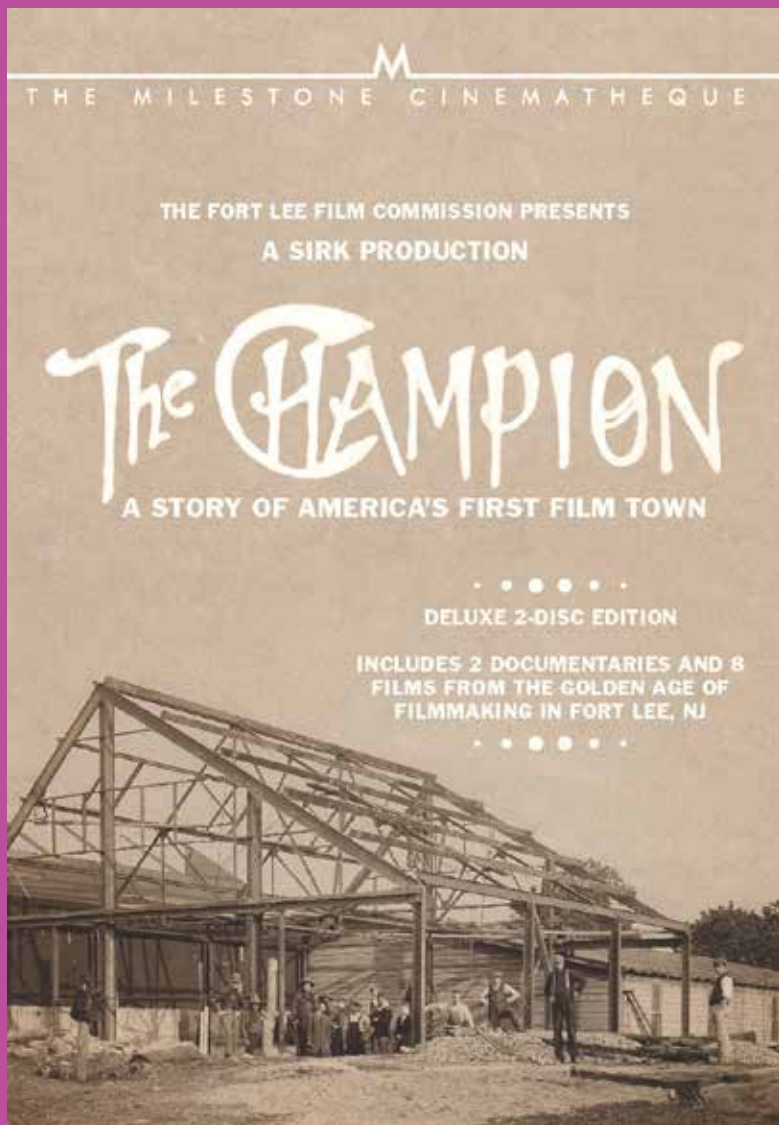
### THE SINGING SCULPTURE

DIRECTED BY PHILIP HAAS

- 2K Restorations by Milestone, supervised by Gilbert & George and producer Philip Haas
- Celebration of their 50 years as an artistic team

This extraordinary film takes the viewer on a picaresque voyage through the artists' world, above all their own vision of their immediate environment in London's East End. It is a world of extremes, taking in the beauty of nature and the urban landscape, sex and eroticism, religion and spirituality, drunkenness and degradation, fear and human aggression, raucous humour and poetry. Wide in its range of imagery, moods and themes, it functions as a statement of their beliefs and as a kind of blueprint for much of the art they were to make over the next twenty years. Gilbert and George, two artists originally known best for their deadpan gallery performances, wanted to make a work of art on film. The result is an encyclopedic catalogue of their artistic imagery, including hothouse flowers, English hymnals, and a rare look at the artists in their carefully staged home setting. The startling and daunting contrasts between propriety and impropriety — the key attributes of these artists who are always well attired in identical suits — feature an England of decay with graffiti-covered walls, aimless young boys, and drunken men slouched on a street corner. Juxtaposed with this view are symbols and songs of the England revered by the artists, like the British flag rippling in the wind, a heroic statue, or a sprig of spring buds hanging from a branch. But the stars of the film are Gilbert and George themselves. Their stiff demeanor sharply contrasts with their outrageous behavior. Their black comedy and the powerful scenes and images make the film a truly memorable experience.

First created in 1967 and performed in 1968 and 1969, Gilbert & George came up with the idea of the singing sculpture (see lyrics below) in response to their lack of a studio. In 1971, the pair came to America with the piece, chosen as the first exhibit to be presented at the Sonnabend Gallery. This film was produced to mark the twentieth anniversary of this landmark art gallery and performance. It also marks the tenth anniversary of G&G's first collaboration with Philip Haas, as well as Mr. Haas's film career. Their live performance of *The Singing Sculpture* is nearly six hours in length, giving the people time to gaze and understand the work and come back to it again and again. As with their other film, the levity of the piece hides, then slowly reveals, a tragic view ("the main subject of the sculpture, is being miserable, one can say") of the disenfranchised; this time the homeless. They say in the film, "we are great believers in the idea of the artist as speaker...We believe that all shapes, colors and forms are there only to serve the meaning, to speak to people...serving the viewer." A wonderfully funny and revealing film of one of G&G's classic performances.



## THE CHAMPION

### A STORY OF AMERICA'S FIRST FILM TOWN

- Acclaimed documentary by Marc Perez
- Produced by the Fort Lee Film Commission, New Jersey
- Package comes with these classics made in Fort Lee

*A Daughter of Dixie* (short)

*Flo's Discipline* (short)

*Not Like Other Girls* (short)

*The Marked Card* (short)

*The Indian Land Grab* (short)

*Ghost Town* (short about Fort Lee restored by George Eastman Museum)

*Robin Hood* (restored with Mont Alto Motion Picture Orchestra score)

*The Danger Game* (feature with Donald Sosin score)

The area in and around Fort Lee, New Jersey was already a popular location site for nickelodeon-era filmmakers in the summer of 1910, the year film producer Mark J. Dintenfass (1872–1933) came to town. With camera crews from half-a-dozen New York studios ferrying across the Hudson almost every day, Dintenfass quickly realized that what this quiet community really needed was a permanent motion picture studio of its own.

He bought a parcel of land in nearby Englewood Cliffs, along with the 66' x 100' building that had been erected on it by the owners of a local lumber mill. His new brand, Champion, would now save the time and expense of a long daily commute, and Dintenfass soon filled the building with dressing rooms, a scenic shop, and state-of-the-art camera and laboratory equipment. One of the unlicensed "independent" producers, he ignored the subpoenas of Edison's patent litigation team and began shooting westerns and Civil War epics all over "Coytesville-on-the-Hudson" (Coytesville was what the locals called this neighborhood, and so did Dintenfass). The Champion was always a feisty, underfunded little studio, but in 1912 it did make history when it joined a group of other struggling independents to form a new filmmaking conglomerate, the Universal Film Manufacturing Company. Soon there were movie studios all over Fort Lee, but that land rush proved a bubble that quickly burst. *The Champion* tells the story of that bubble and how in 2013, the Fort Lee Film Commission and local residents fought to save the last studio. *The Champion* reminds us that the preservation of film history can involve more than just the preservation of films.



# PROJECT SHIRLEY: THE MAGIC BOX

- Winner of the National Society of Film Critics and the
- New York Film Critics Circle Special Awards.

Shirley Clarke was brilliant, scandalous, bold, and incredibly talented. Had she been a man, film historians would have long ago placed in the pantheon of great auteurs, alongside Orson Welles and John Cassavetes. Today, her triumph can be recognized in her ability to be herself — one of the great originals of her time. A true artist, Clarke combined her innate impishness and sense of adventure with a dancer's aesthetic and her tremendous drive to battle injustice to make films that dazzle, challenge, and beguile the audience.

*The Magic Box* is the culmination of Milestone's "Project Shirley" — an eight-year-long effort to explore the films and life of this extraordinary woman. Working with film archives and Clarke's daughter Wendy, Milestone has been able to explore the wide range of the filmmaker's output. The Magic Box includes her award-winning, experimental shorts, "lost" films, unfinished projects, outtakes, and a lifetime of home movies.

"Dancer, bride, runaway wife, radical filmmaker and pioneer — Shirley Clarke is one of the great untold stories of American independent cinema. A woman working in a predominantly male world, a white director who turned her camera on black subjects, she was a Park Avenue rich girl who willed herself to become a dancer and a filmmaker, ran away to bohemia, hung out with the Beats and held to her own vision in triumph and defeat. She helped inspire a new film movement!"

— Manohla Dargis, *New York Times*

## EXPERIMENTAL FILMS

*Brussels Loops*  
*Bridges-Go-Round*  
*Scary time*  
*Skyscraper*  
*Butterfly*  
*Tongues*  
*Savage/Love*  
*24 Frames Per Second*

## DANCE FILMS

*Fear Flight*  
*Jelly Roll Morton*  
*Home Movies #20: Dance Tests*  
*Dance in the Sun*  
*In Paris Parks*  
*In Paris Parks outtakes*  
*Étienne DeCroux*  
*Bullfight*  
*Bullfight outtakes*  
*Rose and the Players: 1 & 2*  
*A Moment in Love*  
*Mysterium*  
*Trans*  
*One-Two-Three*  
*Initiation*  
*A Visual Diary*

## SHORTS & EPHEMERA

*Christopher and Me*  
*This is Not In Paris Parks*  
*Shirley Brimberg Home Movies*  
*Home Movies #10 Wedding*  
*Home Movies #14*  
*Home movies #15*  
*Home Movie #16*  
*Home Movies #18 Florida*  
*1956 Television interview*  
*Lion's Love Outtakes*



SHIRLEY CLARKE'S

## ORNETTE: MADE IN AMERICA

- World premiere at Berlinale International Forum of New Cinema
- NYC Premiere at IFC Center
- Restored from the original materials to 35mm and 2K!
- MANY dvd bonuses from filmmaker's personal collection

*Ornette: Made in America* captures Ornette Coleman's evolution over three decades. Returning home to Fort Worth, Texas in 1983 as a famed performer and composer, documentary footage, dramatic scenes and some of the first music video-style segments ever made, chronicle his boyhood in segregated Texas and his subsequent emergence as an American cultural pioneer and world-class icon. *Ornette: Made in America* is essential for anyone hoping to understand the history of jazz and the fertile creative exchange that highlighted the 60s and 70s in America. It is a portrayal of the inner life of an artist-innovator.

Critically acclaimed when it released in 1985, the film is more significant today, as Coleman's influence has increased, while Clarke and Hoffman's interpretation of his life and times remain as fresh and exciting as ever.

"Two American originals came together nearly 30 years ago and made one of the best documentaries to grace theaters this year. *Ornette: Made in America* (1985), directed and edited by the late, great Shirley Clarke."

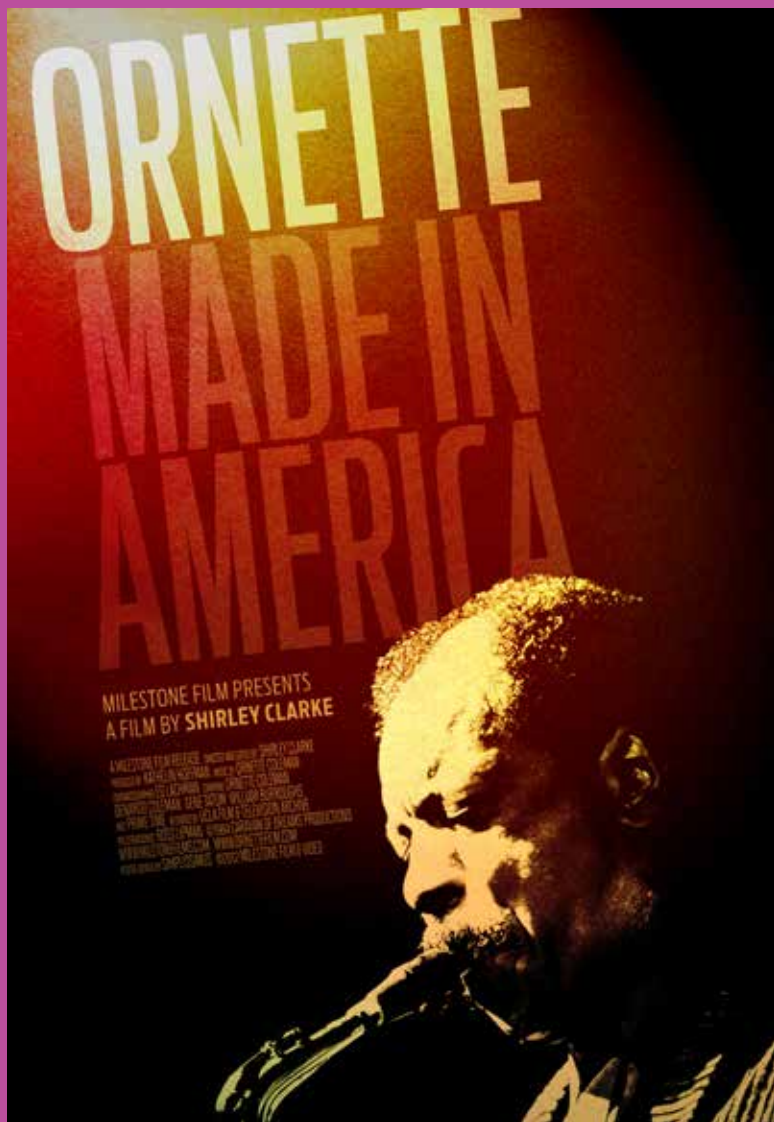
– John Anderson, *Wall Street Journal*

"*Ornette: Made in America*, Shirley Clarke's last and least-known feature is also the movie she was born to make. First released in 1985 and opening in a restored print for a week-long run at the IFC Center (and thereafter in cities across the country), Clarke's portrait of free jazz genius Ornette Coleman is something of a revelation, a summarizing work that draws on virtually everything the pioneering independent made before."

— J. Hobeman, *ArtInfo*

"*Ornette: Made in America* tinkers with and discards the conventions of the bio doc just as its pioneering musician subject exploded those of jazz."

– Melissa Anderson, *Village Voice*



SHIRLEY CLARKE'S

## THE CONNECTION

- World premiere at Berlinale International Forum of New Cinema
- NYC Premiere at IFC Center
- Restored from the original materials to 35mm and 2K!
- MANY dvd bonuses from filmmaker's personal collection

When Jack Gelber's play "The Connection" opened in New York, Shirley Clarke discovered the perfect vehicle to question the whole idea of cinéma vérité filmmaking. The Living Theatre produced Gelber's play was set in a squalid Greenwich Village apartment, where a group of drug addicts are waiting for their connection to bring their fixes. Many of the men are jazz musicians, who perform during the play.

And thus begins a play within a play within a jazz concert — a drug-addled crossing of "A Midsummer Night's Dream" and "Waiting for Godot." The director and author are said to be there in the apartment to guide the junkies in a series of improvisational themes to reveal their lives and inner thoughts. The play was a blessing for jazz saxophonist Jackie McLean, as his drug arrest in 1957 had cost him his cabaret license, barring him from performing in clubs. The play gave him two years work on stage and he went on to perform in Clarke's film version.

In adapting Gelber's play into a film, he and Clarke decided to have a film director and cinematographer as the main instigators of the action so that they could break through the film proscenium. To further the illusion of reality, the filmmakers intentionally left in artifacts of filmmaking — film rolls suddenly end in black leader; sound sync beeps are heard, and light flairs, dust, scratches and out-of-focus moments are preserved. This roughness led many critics to assume that the film was improvised. However, like the camera movement and the choreography of the actors, Clarke carefully planned everything in *The Connection*.

"Clarke's decision to both literally and figuratively turn the camera on the creative types behind it was key; in many ways, *The Connection* sets the template for modern form-hijacking meta-movie gestures, from *David Holzman's Diary* to the self-conscious indies of the '90s.

One man's squalor is another's *mise en scène*, it tells us, and anyone who thinks you can be objective with a movie camera running and a mojo pin in your arm is dreaming... Attention must be paid!"

— *Time Out New York*





SHIRLEY CLARKE'S

## PORTRAIT OF JASON

- World premiere at Berlinale International Forum of New Cinema
- NYC Premiere at IFC Center
- Restored from the original materials to 35mm and 2K!
- MANY dvd bonuses from filmmaker's personal collection

One of the most incredible and influential films in cinema. For twelve hours over the course of the evening of December 3, 1966, director Shirley Clarke and her friends interviewed Jason Holiday about his life, his loves, his work and his beliefs. Jason, a 33-year-old hustler dreaming of a career as a nightclub entertainer, dazzles the audience with stories of confrontations with his family growing up in Trenton, the orgies he has attended, and the hustling that has formed the pattern of his life as a black, gay man. He recalls his college days before dropping out, working as a bar hustler and as a houseboy in San Francisco, becoming a heroin addict and spending time in jail, and his time in a hospital mental ward. He describes his existence while waiting for his dream to come true:

"I have more than one 'hustle,' I'll come on as a maid, a butler, a flunky, anything to keep from punching the nine to five... I am scared of responsibility and I am scared of myself because I'm a pretty frightening cat... Like I don't mean any harm, but the harm is done."

*Portrait of Jason* is a film in which Jason Holliday is given the entire screen for an hour and 45 minutes, during which time he makes probably as candid a self-revelation as has been known in the history of motion pictures or literature. And yet, how much is true and how much is a performance? Shirley Clarke's films were always exploring the border between cinema verité and fiction — and *Portrait of Jason* may well be her masterpiece.

Daring, provocative, ground-breaking and truly gripping, *Portrait of Jason* was one of the first LGBT films to be taken seriously by the general audiences. It remains one of the most remarkable films of American independent filmmaking.

"Restored and back in distribution thanks to the tireless folks at Milestone Films, the 1967 documentary *Portrait of Jason*, is, without a doubt, Shirley Clarke's most radical, as well as her most personal, film."

— J. Hoberman



SHIRLEY CLARKE'S

## ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD

- Restored 2K by UCLA and the Academy Film Archive!
- Restored from the original materials to 2K.
- Academy Award winner for Best Documentary Feature!

*"And were an epitaph to be my story I'd have a short one ready for my own. I would have written of me on my stone: I had a lover's quarrel with the world."*

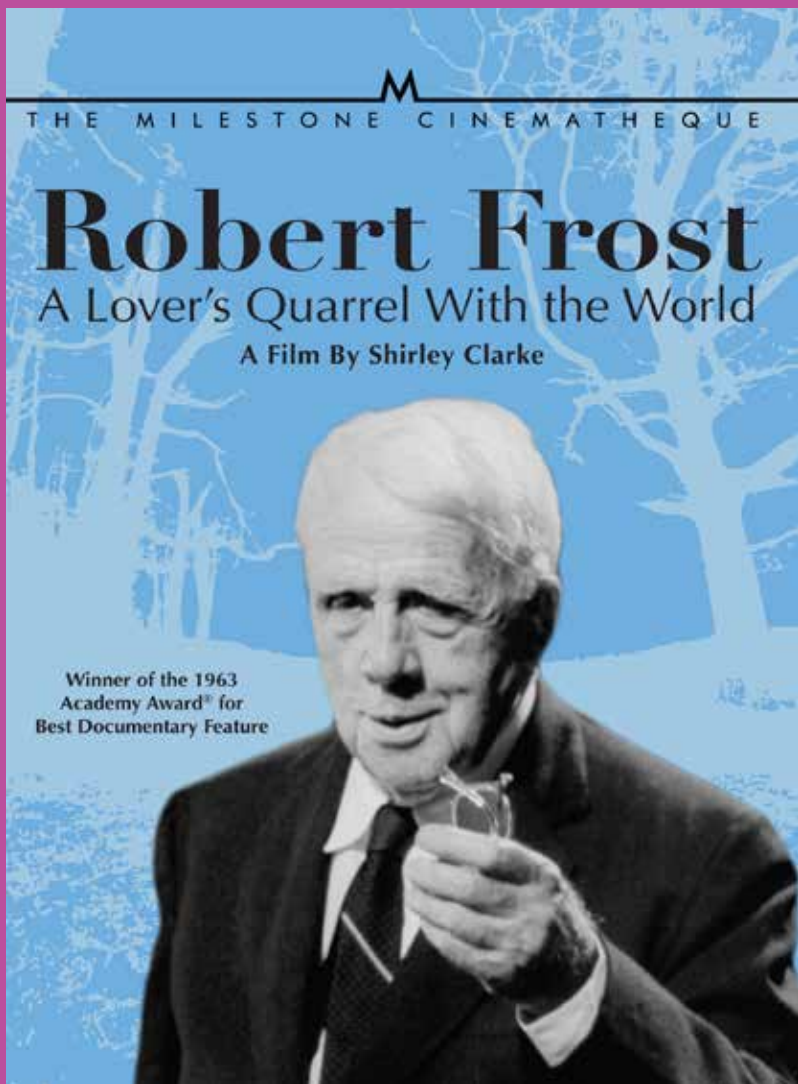
The Oscar®-winning documentary, *Robert Frost: A Lover's Quarrel with the World*, features the legendary American poet filmed with the playfulness and intimacy that are the signature of director Shirley Clarke.

Frost's funny, brilliant speeches given at Sarah Lawrence College and Amherst College run throughout the film, with Clarke cutting back and forth to excerpts of the poet's laughs and lessons with college students.

Bewildered by "the sideshow" of cameraman and crew members flanking him, Frost comments at the Sarah Lawrence College podium, "This is a documentary film going on ... and [the shots] have all been about me with a hoe digging potatoes or walking in the woods, reciting my own poems." The crowd laughs, as does he, clarifying, "I don't farm very much — for many years, I have had a little garden — but it is a false picture that presents me as always digging potatoes or saying my own poems." Crowd erupting once more, Frost concedes that the format Clarke uses at the moment is far preferable: "This time we are going to have it right, we are going to have it taped like this, with my crowd. [The crew was] with me today ... on a carrier, you know, and I was with the commander. The old subject came up ... peace and war, and I had to have another think at it."

Sure enough, before he finishes speaking Clarke cuts to footage of Frost with a helmet atop his head on board the carrier they filmed earlier. Frost's realist worldview concludes, "Peace is something that you only get by war or the threat of war, however tacit the threat." His tour between the landing strip and artillery underlines this point.

*A Lover's Quarrel with the World* progresses in such a fashion, with the elderly Frost, 88, espousing wisdom to his successors (President Kennedy included) while Clarke silently comments with her camera. The bucolic scenes Frost denounces do not necessarily portray a simple, woodsy man, but rather a man at peace. Peace is never easily won, for war certainly has something to do with it. The familiar line that closes his 1944 poem "The Lesson for Today" — "I had a lover's quarrel with the world" — succinctly captures his life, and he is quick to add it is singular because it has been "one sustained quarrel all my life."



## IN THE LAND OF THE HEADHUNTERS a film by Edward S. Curtis

- Legendary film by Native American photographer Edward S. Curtis.
- Restored from the best materials by UCLA Film & Television Archive.
- Brand-new recording of the film's original 1914 orchestral score.

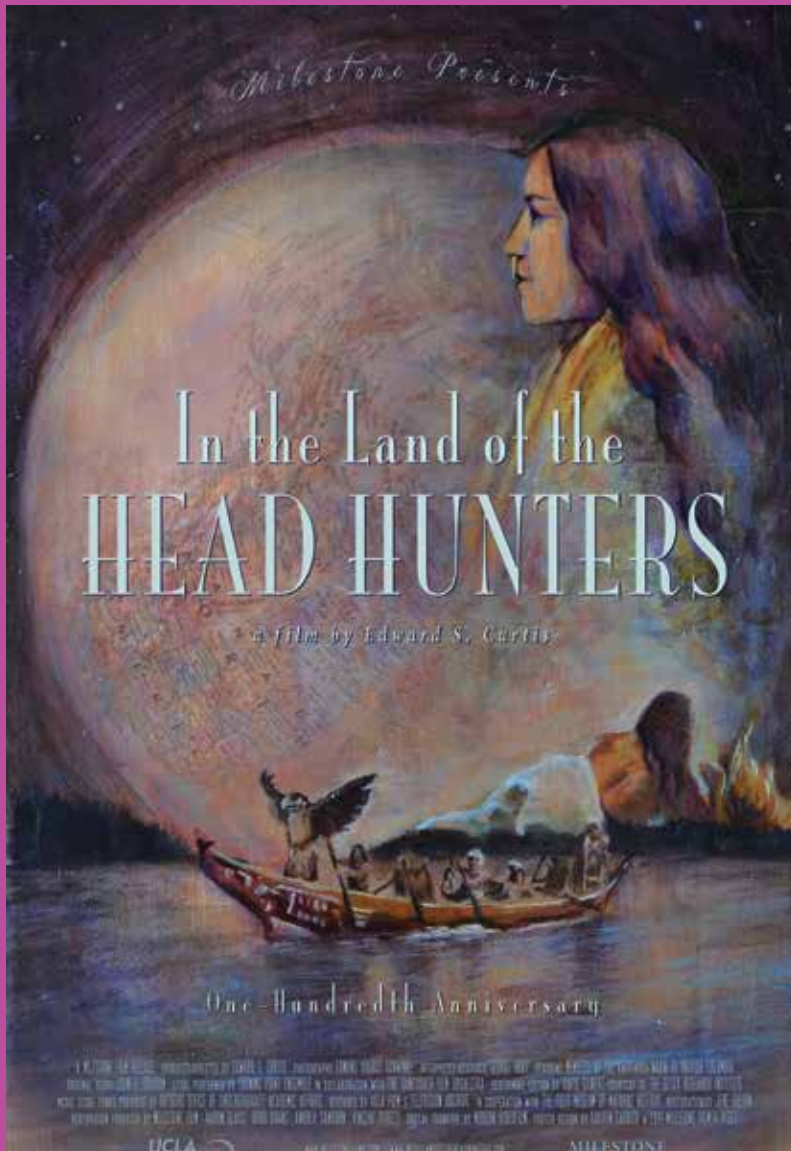
Master photographer Edward S. Curtis devoted his life to documenting the world of Native Americans, with the keen awareness that the information he gathered “must be collected at once or the opportunity will be lost.” He recorded more than 10,000 wax cylinders of Indian language and music; took more than 40,000 photographs of 80+ tribes; recorded tribal lore and history; described traditional foods, housing, garments, recreation, ceremonies and funeral customs; and wrote biographical sketches of tribal leaders.

And in 1914, he created one of the first feature-length dramas ever made — a masterpiece filmed with and starring members of the Kwakwaka'wakw (Kwakiutl) tribe of British Columbia. Curtis's haunting melodrama tells the story of a warrior's spiritual journey, of love won and lost, and of a battle between tribes to save the warrior's bride. The film's documentary-like attention to historic detail and Curtis' legendary eye for composition make *IN THE LAND OF THE HEAD HUNTERS* one of the most beautiful films of the silent era and a stunning evocation of a Native American culture famed for its incredible artistic heritage. Aspects of the film were based on the Kwakwaka'wakw's oral traditions and it accurately portrays rituals, including the potlatch, which were prohibited by Canadian law until 1951.

The film's gala premieres in December 1914 featured the performance of a new orchestral score by composer John J. Braham. That composition, the first original music ever written for a feature film, was recently rediscovered. The Turning Point Ensemble's rousing and beautiful rendition is a lovely match for the painstaking reconstruction/restoration by UCLA Film and Television Archive's Jere Guldin which showcases the original film's gorgeous color tinting.

Also available with the film!

- Documents of Encounter: The Head Hunters Reconstruction Project. (2014. 38 mins.)
- Cultural Presentation by the Gwa'wina Dancers. (2008. Color, 83 mins.)
- Commentary Track featuring Bill Holm, Andy Everson, and Aaron Glass.





## THE DAUGHTER OF DAWN

### A STORY OF THE KIOWA & COMANCHE TRIBES

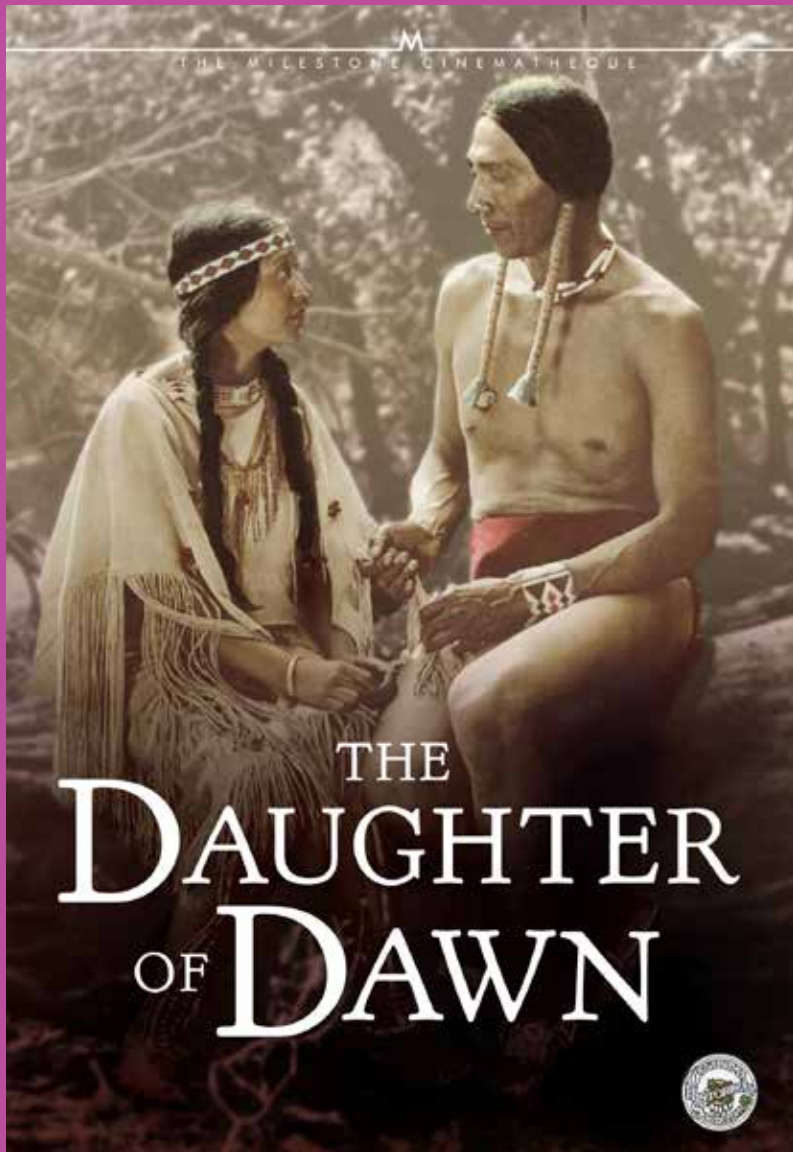
- Rediscovered 1920 film shot in Oklahoma with the Comanche and Kiowa Tribes to have theatrical premiere 85 years after completion!
- Restored from the nitrate materials by Oklahoma Historical Society
- New orchestral score by Comanche composer David Yeagley.
- In 2K and HD!

THE DAUGHTER OF DAWN is an incredible feature film that was shot in 1920 in the Wichita Mountains of southwest Oklahoma. The story, played by an all-Native American cast of 300 Kiowas and Comanches, includes a romantic rivalry, buffalo hunts, a battle, village scenes, dances, deceit, courage, and hand-to-hand combat. The Native American actors, who in 1920 had been living on reservations for less than fifty years, brought with them their own tipis, horses, clothing, and material culture.

White Parker, the film's male lead, and Wanada Parker, who appears in a supporting role, were two of the 25 children of legendary Comanche chief, Quannah Parker. Parker was a son of chief Peta Nocona and Cynthia Ann Parker, who like the character in the John Ford movie *The Searchers*, was kidnapped as a young girl and later married and identified as a Comanche.

The film was directed by a young director, Norbert Myles and written by Richard Banks who had spent 25 years living with various tribes.

Restored by the Oklahoma Historical Society, Film Technology (35mm) and Metropolis Pos (2K), THE DAUGHTER OF DAWN proves to be a revelation. Subtly acted by the all-Native American cast, photographed beautifully, and directed without melodrama by Myles, this lost silent film stands with the best films of the period. The new orchestral score is by Native American composer David Yeagley and performed by the Oklahoma City University Orchestra.



# BABY PEGGY: THE ELEPHANT IN THE ROOM

DIRECTED BY VERA IWEREBOR

- Acclaimed documentary
- Available with Baby Peggy feature: *Captain January*
- Available with three restored Baby Peggy short films

Hollywood discovered Peggy-Jean Montgomery when she was 19 months old and made her a star by the age of two. By the time she was six, she had made more than 150 popular shorts and a star of feature films. In fact, she was one of the most popular stars in Hollywood with a line of Baby Peggy products sold in stores around the world.

By the age of 11, however, she was a has-been, forced to work eight shows a day in Vaudeville. And soon, like rival silent film star Jackie Coogan, she was broke, her money squandered by her family. Over the course of the next six decades she reinvented herself as Diana Serra Cary, a respected film historian and advocate for laws protecting child performers.

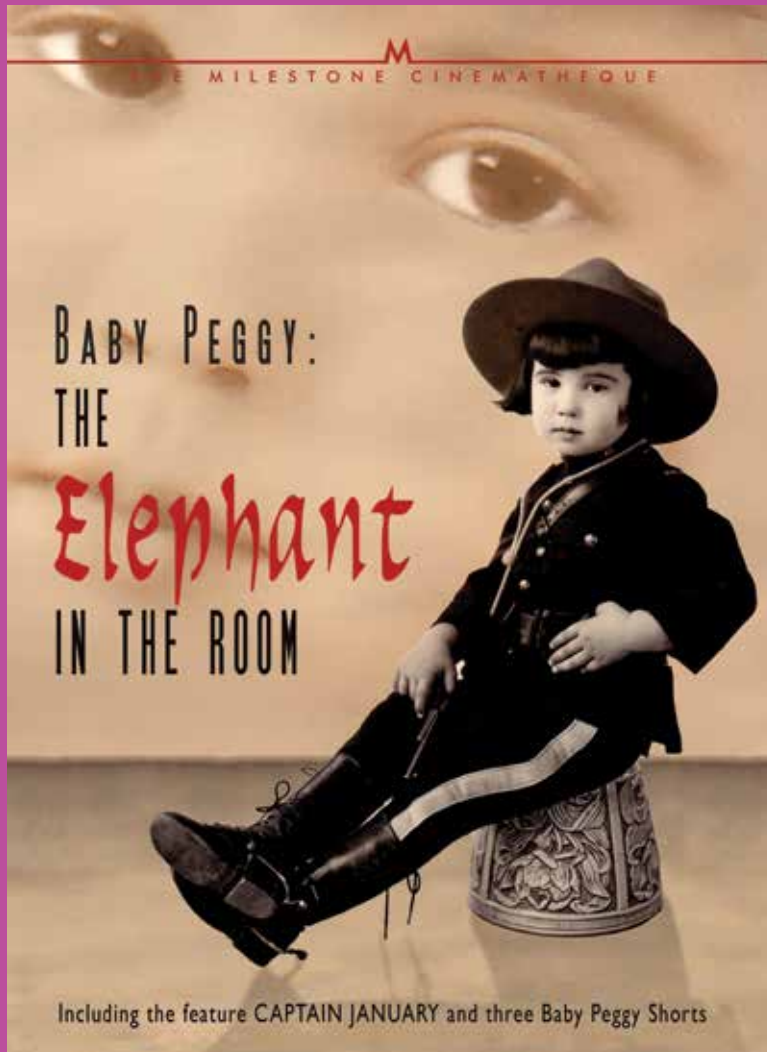
With narration co-written by Cary, Vera Iwerebor's documentary combines rare clips from Baby Peggy's films — most of which were lost when her first studio, Century, burned in 1926 — with a personal glimpse of a woman who lost her childhood to the movies. Although Cary was once rejected by Hollywood, where she was blacklisted after her father feuded with producer Sol Lesser, her remaining films, including the first movie version of *Captain January* (1924), have been rediscovered, bringing her a new generation of fans. Documentarian Vera Iwerebor has created a film, that like Ms. Cary, is filled of warmth, humor and a love for cinema and life.

Any international sale can include the Baby Peggy feature *Captain January* (1924) and three of her short films *Such is Life*, *Peg O' the Mounties*, and *Carmen Jr.*

Vera Iwerebor was born in Uithoorn, The Netherlands. With a lifelong passion for film and film history, she began her film career in 2003. After working as an initiator of and researcher for the documentary *Twinkle, Twinkle Little Star* (2004), she decided to make her own films. In 2008, she produced and directed her first short documentary, *A Silent Star with Anita Page*.

The documentary *Baby Peggy: The Elephant in the Room* (2010) was released in Europe in 2011 and made its U.S. premiere at the 2012 TCM Classic Film Festival.

"The film is perfect!" — Leonard Maltin



# WITHOUT LYING DOWN

## FRANCES MARION AND THE POWER OF WOMEN IN HOLLYWOOD

- Narrated by Uma Thurman and Kathy Bates
- Produced by Hugh M. Hefner, directed by Bridget Terry
- From the best-selling biography by Cari Beauchamp

"I've spent my life searching for a man to look up to without lying down." – Frances Marion

And what a life it was! From 1915-1939, Frances Marion was one of the most powerful talents in the movie industry. In one of the most liberating eras for women in film, she wrote more than 200 movies and was the world's highest paid screenwriter — man or woman. Hollywood moguls competed for her stories. Stars like Pickford, Garbo, Gable, Gish, Valentino, and Dressler brought her characters to life.

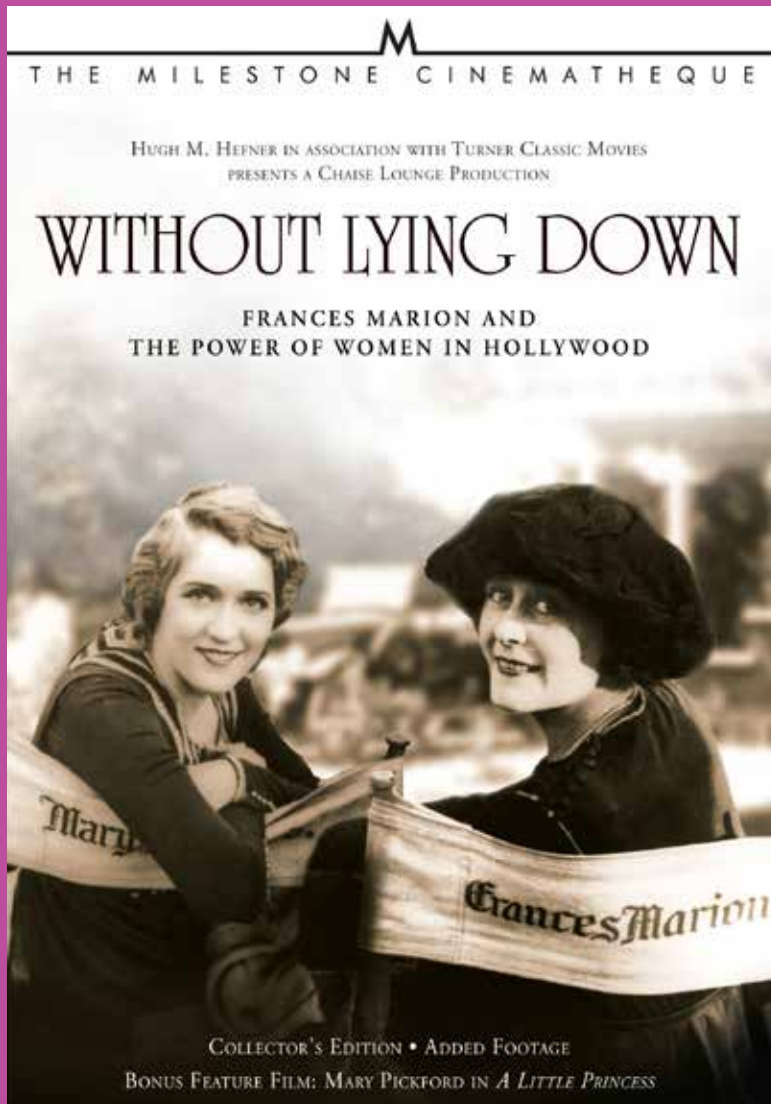
Scripting such classics as *The Champ*, *Poor Little Rich Girl*, *Anna Christie*, *Min and Bill*, *The Big House*, *Camille*, and *The Scarlet Letter*, Marion became the first screenwriter to win two Oscars®. Now, Frances Marion's fascinating life and times come alive in this insightful documentary narrated by acclaimed actresses Uma Thurman and Oscar®-winner Kathy Bates — who gives voice to the screenwriter's own words taken from her letters, diaries and memoirs. Footage from more than twenty of Marion's movies align with commentary by pre-eminent silent film historian Kevin Brownlow, critic Leonard Maltin and Marion's celebrated biographer, Cari Beauchamp. Interviews with current women filmmakers reflect on the legacy left to them by Marion and the pioneering women of early Hollywood who did it all "without lying down."

"The resonant, multilayered tale of women film pioneers emerges as a fresh source of inspiration."  
— Nancy Randle, *Los Angeles Times*

"Fascinating and insightful! Kathy Bates reads with a strong bright voice, evoking real feeling for Frances Marion and her vigorous outlook."

— Julie Salamon, *New York Times*

Without Lying Down press kit





# ARAYA

A FILM BY MARGOT BENACERRAF

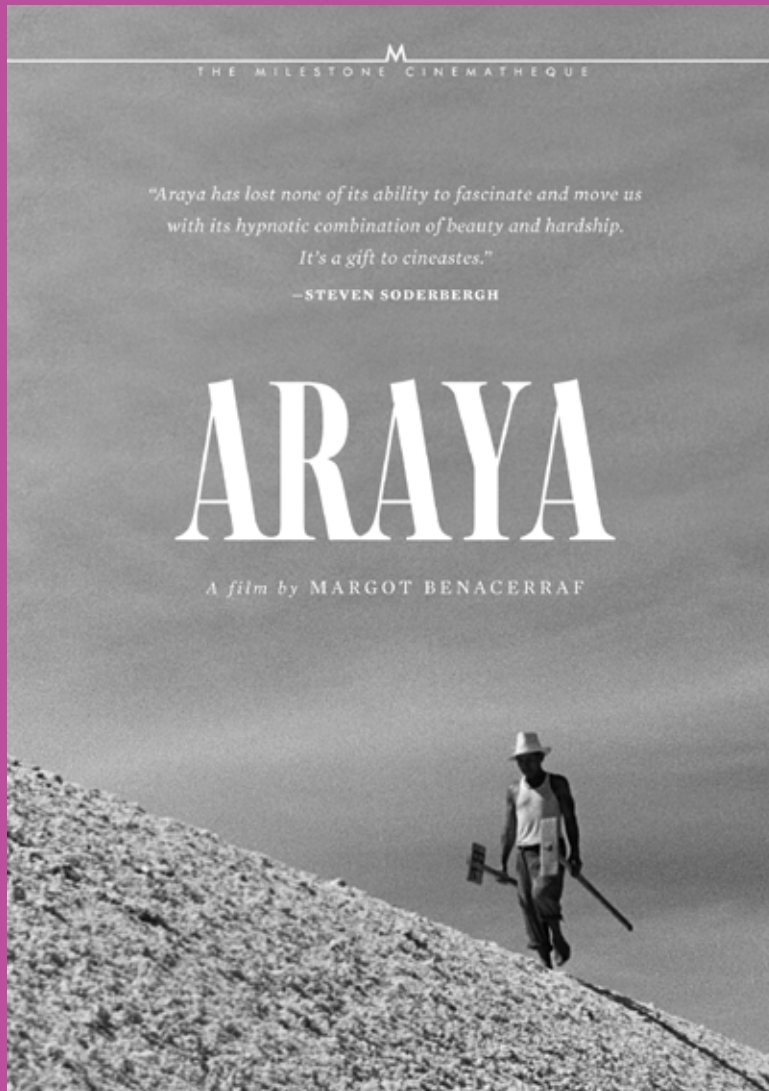
- Selected for 2009 Berlin Film Festival International Forum
- Cannes Film Festival: International Film Critics Prize
- Restored from the original 35mm materials stored in France
- Original French and Spanish language soundtracks available.
- MANY dvd bonuses including Benacerraf's short doc *Révéron*

"Stunningly shot and brilliantly crafted, this is a singular work from an incredibly distinct filmmaker... We should all feel lucky to have this almost-forgotten gem unearthed and restored in all its beauty." – Barbara Kopple, Two time Oscar®-winning filmmaker

Margot Benacerraf's brilliant 1959 film *Araya* first showed at the Cannes Film Festival where it shared the Cannes International Critics Prize with Alain Resnais's *Hiroshima, Mon Amour*. The worldwide release gave audiences the chance to rediscover a powerful and distinctive voice in the history of cinema. Benacerraf's film portrays a day in the life of three families living in one of the harshest places on earth — Araya, an arid peninsula in northeastern Venezuela. For 450 years, since its discovery by the Spanish, the region's salt was manually collected and stacked into glowing white pyramids. Overlooking the area, a 17th-century fortress built to protect against pirate raids stood as a reminder of the days when the mineral was worth as much as gold and great fortunes were made in the salt trade.

Benacerraf captures the grueling work of these salineros in breathtaking high-contrast black-and-white images. Her camera gracefully pans and glides to reveal the landscape and the people of the peninsula. All night, the Pereda family toils in the salt marshes. In the morning, the Salaz clan arrives to load and stack the crystals under the hot brutal sun. Down the coastline, the Ortiz family fish and tend their nets, while the youngest member, Carmen, collects seashells and coral.

*Araya* is a film of such lasting beauty that Jean Renoir told Benacerraf, "Above all ... don't cut a single image!" An acclaimed pioneer feminist filmmaker, Benacerraf has been an inspiration and mentor to Latin-American artists, writers and filmmakers. After her films jumpstarted international interest in Latin American cinema she went on to found Venezuela's Cineteca Nacional and Fundavisual Latina — restoring films and screening cinema from around the world.



[www.arayafilm.com](http://www.arayafilm.com)

## Kent Mackenzie's magnificent story of Native Americans in Los Angeles! **THE EXILES**

- Presented by famed author Sherman Alexie and Charles Burnett
- National Society of Film Critics Film Heritage Award
- Premiered at the Berlin International Film Forum
- Selected for the Library of Congress National Film Registry

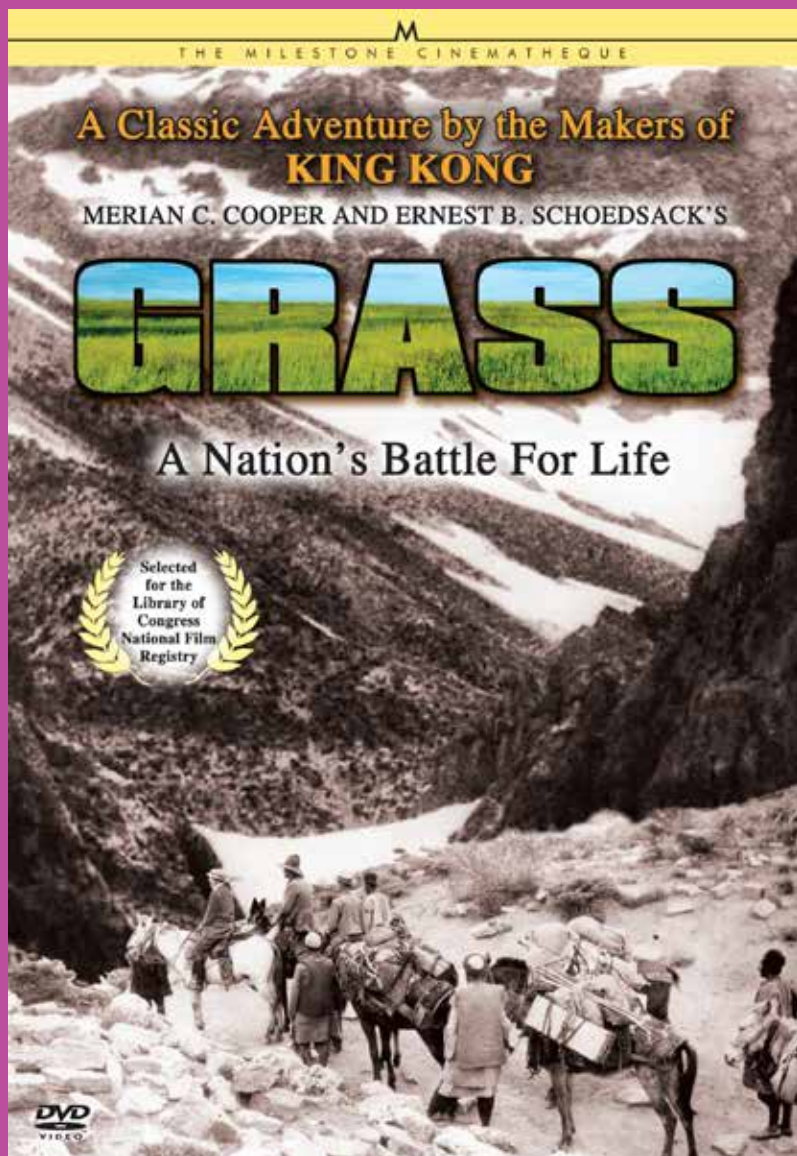
The Exiles (1961) is an incredible feature film by Kent Mackenzie chronicling a day in the life of a group of twenty-something Native Americans who left reservation life in the 1950s to live in the district of Bunker Hill, Los Angeles, California. Bunker Hill was then a blighted residential locality of decayed Victorian mansions, sometimes featured in the writings of Raymond Chandler, John Fante and Charles Bukowski. The structure of the film is that of a narrative feature, the script pieced together from interviews with the documentary subjects.

The film features Yvonne Williams, Homer Nish, and Tommy Reynolds. The film shares a curious number of surface similarities with Charles Burnett's legendary *Killer of Sheep*: they were both gritty, frills-free depictions of marginalized Los Angeles communities made within about a decade from each other by young filmmakers who were both compared to John Cassavetes and Vittorio De Sica, they both have existed for decades without theatrical release, they both have been featured in Thom Andersen's film *Los Angeles Plays Itself*, they both have been restored by Ross Lipman at the UCLA Film & Television Archives and they both are Milestone Film & Video releases.

One of the significant distinctions between *The Exiles* and *Killer of Sheep* is that Mackenzie (unlike Burnett) was a definitive outsider to the community he was filming—he was a well-to-do white man from the East coast amongst Native Americans, Mexicans and Filipinos in a low-income L.A. community. Regardless, his sensitivity and his genuinely penetrating interest in attempting to understand the people in his film via filming them shines through (he, like Burnett, involved the stars of the film in the writing and filming process), curbing the tendencies towards sentimentalism and fetishization that often emerge in attempts to represent “the other.” Despite (or because of) the fact that no other films at the time were (and still very few now are) depicting Native American peoples (aside from the overblown stereotypes in Westerns) let alone urban Native Americans, *The Exiles* could not find a distributor willing to risk putting it out theatrically, and so over the years it fell into obscurity, known and loved by cinephiles and admired for its originality and honesty by such Native American filmmakers as Chris Eyres (*Smoke Signals*, 1998) and Ben-alex Dupris (experimental filmmaker and writer) but remaining largely unseen to the public, including communities like the ones depicted in the film.

*“The restoration and long-delayed commercial release of ‘THE EXILES,’ a 1961 film about a largely forgotten corner of that deceptively bright city, is nothing less than a welcome act of defiant remembrance... A beautifully photographed slice of down-and-almost-out life, a near-heavenly vision of a near-hell that Mr. Mackenzie situated at the juncture of nonfiction and fiction. He tapped into the despair of this obscured world while also making room for the poetry and derelict beauty of its dilapidated buildings, neon signs, peeling walls and downcast faces.”* —MANOHLA DARGIS, NEW YORK TIMES





## GRASS BY THE DIRECTORS OF "KING KONG"

- Restored in 2022 in 4K with new full orchestral score!
- Cited as one of the greatest documentaries of all-time!
- Recently restored to high-def using the original tints and tones!

A classic adventure film by the makers of "King Kong!" In 1924, neophyte filmmakers Merian C. Cooper and Ernest B. Schoedsack hooked up with journalist and sometime spy Marguerite Harrison and set off to film an adventure. They found excitement, danger and unparalleled drama in the migration of the Bakhtiari tribe of Persia (now Iran). Twice a year, more than 50,000 people and half a million animals surmounted seemingly impossible obstacles to take their herds to pasture.

The filmmakers captured unforgettable images of courage and determination as the Bakhtiari braved the raging and icy waters of the half-mile-wide Karun River. Cooper and Schoedsack almost froze when they filmed the breathtaking, almost unbelievable, sight of an endless river of men, women and children--their feet bare or wrapped in rags — winding up the side of the sheer, snow-covered rock face of the 15,000-foot-high Zardeh Kuh mountain.

Although many documentary historians consider "Grass" second only to "Nanook of the North," few people have actually ever seen this legendary film. This restored and full-length version, complete with an authentic new Iranian score and original tints and tones, will astonish today's audiences with its beautiful photography and heart-stopping adventure.

*"A fascinating, visually splendid film about the massive annual migration undertaken by Persia's Bakhtiari tribes in search of fresh pastures for their cattle. . . None the less, if viewed as a Herzog-like tribute to man's courage, determination, and ability to tame nature without destroying it, the film has an impressive scale and poetry."*

– TIME OUT FILM GUIDE

*"Those who relish Werner Herzog's tales of man pitted against nature (the likes of Aguirre, Wrath Of God and Fitzcarraldo) should enjoy this rarely-seen work of silent ethnographic cinema. . . Close attention is paid to the specific rituals of the Bakhtiaris, in areas such as hunting, dancing, eating and music-making, and there's an unexpected encounter with the desert police, who roam the sands in search of Bedouin brigands."*

– FILM 4, London



# CHANG: A DRAMA OF THE WILDERNESS

- Restored in 2022 tinted and toned version with Thai orchestral score
- Played in over 100 cities around the United States.
- Winner of Best Film: Aubervilliers International Children's Film Festival
- Academy Award® nominee!

Before they dreamed up that oversized ape, King Kong's creators filmed this magical story of a Thai family's struggle to survive the forces of nature. CHANG is a revelation - not only is it the obvious prototype for Merian C. Cooper and Ernest B. Schoedsack's later masterpiece, KING KONG, but it is a terrifically entertaining film in its own right.

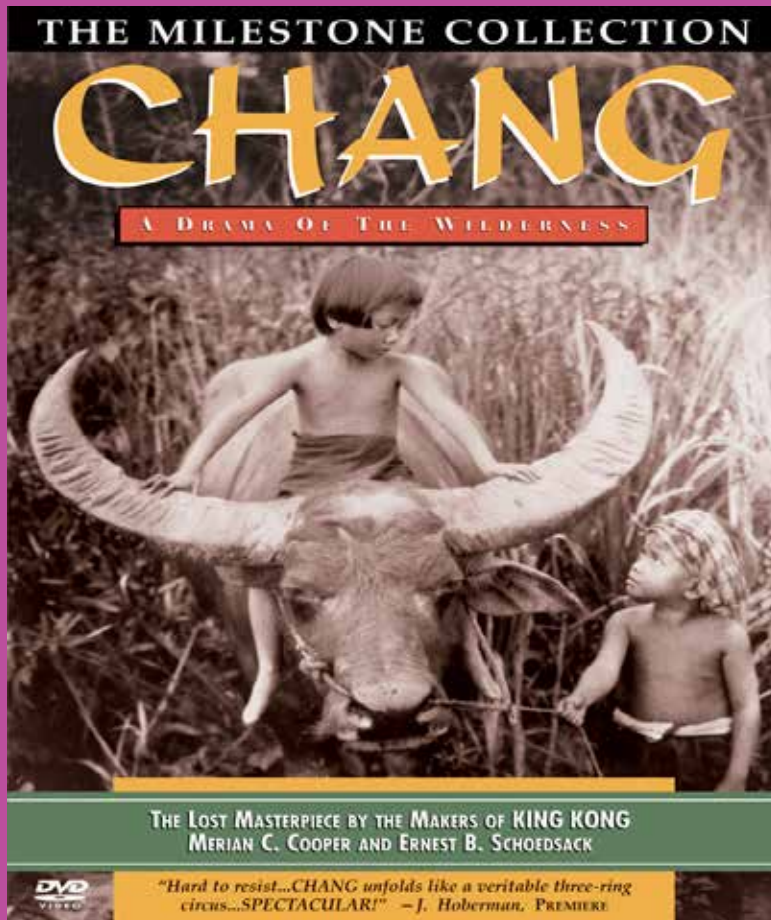
Shot entirely in Siam, the film tells the story of a farmer and his family who have settled a small patch of land on the edge of the jungle. Their existence is a constant struggle against the many wild animals around them - bear, tigers, and even - changs! The climactic elephant stampede is still one of the most exciting scenes in cinema history. This release features a brilliant score by Bangkok composer Bruce Gaston and performed by the world-famous orchestra Fong Naam. The new restoration features the original tints and tones found on an original nitrate print.

"Spectacular! Unfolds like a veritable three-ring circus." — J. Hoberman, VILLAGE VOICE

"Thrilling! Cooper and Schoedsack were honest-to-God moviemakers [who] went for pace, tension, and excitement. They gave themselves and their audience, a hardy good time!" — THE NEW YORKER MAGAZINE

"A fresh and thrilling epic from 'Indy'-like filmmakers ... Put Merian C. Cooper and Ernest B. Schoedsack together and you've got the real-life Indiana Jones!" — Jay Carr, THE BOSTON GLOBE

"Partly an early cinematic record of life in far-away Asia, partly a genuine tribute to the ingenuity, athleticism and dexterity of the subjects, CHANG: A DRAMA OF THE WILDERNESS is also an engrossing, intelligently paced adventure yarn. The malariastricken Schoedsack, hiding in camouflaged shelters and look-outs, took immense risks to obtain the close-up footage of the deadly animals. The extended climactic sequence, in which Kru and the villagers construct a giant kraal (enclosure) before heroically rounding up the stampeding herd of elephants, deserves far wider recognition." — FILM 4, London



## DARK MATTER a film by Chen Shi-Zeng with Meryl Streep, Aidan Quinn

When Worlds Collide: The immigrant protagonist of *Dark Matter* is another type of mad scientist entirely.  
By Kelly Vance, East Bay Express

We know we're in strange territory from the opening shot. Meryl Streep is performing tai chi exercises on a misty mountaintop behind the credits while churchy choral music swells on the soundtrack. By itself, there's nothing at all objectionable about Ms. Streep practicing tai chi. The music, sung in Mandarin by a group called the Beijing Angelic Choir, is eerie yet somehow familiar. The image is of a peaceful woman moving harmoniously in a beautiful natural setting, enveloped by heavenly female voices. But we can't shake the feeling that something is a few degrees off.

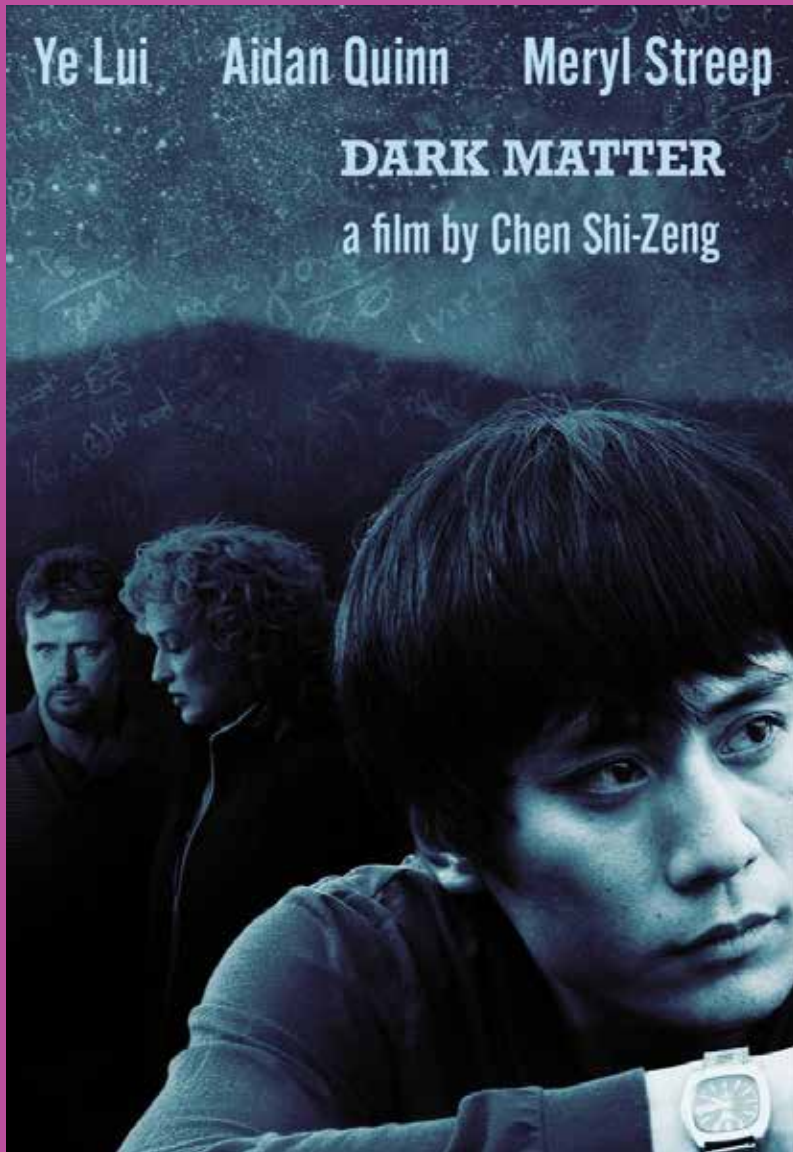
That's the skill of filmmaker Chen Shi-Zheng, alerting us from the very first moment that something is indeed frightfully wrong in *Dark Matter*, his debut directorial effort. The film has the advantage of surprise in its story of a young Chinese scientist named Liu Xing (played by actor Liu Ye of *Curse of the Golden Flower*) who takes violent revenge for his treatment at an American graduate school. The screenplay is loosely based on the real-life case of one Lu Gang, who shot and killed five people at the University of Iowa in 1991. Lu's rampage made headlines then, but today, after numerous similar incidents on campuses, it's no doubt recalled as just one of many such tragedies. Sad, wasteful, and pointless, yet nothing unusual. These things happen.

Exactly how and why these things happen is what concerns *Dark Matter*. From a procedural point of view, the conflict at the heart of the drama begins when Liu Xing arrives at the unnamed American university (the film was shot on location in Salt Lake City and Orem, Utah, as well as in Toronto) to begin research in astrophysics. As part of the wave of foreign grad students coming to the US in the 1980s and '90s, Liu, a brilliant and innovative thinker, is thrilled to meet his idol, physicist Jacob Reiser (Aidan Quinn) and to be invited to join Reiser's team — a group of Liu's compatriots culled from China's leading universities, all chasing the American Dream.

They work and live collectively, these stereotypical Asian nerds chain-smoking cigarettes, sending money to their parents back home, and dreaming of the great discoveries they'll make while putting in long hours in the little room they've been given at the school. Never mind that everything about their situation screams exploitation and ghetto-ization, and that Prof. Reiser ("Call me Jake"), who takes credit for the students' work and assigns them to his pet projects, begins to resemble the overseer on some sort of scientific plantation, using cheap imported labor to enrich the corporations funding the research center. Not only that, but when Liu, a bit more gregarious than his mates, tries to strike up a conversation with a pretty blond barista in the town, he strikes out — his English is laughable, for starters.

While all this is going on there's another facet of the "host apparatus" at work. A rich donor to the university, Joanna Silver (Ms. Streep), volunteers her time helping the foreign students acclimate to the US by organizing orientations and taking them on social field trips to the local "Wild West town" and a church. Joanna lives in a fabulous hilltop home decorated with Buddhas and other Asian artifacts. It is established that she and her husband, Hal (actor Bill Irwin), do business in China and have visited there frequently, and that Joanna is pleased with herself for being able to throw a few polite Mandarin phrases into her conversation. She is instantly attracted to the quietly handsome Liu Xing, and their relationship becomes a slightly more complex emotional mirror of Liu's increasing disenchantment with his role at the university and with his life.

Chen Shi-Zheng is best known for his imaginative staging of operas, notably *The Peony Pavilion*, a nineteen-hour production of Tang Xianzu's Ming Dynasty epic of love and strife. The director, now based in New York, grew up in provincial Hunan during the Cultural Revolution of the '60s and '70s and used his talent as an opera singer to eventually make the move to America. He wrote *Dark Matter* to investigate the unhappy flip side of the immigrant experience, in particular the forces at work beneath the cheerful surface of cross-culturalism that he lampoons so devastatingly in the film.....





## YOU GOT TO MOVE: STORIES OF CHANGE IN THE SOUTH

a film by Lucy Massie Phenix

- Brand-new HD restoration from the original camera negative
- Bonus features including updates of the people in the film

Lucy Massie Phenix's remarkable documentary *You Got to Move: Stories of Change in the South* celebrates individuals and communities who dared to change the world for the better. Inspired by the filmmaker's experiences at Tennessee's world-renowned Highlander Research and Education Center, the film captures the enthusiastic spirit of a place that has helped people unite at the grassroots level. Highlander "grads" have long been active in some of the most significant movements for justice — leading the fights for Civil and Labor rights and working to protect communities from the ravages of strip mining and toxic waste dumping. Rich in the language and music of the South, *You Got to Move* tells their stories — chronicling how "ordinary" people discovered the courage and ability to confront reality, and change it. It is a film that champions civil action and makes you want to move!

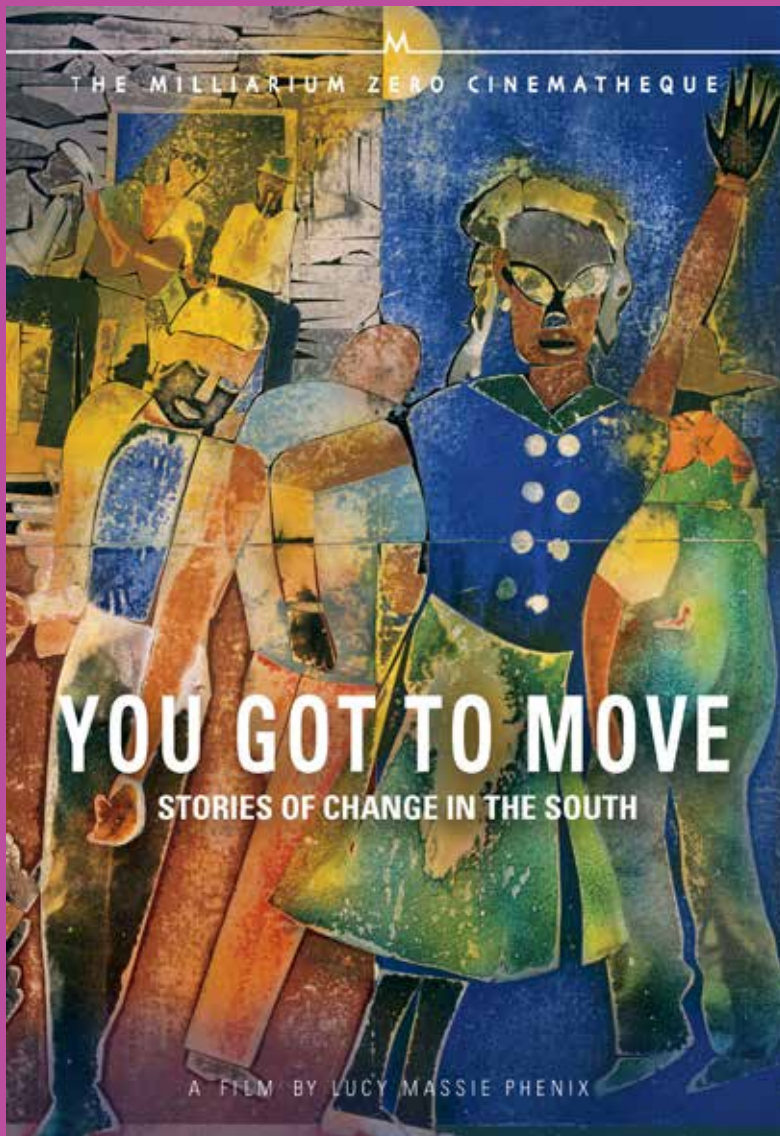
The release commemorated the 80th anniversary of Highlander, whose attendees have included Rosa Parks and Martin Luther King and was the source of the song "We Shall Overcome." It also memorialized the 50th anniversary of the Albany Movement — a landmark in the history of American civil rights activism — which was led by students including Bernice Johnson Reagon (founder of the a cappella group Sweet Honey In the Rock and a nationwide leader for human rights) who appears in the film.

"From Rosa Parks and Martin Luther King, Jr. to Paul Wellstone and so many more who followed them, the Highlander Center has been an inspiration for the continuing struggle for social justice in America. Lucy Phenix has splendidly caught the spirit and moral power of an historic place where democracy still lives!"

— Bill Moyers

"*You Got to Move* reveals the truth that one person, (maybe you), can begin the action that will change the world. It is a film that refreshes eyes and ears as well as the spirit for it is full of beautiful, diverse American faces and speech and music. It beautifully captures the contagious joy of struggle."

— Alice Walker, author of *The Color Purple*





# WINTER SOLDIER

A film by Barbara Kopple, Lucy Massie Phenix and the Winterfilm Collective

- Acclaimed by the press as one of the Ten Best Films of The Year!
- Shown in more than 200 cities in North America!
- Special Screening at 2008 Berlin Film Festival
- MANY dvd Bonus Features!

"One of the most devastating antiwar films ever made! ... A testament to those who had the bravery to speak out and speak up."

— *Time Out New York*

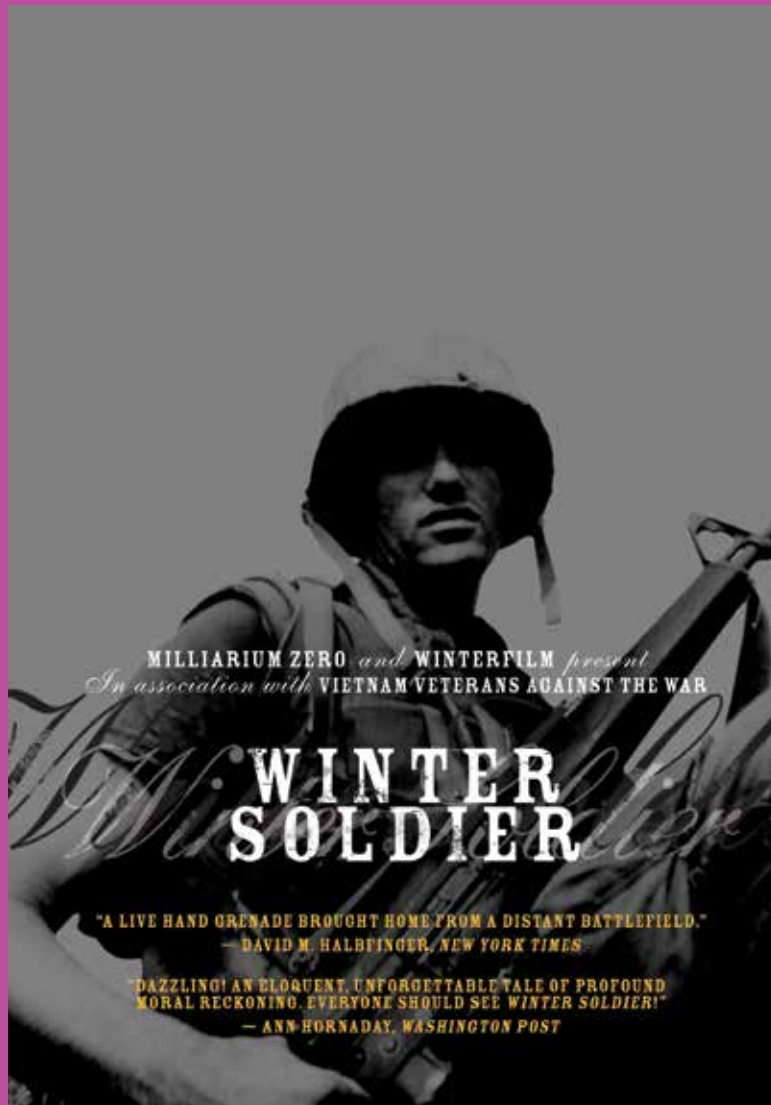
"A live hand grenade brought home from a distant battlefield."

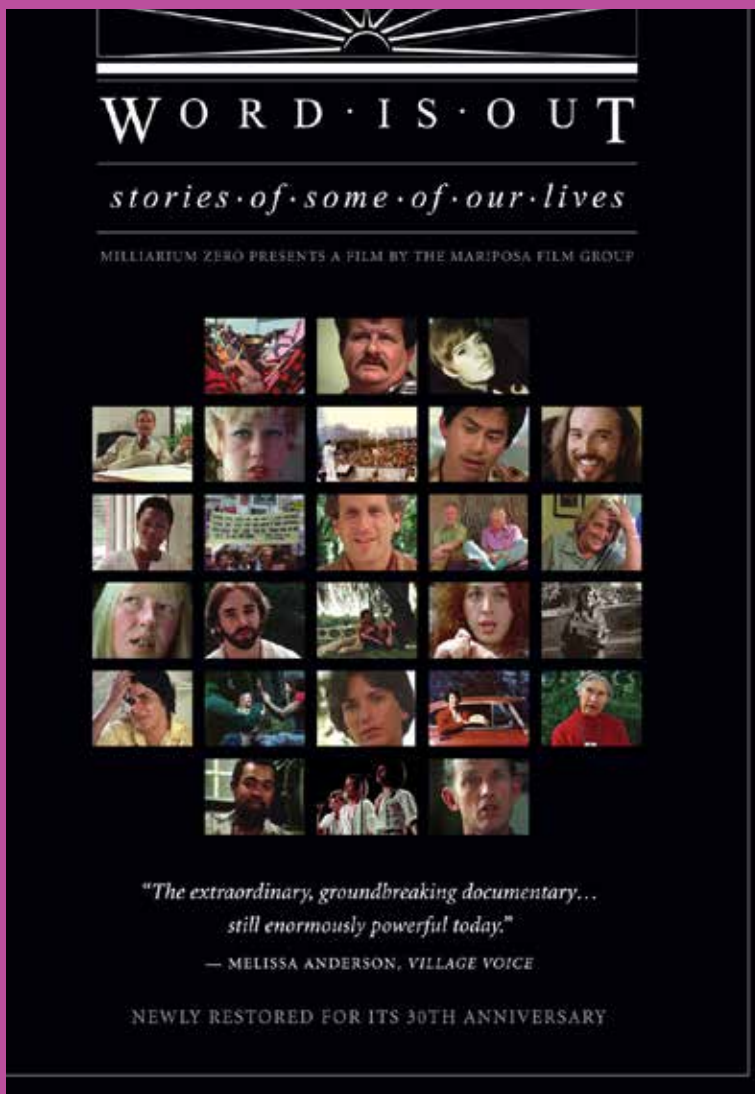
— *New York Times*

January 31, 1971. More than 125 veterans gathered in a Howard Johnson's motel in Detroit, Michigan to talk about the war atrocities they had committed in the presence of officers while stationed in Vietnam. The American press ignored them. When one of the Winter Soldier veterans recently ran for political office, opponents labeled John Kerry a liar and a traitor. But he told the truth — they all did.

The Vietnam veterans saw themselves as soldiers still battling, in the darkest of times, to combat the wrongs of the war and to speak out against the brutal training that had made them capable of unthinkable violence. Twelve filmmakers thought their truth was too important to hide. In the years since—Winter Soldier premiered at Cannes in 1972, many of these documentarians have created some of the most important nonfiction films of our time, winning numerous academy awards. Winter Soldier, the film they made together, remains one of the most powerful anti-war statements ever seen. Now, thirty-five years later, it is time to see it again.

A film by Fred Aronow, Nancy Baker, Joe Bangert, Rhetta Barron, Robert Fiore, David Gillis, David Grubin, Jeff Holstein, Barbara Jarvis, Al Kaupas, Barbara Kopple, Mark Lenix, Michael Lesser, Lee Osborne, Lucy Massie Phenix, Roger Phenix, Benay Rubenstein and Michael Weil. With John Kerry, Scott Camill & the Vietnam Veterans Against the War. 95 minutes. B&W and color.





## WORD IS OUT

- Selected for the Berlin Film Festival International Forum
- Theatrical release in North America
- Newly restored from original camera negative by UCLA!
- The first LGBT film created by gay and lesbian directors.
- MANY dvd bonus features including WORD IS OUT: 30 YEARS LATER

WORD IS OUT premiered in 1977 as the first feature-length documentary about lesbian and gay identity made by gay filmmakers. Audiences were startled and moved by the stories told by the film's participants. After conducting 140 interviews, the filmmakers selected twenty-six people of various lifestyles, races, ages and backgrounds to tell the stories of their lives. The documentary was released in theaters around the world and shown on prime-time television. It helped untold numbers of people accept themselves, their friends and their families, and had an impact on American culture.

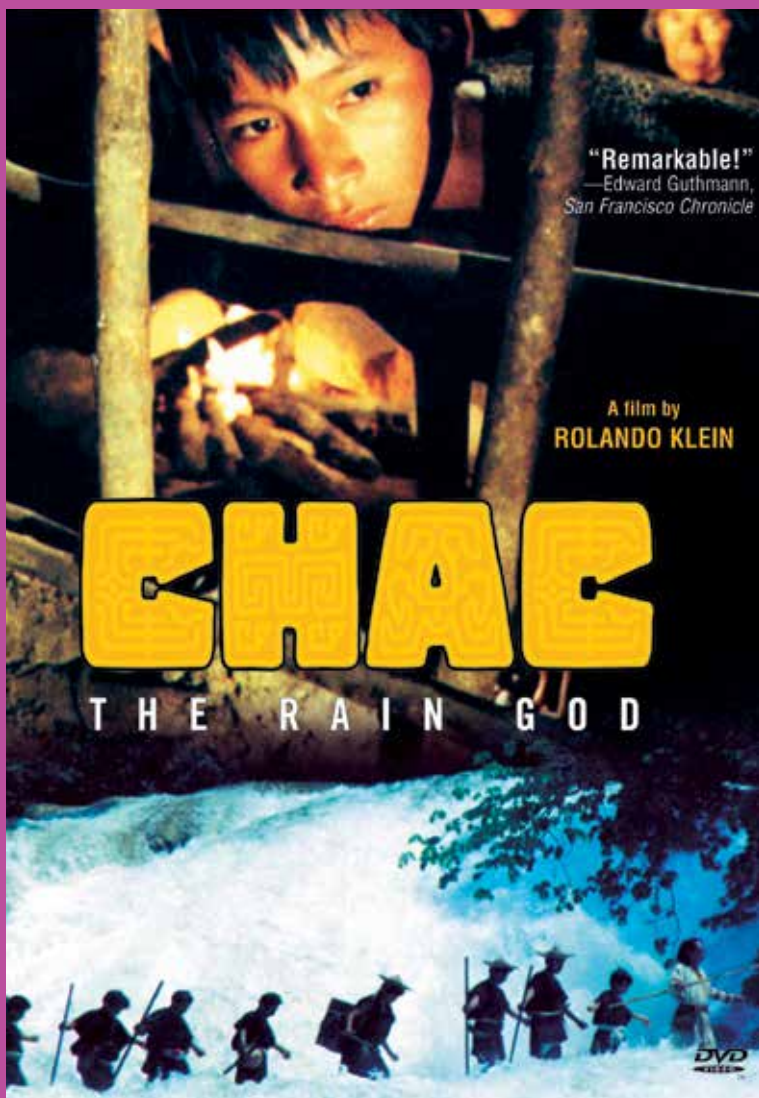
WORD IS OUT became an icon of the emerging gay rights movement and a landmark in documentary history, but time had taken its toll on the existing prints and the film was rarely seen. In honor of its place in our collective history, the UCLA Film & Television Archive and its Outfest Legacy Project restored WORD IS OUT with the generous contribution of the David Bohnett Foundation. Ripe for rediscovery, the film is at once a record of past struggles, an occasion for reflecting on how far we still have to go, and a masterpiece of the documentary form. Viewers will be charmed, touched and perhaps galvanized to action by the film's emotionally breathtaking blend of candor, humor, love and humanity.

### REVIEWS

“The extraordinary, groundbreaking documentary...still enormously powerful today.” – Melissa Anderson VILLAGE VOICE

“A milestone!” — Dennis Lim, NEW YORK TIMES

“★★★★★ It could crack the stoniest heart.”  
— Keith Uhlich, TIME OUT NEW YORK



## CHAC: THE RAIN GOD

a film by Rolando Klein

- Restoration from the original 35mm internegative

A cult film from the 1970s, lost for years and now newly restored, *Chac: The Rain God* is based on a combination of ritual and legends from the Popul Vuh, as well as Tzeltal and Mayan stories. This gorgeous film, shot in the Chiapas region of Mexico by Chilean director Rolando Klein, focuses on a small Tzeltal village during a terrible drought. Desperate for relief, thirteen men set out on a quest to save their people from starvation. They seek a solitary Diviner who lives in the mountains and knows the ways of the Ancients; they hope that he can summon Chac, the Rain God. The Diviner takes them far from their own land on a strange journey, a trek that challenges their beliefs and even their saint.

*Chac* is magical, mystical, and intensely visual. A dazzling portrait of a Native American spiritual quest, *Chac* is a visionary masterpiece as powerful and revolutionary as *Walkabout*, *El Topo* and *Aguirre, The Wrath of God*.

"In his first film, *Chac: The Rain God*, Chilean filmmaker Rolando Klein did something remarkable. Working with nonactors in the Mexican state of Chiapas, he created a mystical adventure about a drought-stricken village that seeks a diviner (or witch doctor) to conjure rain. Despite a troubled shoot with a series of physical challenges — Klein shot a group of men walking across a waterfall — he created a lovely film with a serene, timeless quality. *Chac* reveals a culture untouched by Western commercialism and seems, in turn, to borrow nothing from conventional Hollywood filmmaking. After its initial release, *Chac* disappeared when its distributor went bankrupt. The new, restored print is particularly kind to the magical, beautifully composed images of Alex Phillips Jr. and William Kaplan Jr."

— Edward Guthmann, *San Francisco Chronicle*

"Suspenseful. Hypnotic. The unselfconscious performances writer-director Rolando Klein has managed to elicit from his non-professional cast are as astonishing as this highly demanding film's lush, exotic beauty."

— Kevin Thomas, *Los Angeles Times*

Chac press kit



## LEGONG DANCE OF THE VIRGINS

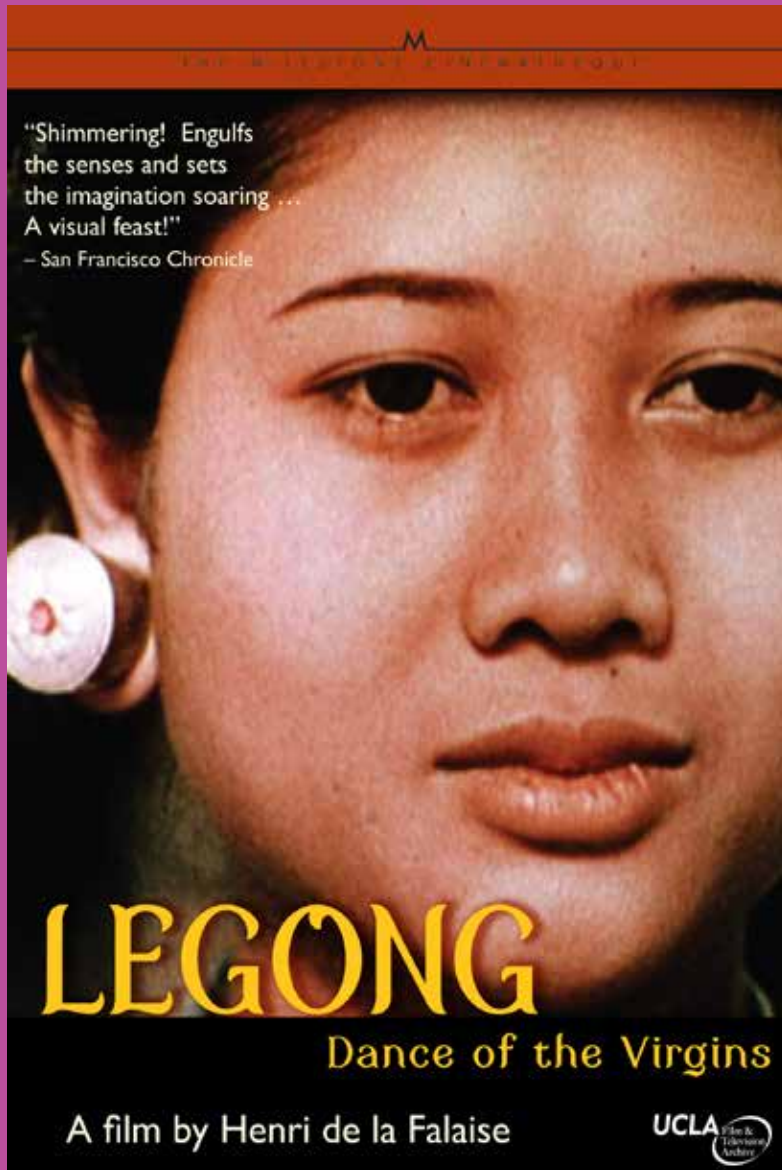
- Gorgeous 2-color Technicolor shot on location in Bali.
- Restored to full length by UCLA Film & Television Archive
- MANY dvd bonus features including feature doc Gods of Bali by Oscar®-winning Robert Snyder and Falaise's second feature, Kliou the Killer!
- Two scores — the original soundtrack and new Gamelan score by GSJ.

*Legong: Dance of the Virgins*, filmed entirely on location in Bali in 1935, is a tragic tale of love denied. Poutou, a young girl who is a respected Legong dancer in her community falls in love with the young musician Nyoung. Her father is delighted with Poutou's choice and wants to help her to conquer Nyoung's heart. But Poutou's half sister Saplak wants Nyoung also and when he chooses Saplak, Poutou drowns herself. Legong's real theme though is much more than melodrama: It is the delineation of Balinese culture. Henry de la Falaise captured religious rituals including frenetic dances and mystical parades, everyday dealings at the local marketplace, a cockfight (which was cut out of the British version) and, in the final scene, a mass cremation. Small details chronicling the life of the villagers make Legong an absorbing and mesmerizing quasi-documentary.

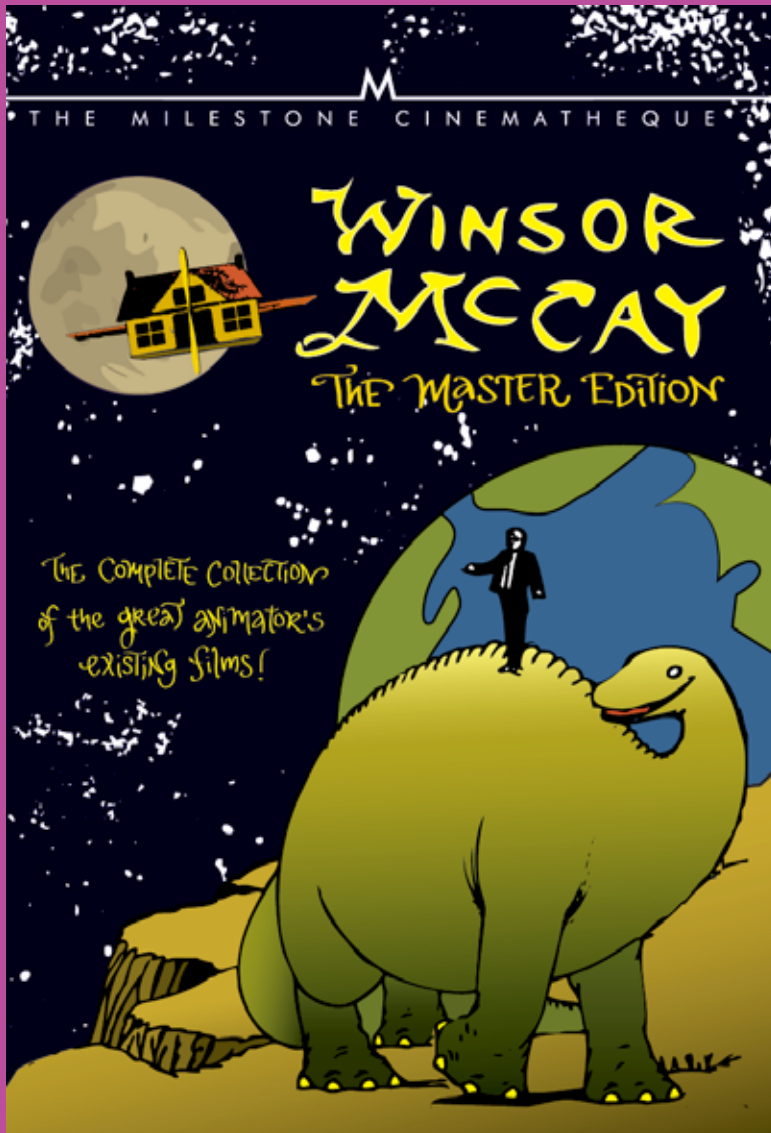
Shot in beautiful two-color Technicolor, the film features topless Balinese men and women (in the 30s more than half of the movie was cut because of semi-nudity) in luscious surroundings.

"An amazing cultural artifact reclaimed by Milestone Film and Video, *Legong: Dance of the Virgins* was filmed in 1933 by the Marquis Henry de la Falaise de la Coudray, a Hollywood dilettante then on his second celebrity wife, the actress Constance Bennett, who followed Gloria Swanson in the marquis's affections. Using his wife's money — *Legong* is a "Bennett Production" — Falaise took a two-strip Technicolor camera and a small crew to the South Sea island of Bali, where he shot this delirious blend of sentimental fiction and ethnological fact. Falaise was following in the footsteps of the documentarian Robert Flaherty, who invented this peculiar blend of fact and fiction with his 1922 *Nanook of the North*, and F. W. Murnau, whose 1931 *Tabu* spun a masterpiece of personal filmmaking from Flaherty's format. But Falaise brought his own sensibility to the project, a frank sensuality that embraced both the lush scenery of the exotic setting and the glowing bodies of his half-nude subjects."

— Dave Kehr, New York Times



Legong press kit



## WINSOR McCAY: THE MASTER EDITION

- New video master with new scores.
- Bonus Features include Oscar-winner John Canemaker's documentary *Remembering Winsor McCay* (18 mins), Stills Gallery and Canemaker commentary.

Winsor McCay, pioneer newspaper cartoonist and first master of animation, was one of the greatest and most influential artists. His films — joyous, hilarious and beautiful — continue to delight and astonish audiences today. Milestone's *Winsor McCay: The Master Edition* features brand-new digital transfers of every surviving film by this cinema pioneer, a new piano score by composer Gabriel Thibaudeau, and John Canemaker's wonderful documentary *Remembering Winsor McCay*.

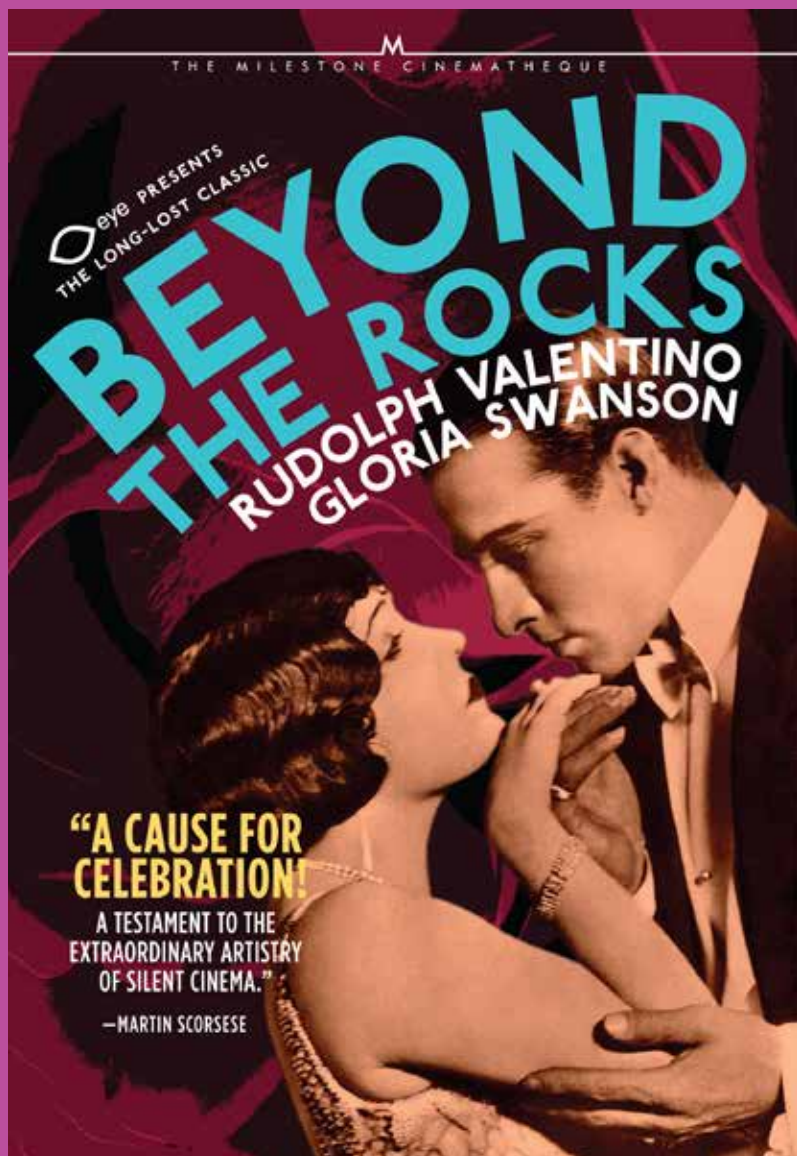
McCay created a pantheon of beloved characters including Little Nemo, the intrepid traveler in Slumberland; Nemo's friends Flip and Impie; and the enchanting Gertie the Dinosaur. Highlights in this collection include the stunning hand-colored *Little Nemo* (1911) mastered from the only known 35mm print in existence, and *Gertie the Dinosaur* (1914) which was recently restored by the National Archives of Canada using four 35mm nitrate prints from the Cinémathèque's collection.

Other cinematic treasures include the funny and bizarre *How A Mosquito Operates* (1912), the deeply moving *The Sinking Of The Lusitania* (1918), the existing fragments of the lyrical *The Centaurs* (1918-21), the charming *Gertie On Tour* (1918-21) and *Flip's Circus* (1918-21). McCay's final three works, all from his surreal and bizarre "Scenes from a Rarebit Fiend" series are featured: *Bug Vaudeville* (1921), *The Pet* (1921) and *The Flying House* (1921).

"Meet the man who virtually invented animated cartoons... Milestone Films has just released a terrific compendium of McCay's work, in the best available prints known to exist, along with a documentary by John Canemaker... *Winsor McCay: The Master Edition* is required viewing for anyone who cares about animation... but films like *Gertie* are not just pioneering efforts; they're still extremely entertaining."

— Leonard Maltin, *NPR*

Winsor McCay press kit



## BEYOND THE ROCKS Valentino and Swanson!

- Premiered at Cannes and New York Film Festivals!
- Played in over 100 cities around the United States.
- Beautiful restoration by the Nederlands Filmmuseum!
- NY Times' Ten Best DVDs of the Year!
- MANY bonus features including Scorsese introduction and Valentino and Mae Murray feature film, *Delicious Little Devil!*

*It's always cause for celebration whenever a lost film has been found. Every film found restores another piece of our collective memory, our sense of our past, and our history. For 75 years, nothing survived of Beyond the Rocks except a one-minute fragment. Now, thanks to the efforts of the Nederlands Filmmuseum, we have the entire film. It's a precious gift. It was rare for two silent stars of the magnitude of Rudolph Valentino and Gloria Swanson to appear in a film together – the idea of pairing stars became more of a common practice with the coming of sound. That alone makes the discovery of Beyond the Rocks a noteworthy event. But the film you are about to see, directed by Sam Wood and based on a novel by the once enormously popular Elinor Glyn, is also a testament to the extraordinary artistry of silent cinema.*

*The greatest actors of the silent era had a rare intensity – emotional, physical, almost spiritual. They had to seize us right from the start, with their own inner power and luminosity. As you will see, that's exactly what Valentino and Swanson, both at the peak of their powers, do in Beyond the Rocks. The film is carefully built around that power and luminosity. — Martin Scorsese*

VILLAGE VOICE, August 1st, 2006

Dream Team: Beyond the Rocks

Review by Jim Hoberman

A minor miracle, this newly restored, long-lost 1922 silent was discovered a few years ago, nearly complete, in a Dutch collection. Beyond the Rocks was based on a novel by chick-lit pioneer Elinor Glyn and directed by Cecil B. DeMille's then protégé Sam Wood, but what makes the occasion is the dream pairing of Gloria Swanson and Rudolph Valentino.



## LET THERE BE LIGHT

- New 2K scan of the restored picture and sound by the National Archives
- Selected for the Library of Congress National Film Registry
- The long-banned documentary by John Huston, narrated by Walter Huston, with cinematography by Stanley Cortez (Night of the Hunter)

*The final entry in a trilogy of films produced for the U.S. government by John Huston. This documentary film follows 75 U.S. soldiers who have sustained debilitating emotional trauma and depression. A series of scenes chronicle their entry into a psychiatric hospital, their treatment and eventual recovery.*

*Banned for years (it wasn't shown until 1980 after a public campaign by Huston and at the insistence of the White House) and then shown with a very poor quality soundtrack, John Huston's LET THERE BE LIGHT was always highly regarded but difficult to watch. Now with fully restored sound (by Chace Audio) and visual (by Colorlab), this is the best version of the legendary film.*

*Huston's film about the affects of war then known as Shell Shock and Battle Fatigue (now recognized as Post Traumatic Stress Disorder or PTSD for short), was considered to be too disturbing and controversial, the film was suppressed by the military (confiscated by the Army Signal Corps) until it premiered in New York and at the Cannes Film Festival in 1981. Even then, names of soldiers were removed and sections edited out.*

*The film was shot at Mason General Hospital in Brentwood, Long Island at the end of WWII. In the most dramatic scenes, soldiers are given sodium pentothal and recall past horrific events.*

### ALSO AVAILABLE IN HD OR 2K SCANS!

THE NAZI PLAN

UNDERCOVER

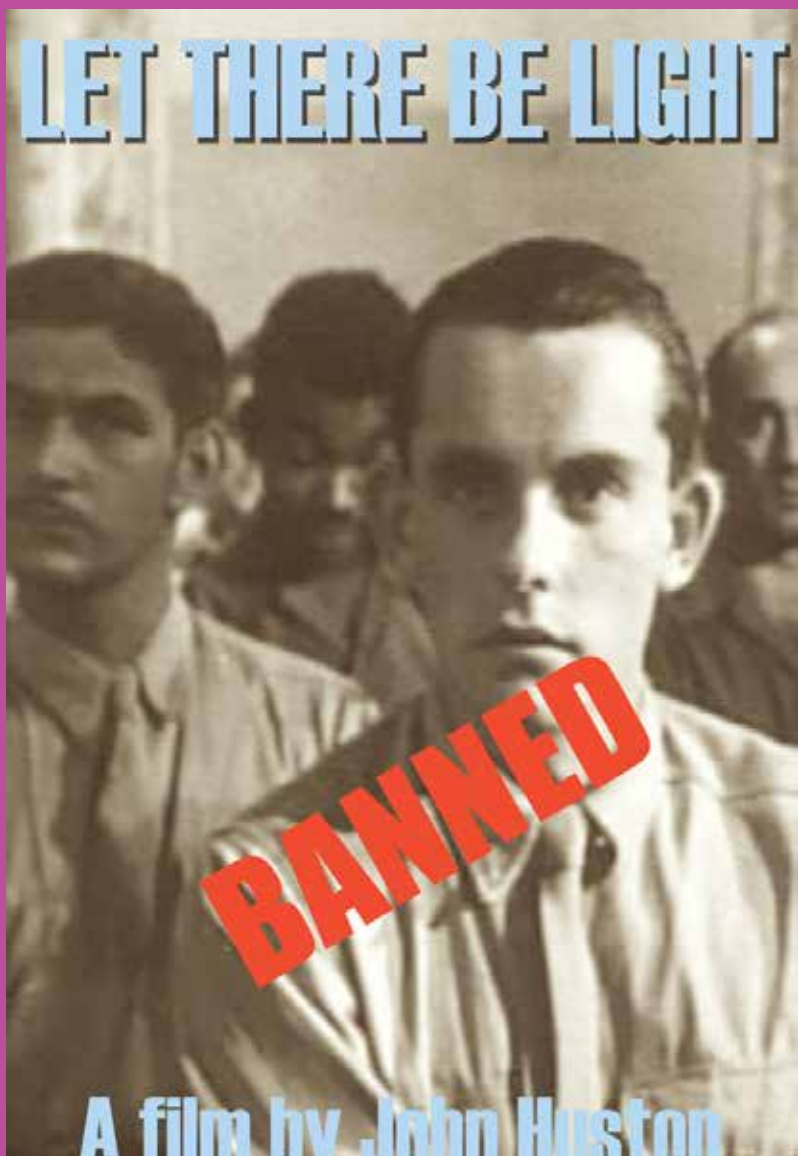
THE NEGRO SOLDIER

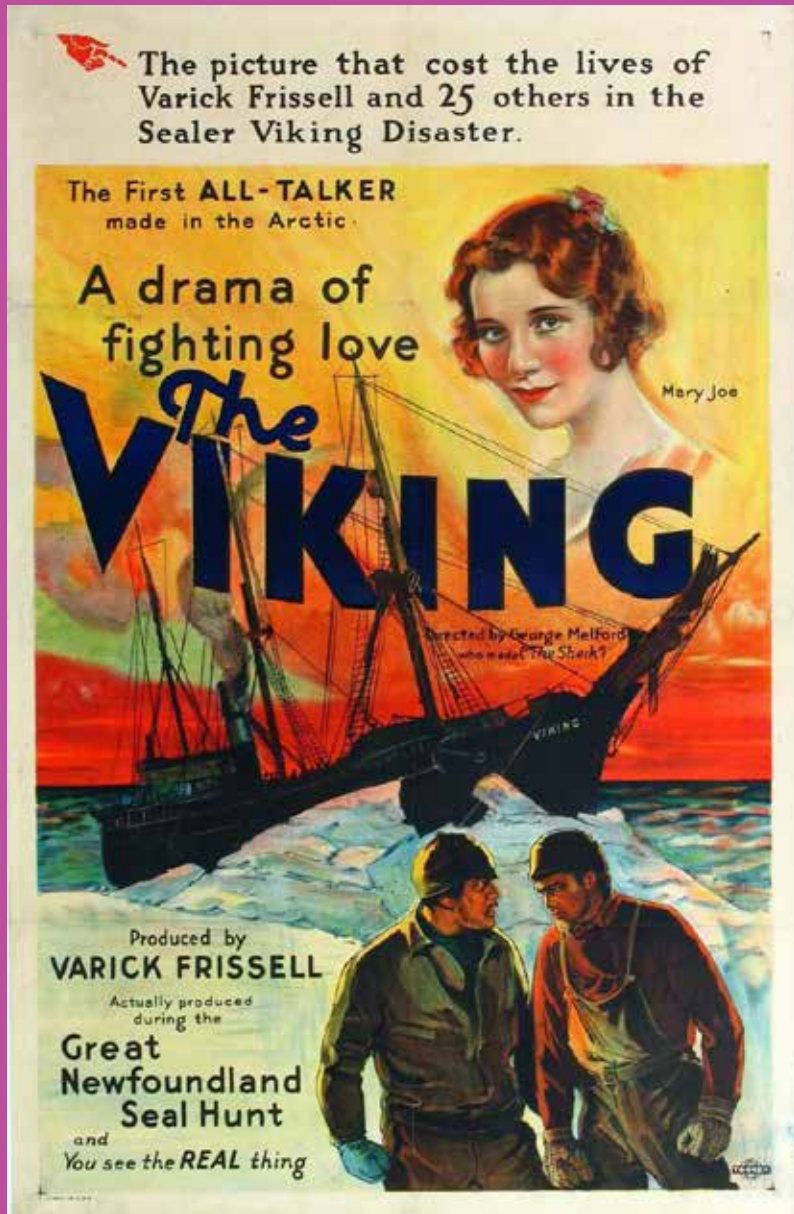
JUSTICE BE DONE

THE CUMMINGTON STORY

THE RIVER

THE PLOW THAT BROKE THE PLAINS





## THE VIKING

### Hollywood's Most Deadly Disaster

- Restored by the National Archives of Canada.
- Hollywood's biggest real-life disaster — 27 men lost during shoot.
- Some of the best Arctic location footage ever filmed.
- MANY dvd bonus features including Still Galleries and two short docs on Labrador by Varick Frissell.

In March 9, 1931, the SS Viking left the port of St. John's, Newfoundland and sailed into motion picture history. On board were New York filmmaker Varick Frissell and an unusual crew of seamen and Hollywood movie people. Their mission: to shoot the final scenes for an epic feature film on the lives of Newfoundland sealers.

Six days later, an accidental onboard explosion killed Frissell and 26 other men.

Born in 1903, Frissell grew up on Manhattan's moneyed Upper East Side and studied at Yale. Caught up in the early fad for home movies and mentored by renowned documentarian Robert Flaherty, Frissell quickly grasped the potential of the emerging genre. In 1921 he attended a lecture by Dr. Wilfred Grenfell, who had established medical outposts along the isolated Labrador coast. Frissell went to work with Grenfell and was overwhelmed by the stark beauty of the landscape. With two successful documentaries (*The Lure of Labrador* and *The Swilin' Racket*) under his belt, he secured the backing of Paramount Pictures to make a feature sound film. Frissell and his large crew hauled heavy camera and sound equipment to the rolling ice floes of the North Atlantic. The legendary Bob Bartlett (captain of Robert E. Peary's expeditions to the North Pole) plays himself, working alongside the local sealers and American actors. Tragically, with the explosion, the shot-on-location melodrama turned into one of Hollywood's worst disasters.

"Technically and thematically, a remarkable example of maverick filmmaking in the northern reaches of North America."

— Take One

## BIG STAKES and AND NOW, MIGUEL

### BIG STAKES

1922. Directed by Earl Wayland Bowman. Cast: J.B. Warner and Elinor Fair. 66 minutes. Tinted and Toned. Music score by Donald Sosin. RESTORED BY THE LIBRARY OF CONGRESS.

Taken from one of the most breathtaking 35mm tinted and toned nitrate prints from the silent era, *BIG STAKES* is an entertaining, exciting, hilarious – and yes, strange – addition to cinema history. What else can you call a film that involves a lovely señorita, a hellbent buckaroo, a dangerous Mexican captain, a poisonous Gila monster, the KKK ... and everybody's fate, the big stakes, decided on by two "brincadores?" That would be Mexican jumping beans. Which, as you may know, neither jump nor are actually beans... *BIG STAKES* is a fun and rip-roarin' ride across the plains of western -- and Western -- cinema. And for 1922, a fascinating and complex look at Mexican and American stereotypes. Mercedes Aloyez, the daughter of a wealthy Mexican rancher, is betrothed to Captain Montaya. The rootin' tootin' buckaroo Jim Gregory (complete with comic sidekick) is in love with the ladies, but with a special eye towards barkeep Mary Moore. While out riding, Gregory saves Mercedes from a fate worse than death. (Well, actually, it is death.) The cowboy falls for the señorita, which earns the Mexican Captain's displeasure:

### AND NOW, MIGUEL

1953. Directed by Joseph Krumboltz. Cast: The Chavez Family. 62 minutes. Filmed in Las Cordovas, New Mexico. Music score by Louis Appelbaum.

*AND NOW, MIGUEL* is known today as the beloved novel by Joseph Krumboltz that won the Newberry Medal for excellence in American children's literature in 1954. But few know that the story actually originated as a motion picture directed by the Academy Award®-winning Krumboltz. Magnificently photographed with an emphasis on local customs and practices, this was mastered from the best archival 35mm material. It is an important addition to Latino film history. Miguel Chavez, 12 years-old, has dreamed of visiting the Sangre de Cristo Mountains since he was very little. This summer, he is going to work hard and pray until his father and grandfather realize that he is ready to take the trip with the rest of the older men. His prayers are granted when his older brother is drafted. His father needs an extra body and grudgingly allows Miguel to accompany them.

<http://milestonefilms.com/movie.php/Latino/>







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Oscar®-winning animator John Canemaker's  
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**THE MOON AND THE SON**  
**HANDS**

Anthony Howarth's (Oscar®-nomination, Best Documentary)  
**PEOPLE OF THE WIND**

David Rathod's  
**WEST IS WEST**

Ronald Gray's  
**TRANSMAGNIFICAN DAMBAMUALITY**

TALLY'S

TALLY'S THEATRE TALLY'S

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PAYLOWA IN  
THE DUMB GIRL OF PORTICO

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