

Milestone Film & Video presents:
Orson Welles'

The TRIAL

based on the novel by Franz Kafka

"Say what you will, but The Trial is the best film I have ever made." — Orson Welles

"A film of infernal brilliance, perhaps the most exciting picture Orson Welles has made since The Magnificent Ambersons." — Time Magazine

"Gorgeous! Sparkling! Riveting! A startling cinematic equivalent of the author's surreal vision." — Tim Purtell, Entertainment Weekly

"The Trial is Welles' finest film since Kane ... apart from [Citizen Kane], no other film of Welles' bears so clearly the stamp of his personality. One senses his presence in every shadow, in every angled shot. He dubbed no fewer than eleven of the speaking parts ... The key to the style of the film lies in the subjective track and dolly, repeated in endless permutation ... Anthony Perkins as Joseph K. gives the best performance of his career."
—Peter Cowie, The Cinema of Orson Welles

A Milestone Film Release
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The Trial

Le Procès (1963)

France / West Germany / Italy 1963

Black and White. Aspect Ratio: 1:1.66. Running time: 119 minutes

Produced by: Paris-Europa Productions / Fl. C. It / Hisa-Films

Based on the novel by Franz Kafka.

Sound Mix: Ortiphone/Westrex (re-recording)

Distributed originally in the US by Astor Pictures and Desilu.

Directed by Orson Welles

Cast (in credits order)

Anthony Perkins	Joseph K.
Arnoldo Foá	Inspector A
Jess Hahn	Second Assistant Inspector
William Kearns	First Assistant Inspector
Madeleine Robinson	Mrs. Grubach
Jeanne Moreau	Miss Burstner
Orson Welles	Advocate
Maydra Shore	Irmie
Suzanne Flon	Miss Pittl
Raoul Delfosse	Policeman
Jean-Claude Remoleux	Policeman
Max Buchsbaum	Examining Magistrate

Carl Studer	Man in Leather
Max Haufler	Uncle Max
Romy Schneider	Leni
Fernand Ledoux	Chief Clerk
Akim Tamiroff	Bloch
Elsa Martinelli	Hilda
Thomas Holtzmann	Bert
Wolfgang Reichmann	Courtroom Guard
William Chappell (I)	Titorelli
Michel Lonsdale	Priest
Maurice Teynac	Deputy Manager
Van Doude	Clerk (uncredited)
Paola Mori	(uncredited)
Katina Paxinou	Scientist (scenes deleted, uncredited)

Crew:

Written by	Franz Kafka (novel)
Script by	Orson Welles
Dialogue adaptation	Pierre Cholot
Cinematography	Edmond Richard
Original music	Jean Ledrut
Additional music:	Tomaso Albinoni (from "Adagio in C")
Costume Design by	Helen Thibault
Film Editing	Yvonne Martin, Fritz Muller and Orson Welles
Produced by	Robert Florat, Yves Laplanche, Alexander Salkind and Michael Salkind (executive)
Alexander Alexeieff	prologue scenes
Claire Parker	prologue scenes
Denise Baby s	pecial effects editor uncredited
Adolphe Charlet	camera operator
Jean Charpentier	set dresser uncredited
Roger Corbeau	still photographer
Francine Coureau	set dresser uncredited
Louis Dor	make-up artist
Max Dulac	assistant camera
Robert Florat	production manager
Paul Laffargue	assistant production manager
Jacques Lebreton	sound mixer
Jean Ledrut	musical director
Jean Mandaroux	set decorator
Marc Maurette	first assistant director
Jacques Pignier	unit manager
Guy Villette	sound

The Restoration of *The Trial*

For over thirty years the only known negative for Orson Welles' *The Trial* was lost. During that time the film fell into the public domain and many different versions were released both in film and video. However, all these were splicy, dirty, missing crucial scenes, lacking in contrast, lacking in sound quality, and, perhaps worst of all, were panned-and-scanned versions of the film's original 1:1.66 film ratio. It was like looking at the Grand Canyon through a broken, dirty, small, *square* window. The film fell out of favor largely because Welles' magnificent *mise-en-scene* and sound design were lost in the murky depths of the bad prints and videos.

In 1995, film historian and copyright expert David Pierce was working on the recovery of the missing elements for the 1928 version of *Uncle Tom's Cabin*. During that search, he discovered a pile of film cans in a closet in a midtown New York office building and immediately recognized that among the material was the long-lost negative for *The Trial*. Pierce and Milestone Film went to John Allen to inspect the materials at his premiere restoration lab in Pennsylvania, Cinema Arts. There, Allen discovered that the negative had been cut for television distribution and that a different opening sequence had been attached. Fortunately, another can of negative was found that contained all the missing sequences as well as the original trailer.

It was left to David Pierce and Cary Roan of the Roan Group to piece together the precious elements. In 1998, at CinePost in Atlanta (the only lab in the country with a wet-gate film-to-tape transfer system), they created a new magnificent looking (and sounding) 1:1.66 letterboxed video master. This new edition is that first video *ever* available to the public that fully reflects the film as it was originally intended to be seen.

Synopsis

Joseph K, a young bank clerk, is awakened one morning by a police inspector and two detectives. They have come to arrest him. Although he has committed no crime and has no idea of the charges, he finds himself being discussed and scorned by his neighbors, all of whom seem to know the details of his case. K is led through a labyrinth of corridors and taken before an examining magistrate, but he still cannot find out why he is under suspicion. His uncle, who somehow knows about his forthcoming trial, takes him to a bedridden advocate, Hastler, who agrees to act as his defense attorney. While the advocate rambles on about legal problems, K is seduced by Leni, the advocate's nurse and mistress, who is irresistibly drawn to condemned men. After dismissing the advocate because of his delay in getting on with the case, K meets a priest who tells him an allegorical tale of a man who waited all his life at the door of The Law but died without gaining admittance. Then, early one morning, K is accosted by two executioners who lead him to a quarry at the edge of town. They want K to take his own life but he refuses. When he defiantly maintains his innocence and laughs hysterically at his tormentors, they toss two sticks of dynamite into the pit. Following an explosion, a mushroom shaped cloud rises from the quarry.

Orson Welles Interview, from BBC Monitor, 1962.

BBC: Your film The Trial is, of course based upon Franz Kafka's stunning novel.

Orson Welles: Well yes, I suppose that you could say that although you wouldn't necessarily be correct. I've generally tried to be faithful to Kafka's novel in my film, but there are a couple of major points in my film that don't correspond when reading the novel. First of all the character of K, [Anthony Perkins] in the film, doesn't really deteriorate, certainly doesn't surrender at the end.

He certainly does in the book, he's murdered in the book

Yes, he is murdered in the end; he's murdered in our film, but because I fear that K may be taken to be a sort of Everyman by the audience; I have been bold enough to change the end to the extent that he doesn't surrender. He is murdered, as anyone is murdered when they're executed, but where in the book he screams "Like a dog, like a dog you're killing me!" In my version he laughs in their faces because they're unable to kill him.

That's a big change

Not so big, because in fact, in Kafka they are unable to kill K. When the two out-of-work tenors are sent away to a field to murder K, they can't really do it; they keep passing the

knife back and forth to one another. K refuses to collaborate in his own death in the novel, it's left like that and he dies with a sort of whimper, now in the film, I've simply replaced that whimper with a bang.

Do you have any compunction about changing a masterpiece?

Not at all, because film is quite a different medium. Film should not be a fully illustrated, all-talking, all-moving version of a printed work, but should be itself, a thing of itself. And in that way it uses a novel in the same way that a playwright might use a novel as a jumping off point from which he will create a completely new work. So no, I have no compunction. If you take a serious view of filmmaking, you have to consider that films are not an illustration or an interpretation of a work, but quite as worth while as the original.

So it's not a film of the book, it's a film based on the book?

Not even based, it's a film inspired by the book, in which my collaborator and partner is Kafka. That may sound like a pompous thing to say, but I'm afraid that it does remain a Welles film and although I have tried to be faithful to what I take to be the spirit of Kafka, the novel was written in early '20s and this is now 1962 and we've made the film in 1962 and I've tried to make it my film because I think that it will have more validity if it's mine.

There have been many different readings of The Trial, many people say that it's an allegory of "the individual against authority" others say that it is symbolic of "man fighting against implacable evil" and so on. Have you gone along with any such interpretations in your film?

I think that a film ought to be, or a good film ought to be as capable of as many interpretations as a good book and I think that it is for the creative artist to hold his tongue on that sort of question, so you'll forgive me if I refuse to reply to you. I'd rather that you go and see the film, which should speak for itself and must speak for itself. I'd prefer that you make your own interpretation of what you think!

I wasn't surprised when I heard that you were making The Trial, because it seems that the process of investing ordinary events, with intonations and overtones is very much part of your armory as a filmmaker. Do you think that Welles and Kafka go well together in this respect?

Well it's funny that you should say that because, I was surprised when I heard that I was making *The Trial*, in fact what surprised me was that it was done at all. It's a very expensive film, it's a big film, certainly five years ago there is nobody who could have made it; nobody who could have persuaded distributors or backers or anybody else. But the globe has changed recently; there is a new moment in filmmaking and I don't mean by that, that we're better filmmakers, but that the distribution system has broken down a little and the public is more open, more ready for difficult subjects. So what's remarkable is that *The Trial* is made by anybody! It's such an avant-garde sort of thing.

What would The Trial have been like if it had been made say five years ago?

Well I don't think it would have been made five years ago, but if it had, it would only have gone to the art theatres and would have been made as a slender, difficult, experimental sort of film, instead of being made as this is with Anthony Perkins, Jeanne Moreau, Romy Schneider, you know big-star cast, big picture! Imagine what that means, imagine what it means for me to have had the chance to make it, indeed to have had the chance to work. This is the first job that I've got as a director in four years!

Of course, the fact is you're in love with the movies aren't you?

That's my trouble! See, if I'd only stayed in the theatre, I could have worked steadily and without stopping for all these years. But, having made one film, I decided that it was the best and most beautiful form that I knew and one that I wanted to continue with. I was in love with it as you say, really tremendously so.

Is it significant that films such as The Trial can now be produced on large budgets, for commercial cinema audiences?

Oh it's wonderful, and it's very hopeful. I mean there are all sorts of difficult subjects being made into mainstream pictures nowadays and they are doing well, people are going to see them. *Hiroshima Mon Amour* or *Marienbad*, I mean I don't like them, but I'm so glad that they were made. It doesn't matter that I don't like them; Resnais would probably hate *The Trial*, but what matters is that a difficult and, on the face of it, experimental film, got made and is being shown and is competing commercially! In other words what is dying is the purely commercial film, at least that is the great hope!

How do you react to the question of the audience in film?

Ah, that's an interesting thing. It seems to me that the great gift of the film form, to the director, is that we are not forced to think of the audience, in fact it is impossible to think of our audience. If I write a play, I must inevitably be thinking in terms of "Broadway" and "The West End," "The Boulevards of Paris" or the "Comedie Française", in other words I must visualize the audience that will come in; its social class, its prejudices and so on. But with a film, we never think of the public at all, we simply make the film, the same way you sit down and write a book, and then hope that they like it. I have no idea what the public will make of *The Trial*. Imagine the freedom of that! I just make *The Trial* and then we'll see what they think of it. *The Trial* is made for no public, for every public, not for this year, for as long as the film may happen to be shown. That is the gift of gifts!

How do you feel about the film itself? Have you pulled it off?

Well you know, this morning when I arrived on the train, I ran into Peter Ustinov and his new film, *Billy Budd* had just opened and I said, how do you feel about your film, do you like it? And he said "I don't like it, I'm proud of it! And I wish that I had his assurance and his reason for assurance, for I'm sure that is the right spirit in which to reply. What I do feel is an immense gratitude for the opportunity and I can tell you that during the making of it, not now with the cutting, because that's a terrible chore, but with the actual shooting, was the happiest period of my entire life.

Background:

While in Europe after the failure of *Touch of Evil*, Welles was approached by the producing team of Alexander and Michael Salkind to direct a film. The fact that they had a list of literary works in public domain should have cued him to their financial state. From this list he decided on Nikolai Gogol's *Taras Bulba*, but that story was being filmed with Yul Brynner and Tony Curtis. From what remained, he chose Kafka's novel, though he personally liked *The Castle* better. Funds were raised and Welles set out to design the sets, which were supposed to slowly fade away through the course of the story, as if reality was being melting away, until nothing remained. However, as was about to begin, it was announced that (are you ready?) there wouldn't be enough money to fulfill his original plan. Welles circumvented this dilemma by shooting in various locations through the continent, from Zagreb to Rome to Paris, where the Gare d'Orsay (an abandoned train

station, now renovated and known as the Musee d'Orsay) was used for several interior shots, including the law offices.

Orson Welles on the Making of *The Trial*
from *This is Orson Welles* by Orson Welles and Peter Bogdanovich. Jonathan Rosenbaum, Editor.

The Trial began as *Taras Bulba*. I did a one-day job for Abel Gance in Austerlitz, which was produced by a couple of Russians named Salkind — father and son. And they came to me a couple of years later and said they wanted me to act in *Taras Bulba*. Now, at that same time, an American company was about to shoot a *Taras Bulba* with Yul Brynner and Tony Curtis, and I said, “Well, we’re going to have trouble fighting that big, expensive American picture.” They said, “We’re willing to go ahead.” So I said, “I’ll only do it if you let me direct it and write it.” They said all right. So I wrote the script and went to see them and they said, “Well we decided you’re right.” So I was stuck with the script of *Taras Bulba*, but now I had what’s called “a relationship” with them. And the old man, who made Garbo’s first picture out of Sweden — an angelic, dear man — gave me a list of about a hundred books, saying which one did I want to make? They had Kafka’s *The Trial* on the list, and I said I wanted to do *The Castle* because I liked it better, but they persuaded me to do *The Trial*. I had to do a book — couldn’t make them do an original.

They thought *The Trial* was public domain, and then they had to pay for it, but that’s another story. When they had these conversations with me — they later told me — they had to borrow money in order to drive up to the Eagles, in the Austrian Alps, where I was. They not only didn’t have the money for the picture, they didn’t even have the money to come talk about the picture. But that’s what makes those kind of people great, and you have to love them, because they’ve made hundreds of pictures without any money. And here they were, willing to go ahead with me when nobody was, and I was most grateful to them from the beginning of the picture to final cut. There was only one thing: I had to use their composer, and I argued about that for months until I finally realized he was one of the principal backers.

I spent months designing the sets for all the interiors. We were only going to shoot the actual big office and the streets of Prague and Zagreb for the last walk with the murderers. And during the time we were in Zagreb, my sets were to be built in the studios. The art director who was to realize my designs had made all the blueprints, everything was ready to go, and, the night before we were to leave for Yugoslavia, Mr. Salkind the elder came up to me and said there was no money to build any sets of any kind.

Now, that was the main body of the picture — totally designed for a special visual effect by myself, square inch by square inch. What to do? I was living here, at the Hotel Meurice — it was late at night — wandering around in the sitting room, trying to figure out how to shoot without sets, this story in particular. And the moon is a very important thing for me, and I looked out the window and saw two full moons. And then realized that they were the two clock faces of the Gare d’Orsay glowing in the night, and it was really a sign. And from four in the morning until dawn, I wandered around the deserted old railway station and found everything I needed for the picture.

I discovered the world of Kafka: the offices of the Advocate, the law court offices, the corridors — a kind of Jules Verne modernism, which seems to me quite in the taste of Kafka. The thing that gave it a particular force is that it’s not only a very large place to work in, and a very beautiful place to photograph, but that it’s full of sorrow — the kind of sorrow that accumulates in a railway station where people wait ... I know this sounds terribly mystical, but really a railway station is a haunted place. And the story is all about people waiting, waiting, waiting for their papers to be filled. It is full of the hopelessness of

the struggle against bureaucracy. Waiting for a paper to be filled is like waiting for a train, and it's also a place (of) refugees. People were sent to Nazi prisons from there.

The Reception of *The Trial*

Orson Welles' *The Trial* is an extraordinary, highly individualistic piece of motion picture craftsmanship. The novel on which it is based has been a source of intense argument, interpretation, and researches into meanings with meanings — a parable, an allegory, a psychoanalytic excursion into the mind of man, a biting comment on the authoritarian state — you name it. And the film continued the debate with critics divided for and against. Many negative reviews that the films received weren't really critiquing the film itself, but instead reviewing Welles himself. Most of the same techniques that made Welles respected in the first place were now used against him.

The Trial adds up to what Welles no doubt envisioned when he undertook to translate it into cinematic terms, is something else again. You find yourself astonished at what is taking place in front of you, there is no time to try to find out why. You lose sight of what is being said in the open-mouthed wonder at the manner of saying it. The result is that you maybe shaking your head in disbelief, muttering, "I never saw anything like that in my life. . . But what was it all about, anyway?" Maybe, in the end, that is just the effect intended in the first place?

If, as some critics have suggested, Welles has not faithfully adapted Kafka's book, he has certainly been faithful to the author's intentions. Kafka describes extraordinary events in a matter-of-fact style; Welles depicts many ordinary occurrences in an elaborate, expressionistic style. The result, however is the same: terrifying vision of the modern world conveyed with the logic of a nightmare.

The Trial it is felt, did not have the success it merited during its first release in 1963. Appraisers felt it was ahead of its time as *Citizen Kane* was and should now find its way into film history.

Orson Welles

Born May 6, 1915 in Kenosha, WI. Died 1985.

Orson Welles showed remarkable gifts as a child, excelling at poetry, painting, cartooning, acting, the piano, and magic. At the age when most children first learn to read, he was versed in Shakespeare, staging his own little productions of the Bard's plays. Before his dramatic arrival in Hollywood, Welles had carved out a considerable reputation in theater and radio. At 18 he was a successful actor at the experimental Gate Theater in Ireland; at 19 he made his Broadway debut as Tybalt in "Romeo and Juliet". A series of collaborations with director/producer John Houseman led to their participation in the New York Federal Theatre Project. Welles and Houseman eventually formed their own repertory company, the Mercury Theatre, which soon became famous for its original, bold productions. They branched into radio broadcasting with "The Mercury Theatre of the Air" an anthology program of quality drama that became noted for its experimental inventiveness. The program remains famous for its dramatization of H. G. Well's "War of the Worlds" on Sunday evening, October 30, 1938. Intended as a Halloween prank, the show's vivid description of an invasion by hostile Martians of Grovers Mill, NJ, was so realistic that thousands of listeners became panic-stricken, despite clear disclaimers that the broadcast was fictional.

Seeking to capitalize on Welles' notoriety, RKO brought him to Hollywood to produce, direct, write and act in two films, granting him total creative freedom and a percentage of the profits. It was the most generous offer a Hollywood studio had ever made to an untested filmmaker. After several projects fell through while being developed, the 25-year-old Welles

made what is generally described as the most stunning debut in the history of film. *Citizen Kane* was a bold, brash and inspired tour de force that told its story from several different perspectives, recounting the rise and corruption of an American tycoon, Charles Foster Kane (modeled on publishing magnate William Randolph Hearst). The film remains memorable for its creative use of the sound track, long takes, deep-focus camerawork (by Gregg Toland), and low-angle composition. But the film's most striking achievement was the original structure of its story capped by the clever imitation of narrative style of a "March of Time" newsreel.

Although well received by critics, *Citizen Kane* faced distribution and exhibition problems caused by Hearst's negative campaign, and it fared poorly at the box office. Welles' second film for RKO, *The Magnificent Ambersons* (1942), an adaptation of Booth Tarkington's novel of the same name, was a more conventional, less flamboyant film that utilized many of the same techniques he had developed for *Kane* to evoke a richly textured recollection of turn-of-the-century America. While Welles was off to South America to shoot a semi-documentary (*It's All True*, which was never completed by Welles himself) jointly sponsored by RKO and the US government, the studio severely edited the film, deleting an hour of the film. Before he left for South America, Welles supervised the filming of *Journey Into Fear* (1942), whose direction is credited to Norman Foster. Welles co-starred and co-wrote the screenplay with Joseph Cotton; the result was an intriguing but muddled thriller. Again the studio edited in his absence without his approval. When *Ambersons* proved a commercial failure, it was a blow from which Welles' reputation would never recover. Welles and the Mercury Players were dismissed from RKO. *The Stranger* (1946), produced by Sam Spiegel, had Welles directing himself as a Nazi war criminal hiding in a small town, but didn't have the characteristic Welles touch. He regained his filmmaking flair with *The Lady From Shanghai* (1948), a stunning film noir in which Welles and his then wife Rita Hayworth co-starred. As soon as the shooting ended in 1947, Miss Hayworth filed for divorced. The hall-of-mirrors finale is a superb example of Welles' audacious visual imagery.

Welles' next film proved to be the first of an informal, impressive Shakespeare trilogy, an eccentric, atmospheric version of *Macbeth* (1948) with its legendary single ten-minute take. The film, however, was not successful and was dismissed at the Venice Film Festival. Four years later, he answered his critics with a striking version of *Othello* (1952), which won the Grand Prix at Cannes. The final film in the trilogy was the triumphant *Chimes at Midnight/Falstaff* (1966) which Welles, fashioned from five of Shakespeare's historical plays.

After the failure of *Macbeth*, Welles began a self-imposed, ten-year exile from Hollywood. He stayed in Europe while appearing in a number of European film productions. His most memorable was as the black marketeer Harry Lime in Carol Reed's British classic *The Third Man* (1949). Welles returned to the US to star in his own Broadway production of "King Lear." During the run of the play he was offered a lead role in an upcoming melodrama. The film's star Charlton Heston, assumed that Welles would also direct the film. To keep his star happy Albert Zugsmith the producer agreed, although he had no such intention. Welles proceeded to throw away the intended script, writing his own adaptation of the Whit Masterson novel *Badge of Evil*. Renamed *Touch of Evil* (1958) this nightmarish thriller of corruption is a *film noir* masterpiece for its imaginative style if not its simplistic good-versus-evil theme, but its US distribution was scant and unprofitable, dooming any hope Welles might have had for a Hollywood comeback.

After directing his adaptation of Kafka's *The Trial* (1963) Welles continued to appear in films while saving his earnings to help finance his own films. Welles was honored in 1975 as a recipient of the American Film Institute's Life Achievement Award. No longer active in

as a director, he appeared frequently on television shows and in TV commercials, as well as in films. In 1984 the Directors Guild of America bestowed on him its highest honor, the D. W. Griffith Award. Welles died of a heart attack in 1985. In 1993, *It's All True* was re-edited and released as a documentary by Richard Wilson, Myron Meisel, and Bill Krohn, entitled *It's All True: Based on an Unfinished Film by Orson Welles*. His reputation as a master filmmaker, albeit a frustrated one, has grown even stronger since his death, with retrospectives and with the regular appearance of his films on "best films of all time" lists. In fact, Welles' *Citizen Kane* was named the number one American film of all time in a 1998 list compiled by the American Film Institute.

Anthony Perkins

Born April 4, 1932 in New York City. Died 1992.

The son of stage and screen actor Osgood Perkins (1892-1937), Anthony Perkins began acting in summer stock at age 15 and made his film debut at 21, in *The Actress* (1953). He later appeared on Broadway and in TV dramas before returning to the screen in 1956, in *Friendly Persuasion*, in a role that brought him an Oscar nomination as best supporting actor. He excelled in the impersonation of the emotionally-scarred baseball star Jimmy Piersall in *Fear Strikes Out* (1957). For a while he specialized in the portrayal of awkward, gawky, anxious, often neurotic adolescents, a period in his career that culminated in his memorable performance, in the role of Norman Bates, the psychopathic, motel keeper in Hitchcock's *Psycho* (1960). The film's success catapulted him into international prominence. Throughout his career Perkins' played an assortment of roles in a variety of Hollywood films but was never able to duplicate his success in *Psycho*. In the 1980s he starred in two campy sequels to the Hitchcock classic, the second marking his debut as a director in 1986. In 1973 he married photographer Berry Berenson, the sister of Marisa Berenson and granddaughter of the famed Elsa Schiaparelli. Perkins died of AIDS in 1992.

Jeanne Moreau

Born on January 23, 1928 in Paris.

A graduate of the Paris Conservatory of Dramatic art, Jeanne Moreau made her stage and screen debuts in 1948. She remained a rather obscure screen actress for 10 years while gaining popularity in the theater almost immediately. It was Louis Malle, then a fledgling director, who launched her into stardom and international recognition with *Ascenseur pour l'Echafaud/Frantic* (1957) and *Les Amants/The Lovers* (1958). She has since become a widely respected star of French and international films, an incarnation of French femininity, an intelligent and intuitive actress. She has had a wide range of roles, from Michelangelo Antonioni's *La Notte* (1961), François Truffaut's *Jules and Jim* (1961) to Orson Welles' *Falstaff/Chimes at Midnight* (1966) and William Fraker's *Monte Walsh* (1970). In the 1970s she graduated gracefully into character roles while still sustaining the aura of mysterious sensuality and eternal femininity. In 1976 she made her debut as a director with *La Lumiere*, for which she also wrote the script and starred. She continues to appear in films today such as, *La Femme Nikita* (1990), *The Lover* (1992), and *Old Lady Who Walked in the Sea* (1995).

Romy Schneider

Born Rosemarie Albach-Retty, September 23, 1938 in Vienna. Died 1981.

The daughter of stage and screen actor Wolf Albach-Retty and popular 1930s film star Magda Schneider, Romy Schneider became a star in her teens as the heroine of the saccharine *Sissi* series about the Austro-Hungarian royal family (the series was very popular in Germany during the 1950s and was released in the US in 1962 as a combined feature entitled *Forever My Love*.) Schneider's career took on an adult shape and international dimensions in the 1960s thanks to Luchino Visconti, who directed her in an episode of *Boccaccio '70* (1962). Schneider became something of a fixture in Claude Sautet's studies of French middle-class life; she also appeared in films by Clive Donner

(*What's New, Pussycat?*, 1965), Joseph Losey (*The Assassination of Trotsky*, 1972), and Bertrand Tavernier (*Deathwatch*, 1980). She was one of the busiest, most intriguing leading ladies of the international screen when she died of a heart attack at 43.

Akim Tamiroff

Born October 29, 1899 in Baku, Russia. Died 1972.

Trained for the stage at the Moscow Art Theater drama school, Akim Tamiroff arrived in the US in 1923 on a tour with a troupe of actors and decided to stay. He appeared on stage in several New York Theater Guild productions and from the early 1930s played character roles in numerous Hollywood productions. A flamboyant actor with a strong screen presence, he played some leads — as in *The Way of All Flesh* (1940), in which he portrayed an Emil Jannings type of tragic role — but for the most part he was cast in villainous or eccentric, supporting roles, often as an unsavory, mysterious foreigner with a heavy Slavic accent. He was equally effective in broad comedy roles such as *The Great McGinty* (1940) directed by Preston Sturges. Tamiroff also worked with Orson Welles in *Mr. Arkadin* (1955), the uncompleted *Don Quixote* (1955) and the classic *Touch of Evil*.

Alexander Salkind, Producer.

Born 1915 in Gdansk, Poland. Died 1996.

Born Poland, to parents of Russian-Jewish descent, Alexander Salkind was raised in Berlin, where his father, Michael produced films. He later accompanied his father to Cuba for production ventures and remained in Latin America. Returning to Europe in the late 1950s, he produced a number of high-budget, multinational spectacles, often in collaboration with his son, Ilya. *The Three Musketeers* (1974), *The Four Musketeers* (1975) *Superman* (1978 and two sequels) and *Santa Claus: The Movie* (1985) are a few of Salkind's well known titles.

Elsa Martinelli

Born in 1932, in Grosseto, Italy.

The daughter of a low-echelon government employee, Elsa Martinelli worked as a barmaid and a model before being discovered by Kirk Douglas, who launched her career in *The Indian Fighter* (1955) after noticing her photograph in a magazine. The sultry brunette went on to become a leading lady of Italian and international films. Some of her film credits include *Hatari!* (1962) starring John Wayne, *The V.I.P.s* (1963) starring Richard Burton and Elizabeth Taylor, *Candy* (1968) starring Marlon Brando, and *Madigan's Million* (1968) starring Dustin Hoffman.

Milestone Film & Video

Milestone was started in 1990 by Amy Heller and Dennis Doros to bring out the best films of yesterday and today. The company's new releases have included Takeshi Kitano's *Fireworks*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Luc Besson's *Atlantis*, the documentaries of Philip Haas, and Hirokazu Kore-eda's *Maborosi*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and his Brothers*, F. W. Murnau's *Tabu* and *The Last Laugh*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Michelangelo Antonioni's *Red Desert*, Hiroshi Teshigahara's *Antonio Gaudi* and *Woman in the Dunes*, and Kenji Mizoguchi's *Life of Oharu*. Milestone will also be releasing the films of silent screen legend Mary Pickford, Curtis Harrington's *Night Tide* and Roland West's 1930 wide-screen film, *The Bat Whispers*.

Milestone is also known for rediscovering, acquiring, restoring and distributing unknown "classics" that have never been available in the US. These include Pier Paolo Pasolini's *Mamma Roma*, Alfred Hitchcock's "lost" propaganda films, *Bon Voyage* and *Aventure*

Malgache, Early Russian Cinema (a series of twenty-eight films from Czarist Russia), Mikhail Kalatozov's astonishing *I am Cuba* and Jane Campion's *Two Friends*. In 1998, Milestone will also release the "lost" films of Kevin Brownlow — *It Happened Here* and *Winstanley*.

Milestone received a Special Archival Award from the National Society of Film Critics in 1996 for its restoration and release of *I am Cuba*. *Video Magazine* gave a ViVA Gold award for the company's video release of the "Age of Exploration" series, naming it one of the top-ten releases of 1992. Five of Milestone's restored titles (*Grass, Tabu*, Mary Pickford's *Poor Little Rich Girl*, Clarence Brown and Maurice Tourneur's *The Last of the Mohicans* and Winsor McCay's *Gertie the Dinosaur*) are listed on the Library of Congress's National Film Registry.

Vice President Fumiko Takagi, joined the company in 1995 and is the Director of Acquisitions and Foreign Sales.

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