

Milestone Film & Video presents:
A Film by Hiroshi Teshigahara

WOMAN IN THE DUNES
Suna no onna (Woman of the Sands)

A Milestone Film Release
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Woman in the Dunes
Suna no onna (Woman of the Sands)

Cast:

Jumpei Niki, the Man	Eiji Okada
the Woman	Kyoko Kishida
Villagers	Koji Mitsui, Hiroko Ito, Sen Yano, Ginzo Sekigushi, Kiyohiko Ichihara, Tamotsu Tamura, Hiroyuki Nishimoto

Credits

Director	Hiroshi Teshigahara
Scenario and Adaptation	Kobo Abe
Cinematographer	Hiroshi Segawa
Music	Toru Takemitsu
Editor	Fusako Shyzui
Producers	Kiichi Ichikawa and Tadashi Ohno
Production Supervisor	Hiroshi Kawazoe
Production Manager	Iwao Yoshida
Art Directors	Toutetsu Hirakawa and Masao Yamazaki
Lighting	Mitsuo Kume
Sound Direction	Ichirou Kato and Junosuke Okuyama
Sound Effects	Kenji Mori
Assistant Director	Masuo Ogawa
Script Supervisor	Eiko Yoshida
Design	Kiyoshi Awazu
Title Design	Kiyoshi Awazu
Stills	Yasuhiro Yoshioka

A Teshigahara Production.
Running Time: 123 minutes. Aspect Ratio: 1:1.33. Westrex Recording System.
Japanese release: 1964 as *Suna no onna (Woman of the Sands)*.
American premiere: October 25, 1964, distributed by Pathé Contemporary.
Winner, Special Jury Prize Cannes Film Festival 1964.
Academy Award nominee, Best Foreign Film, 1964.
Academy Award nominee, Best Director, 1965.
Subtitles by Fumiko Takagi. ©1997 Milestone.

Synopsis

A black screen and sounds of city life. The credits begin and among them appear official stamp marks and fingerprints. A microscopic single crystal of a grain of sand. Then several crystals of a grain. Then many grains. And then a vast expanse of sand.

A man (Eiji Okada) climbs a desolate stretch of sand dunes to collect insect specimens during his three-day vacation. A schoolteacher by trade, he is also an amateur entomologist.

Missing the last bus home, he asks a villager if someone can put him up for the night. He is taken to a deep pit in the sand where he descends by rope ladder to the house below. A woman (Kyoko Kishida) greets him and makes him dinner. She tells him that she is alone — her husband and child were swallowed up by a collapsing sand wall during a storm. As he prepares for bed, the woman goes outside and begins to shovel sand.

The next morning, the man awakes to find the woman sleeping in the nude. Embarrassed, he decides to leave. Outside, he discovers that the rope ladder is gone. Gradually he realizes that he is a prisoner — trapped by the village and the woman.

Panic-stricken, the man considers a number of means of escape. He tries to tear the house apart to make a ladder but discovers that the wood is rotten. He tries digging his way out but is nearly engulfed by the shifting sand. He then ties up the woman, taking her hostage to force the villagers to free him. He waits for them to respond and soon learns the community's harsh rule: no work — no water. Eventually he capitulates, giving in to his overwhelming thirst. He asks only: "Do we shovel sand to live, or live to shovel sand?"

In time, he comes to understand that he and the woman live and work in one of a series of sand pits that protect the town from the constantly shifting sands — if one house falls victim to the sand, the others will follow. In exchange for their work, the villagers appear nightly, haul away the sand and provide them with food and water. The sand is sold for building material — too dangerously salty to be legal, but as the woman tells the man, "Why should we worry what happens to others?"

Although the village provides them with the necessities, the man and woman are isolated and desperately lonely. Yoked together in work, they reach out to one another in passionate, almost violent sex. But still the man longs for freedom. To answer his need for contact with the outside world, the woman strings bead necklaces to earn enough to buy a radio.

Still the man clings to dreams of escape. During the passing months he makes a number of attempts to get away. One time he almost succeeds by making a rope out of torn cloth, hauling himself out of the pit and making a run for the highway. But when the man is caught in quicksand, the villagers rescue him and return him to the house at the bottom of the pit.

Desperate for a taste of freedom, he pleads with his captors to let him out once a day to see the sea. A large group of villagers wearing goggles and ritualistic masks gathers around the edge of the pit. As they beat drums and hold torches aloft, they call down that they will let him out only if he will entertain them by making love to the woman in front of them. Feeling that he has already been reduced to the state of an animal by his captivity, he tries to force the woman to comply. He fails.

Some time later, the man constructs a crude trap in hopes of snaring a crow and attaching a note to its leg asking for help. One day, much to his amazement, clean fresh water wells in the trap. He realizes that this discovery could be his ticket to freedom. He begins to study and record the accumulation of water in the trap. This work fills him with inexplicable elation.

One night the woman suffers severe abdominal pains and the villagers take her away to get treatment for an abnormal pregnancy. After they leave, the man realizes that the rope ladder is still

there — at last, his chance for freedom has come. Timidly, he climbs out of the sandpit. Outside a strong wind is blowing. He walks to the sea. He turns and climbs back into the sandpit.

“There’s no need to run away yet,” he muses, “at least not until I tell somebody about my water pump. After that, I can think of escape.”

A police blotter: “*Report of Missing Person. Jumpei Niki. Born March 7, 1927. Missing over 7 years. Listed as Disappeared.*”

Hiroshi Teshigahara, Director

“During Hiroshi Teshigahara’s over-thirty-year career as a filmmaker, the theme of his work has been remarkably consistent. From his first feature, *The Pitfall*, on through his finest work, *Woman in the Dunes*, *The Face of Another*, and *Summer Soldiers*, he has consistently asked the same question: how can man come to terms with society? ...

Society itself changes from film to film. In *Woman in the Dunes*, the engulfing sand is consumer society; in *The Face of Another* it is other people; in *Summer Soldiers* it is the US military and the Japanese police. *Rikyu* and *Basara* find individuals struggling against the social power of Hideyoshi, of Nobunaga, of Ieyasu.

The answers are various, but they are also similar. Jumpei Niki in *Woman in the Dunes* finds in the sand itself a reason for living, for discovering himself as a creator... An answer to the demands of the human condition is to learn to be freely human.”

— Donald Richie, “Cinema and Hiroshi Teshigahara”

Hiroshi Teshigahara is known in the United States as a filmmaker, but that is far from the extent of his interests and achievements. In his 70 years, he has distinguished himself as a ceramist, a painter, a Chinese calligrapher and, as he puts it, “a bamboo installationist.”

Teshigahara was born in Tokyo on January 28, 1927, the same year his father, Sofu Teshigahara, founded the Sogetsu School of Ikebana — the now-legendary institution for studying the art of flower-arranging. In 1950, he graduated with a degree in oil painting from Tokyo University of Fine Arts and Music. Three years later, he finished directing his first documentary *Hokusai*, on the famous wood block artist. In 1958, Teshigahara founded the Sogetsu Art Center, which became a leading force in the Japanese avant-garde until his departure twenty-three years later. In 1959, he directed his second documentary, on famed New York boxer, *Jose Torres*. On this film, he hired a young composer, Toru Takemitsu, with whom he continued to collaborate until the latter’s death. Teshigahara directed a second film on Torres in 1965.

Teshigahara’s first dramatic feature, *Pitfall*, was awarded the NHK New Directors Award. Two years later he burst upon the scene with his most famous film, *Woman in the Dunes*. Influenced by the surrealist films of Luis Buñuel (particularly *Los Olvidados* and *L’Age D’or*) along with his own existentialist ideas, Teshigahara created a highly original use of eroticism, structure and especially, *texture*. The film was a startling revelation to audiences, filmmakers and critics around the world and went on to win the Special Jury Award at Cannes and was nominated by the Academy Awards® for Best Foreign Film. The next year Teshigahara was nominated for the Oscar® as Best Director — the first Asian director so honored. Teshigahara’s masterpiece continues to be recognized as one of Japan’s greatest films.

Other features followed, including *Ako – White Morning* (1965, 28-minute part of an omnibus film on adolescence) *The Face of Another* (1966), *The Man Without a Map* (1968), *Summer Soldiers* (1972), *Antonio Gaudi* (1984, also distributed by Milestone Film in a new 35mm print), *Rikyu* (1989) and *Basara – The Princess Goh* (1992).

In 1973, Teshigahara founded the Sogetsu Ceramic Kiln at Miyazaki, Fukui and in 1980, he followed in his father's footsteps to become *Iemoto* (Master) of the Sogetsu School of Ikebana, which he heads to this day. He was expected from birth to take on the responsibility of running the Sogetsu School and continuing its traditions — a situation, he has noted, that is ironically similar to that of the protagonist of *Woman in the Dunes*. Also in 1980, his one-man exhibition “Sculpture en Argile à Echizen” premiered at the Espace Pierre Cardin in Paris. Teshigahara has since designed work in several art forms for exhibitions and installations around the world, including the renowned “Magicians of the Earth” show at the Centre Georges Pompidou.

In 1992, Teshigahara was awarded the Japanese government's “Order of the Purple Cordon” for his artistic contributions. The same year, he created and directed a stage installation of Puccini's *Turandot* at the Lyon Opera, and produced a massive exhibition of tea ceremonies with pavilions designed by top Japanese architects Tadao Ando, Arata Isozaki and Kiyonori Kikutake.

In 1994, he produced the city of Nagano's performance at the Winter Olympics in Lillehammer and “Banquets of Flowers and the Noh” at the Avignon Festival in France. In 1996, Teshigahara made one of his rare appearances in the US, creating a large-scale environmental sculpture of bamboo at the Kennedy Center in Washington, DC. Teshigahara's use of bamboo in many of his installations is based on his own artistic ideas and differentiates his work from previous Ikebana traditions. Also in 1996, after many appearances and exhibitions in France, Teshigahara was decorated with the “Order of Arts and Letters” from the French government.

As many critics and authors have noted, Hiroshi Teshigahara and his co-author on several films, Kobo Abe, shared an interest in portraying their characters as insects under a scientist's microscope — an approach shared by Japanese new-wave directors Oshima and Imamura (one of whose features was called *Insect Woman*). It is not by accident that the schoolteacher in the novel and movie *Woman in the Dunes* is an amateur entomologist.

“Twenty-five years ago, a young unknown Japanese director named Hiroshi Teshigahara sent tremors through the world of cinema with a film of stunning originality, awesome power and technical brilliance ... It was at home that he remained most active, directing a series of distinctly original films that helped bring to world attention the creativity of the contemporary Japanese avant-garde.”

— Peter Grilli, *New York Times*, September 24, 1989

“Teshigahara is a complex man. Internationally famous ... he is also an intensely private man devoted to the Japanese arts of ceramics and flower arranging. He has a modest, serene appearance not unlike the Buddhist priest in his film *Rikyu*. Yet when I asked him about the scar that runs a good four inches up from his left eyebrow, he grinned, steering with his hands on an imaginary wheel, and said, ‘I used to drive my sports car too fast.’”

— Charlie Ahearn, *Interview Magazine*, August 1990

Kobo Abe, Novelist and Screenwriter

The author of over a dozen novels, fifty short stories, dozens more plays, along with radio and television dramas, Kobo Abe was famous for introducing 20th-century western ideas into Japanese literature — or more specifically, for examining the corrosive effect that western thought had on Japanese culture. His themes of alienation, existentialism, lost identity, depersonalization and extreme loneliness, found audiences around the world and helped make him the best-selling of all Japanese authors. Although his work has been compared to Kafka, Nietzsche, Heidegger and Jaspers — as well as Monty Python and the Godzilla movies — Abe insisted that the greatest influences on his work were Lewis Carroll and Edgar Allen Poe.

Abe was born on March 7, 1924 in Tokyo. He spent his early years in Mukden, Manchuria where his father was a physician at the Imperial Medical School. As a boy he collected insects, a hobby

which appears in many of his writings as a horrifying metaphor for modern existence. With the 1931 Japanese takeover of Manchuria, Abe became aware of the brutal treatment of the Chinese by his fellow countrymen. In protest, and to show his admiration for the culture he loved, he changed his first name from Kimifusa to the Chinese equivalent, Kobo.

In 1941, he followed in his father's footsteps, entering the Tokyo University Medical School to study gynecology. He passed his final exams but never practiced medicine. As Japan's impending defeat became evident, Abe faked a medical certificate of tuberculosis to return home to Manchuria. At the war's end, Japanese citizens in China became refugees and were chased by the Soviet army and attacked by guerrilla bands as they struggled to get back to Japan. During this torturous journey, Abe's father died of cholera.

Abe married Machiko Yamada (who became well known as the theater art designer Machi Abe and collaborated with Abe in his later theater productions) in 1947. The couple became friends with Japan's avant-garde — Marxist writers and artists who had been disillusioned by the nation's militarism. In 1948, his first novel, *For a Signpost at the End of the Road* was published. However it wasn't until the success of *Kabe* (The Walls) in 1951, that Abe was established as a writer. From 1950 to 1956, he was a member of the Communist party. In 1975, when Columbia University invited Abe to New York to present him with an honorary doctorate, the U.S. State Department called up this past history and imposed severe restrictions on his visit. Yet ironically, during the Cold War it was Abe's philosophical anarchism that made his work popular with Soviet and Eastern European dissidents.

In 1964 following the success of Teshigahara's movie, *Woman in the Dunes* was published in the U.S. and Abe found a large audience in this country. The following year, his novel *The Face of Another* became the basis for another Teshigahara film. In an essay entitled "Moscow to New York," which he published at that time, Abe said of these two works, "I have unintentionally explored the problem of loneliness. And as a practical conclusion, I feel that this loneliness is not at all pathological but the normal approach to human relations." What is necessary, he wrote, "is not a recovery from loneliness but rather a spirit that regards loneliness as to be expected and goes further, searching for an unknown, new path."

In 1973, Abe became writer, director and producer of his own repertory theater. A friend who had abandoned radicalism to become the head of his family's department store spent one million dollars to build Abe his own 455-seat theater on the ninth floor of the store — a highly unusual setting for Abe's avant-garde work. James Lardner of the *Washington Post* described the theater's productions as "a collage of opera, film, gymnastics, sculpture, ballooning, and wrestling." In 1979, Abe's play, *The Elephant is Dead*, toured the United States as part of a Japanese cultural event. In the early 1980s, Abe gave up writing plays for the Japanese public, saying, "There is no country on earth less interested in theater." What he particularly detested was Japan's reverence for traditional works that, to him, suggested cultural nationalism. Two of his favorite authors were Gabriel Garcia Marquez and Edna O'Brien and he was a personal friend of writers Yukio Mishima, Harold Pinter and Alain Robbe-Grillet.

Although he eventually learned to write on a computer, became an avid electronic composer, and owned several fancy sport cars, Abe was an owlish figure who hid behind black-framed glasses and an ever-present cigarette and never opened his own mail or answered the telephone.

On January 22, 1993, after a brief illness, Abe died of heart failure. His death was announced on the front pages of newspapers around the world and featured in every television news broadcast in Japan.

Eiji Okada, *Jumpei Niki*

Born on June 13 1920 in the Chiba Prefecture, Eiji Okada was a leading man in Japanese, European and Hollywood productions. He appeared in many films during the 1950s but only achieved international stardom with his role as an architect in love with a French film actress in Alain Resnais' *Hiroshima, Mon Amour*. In 1963, he starred as a revolutionary opposite Marlon Brando in *The Ugly American*. The next year he appeared in *Woman in the Dunes* and in (believe it or not) the sci-fi classic *Ghidrah, The Three-headed Monster*, which also starred Mothra, Godzilla, and Rodan. After appearing in many movies in the 1960s, he devoted much of the 1970s to a theater company he founded with his wife, Aiko Wasa. In 1989, he acted in Teshigahara's *Rikyu*. Okada died on September 14, 1995. His last film was *The Stairway to the Distant Past* (1995).

Kyoko Kishida, *the Woman*

Born in 1930, Kyoko Kishida graduated from high school and immediately entered the Actors' Institute of Bungaku-za. Working in films since 1953, she rose to fame with *Woman in the Dunes* and Teshigahara's film, *Face of Another*.

Toru Takemitsu, Composer

Born on October 8, 1930 in Tokyo, Toru Takemitsu was the finest and best known of Japan's contemporary composers. Much of his international fame was based on his brilliant film compositions (he wrote scores for more than ninety films) including such work as *Bad Boys*, *Harakiri*, *Kwaidan*, *Samurai Rebellion*, *Double Suicide*, *Dodes'ka'den*, *Empire of Passion*, *Ran*, *Himatsuri*, *Black Rain* and *Woman in the Dunes*. While he was a teenager working on a military road crew during the war, Takemitsu was first introduced to the power of music when a fellow worker broke the strictly enforced rules by singing a French *chanson* instead of the prescribed military hymns. Takemitsu was so moved that he decided that one way or another, after the war he would become a composer.

In 1948 he began studying composition with Yasuji Kiyose, although, amazingly, he remained basically self-taught. In 1951, he joined with other avant-garde composers and artists to found the *jikken-kobo* (Experimental Workshop). The group worked in mixed-media activities similar to the first "happening" John Cage, Merce Cunningham, Robert Rauschenberg and M.C. Richards staged a year later at Black Mountain College. Takemitsu's interest in western tonal compositions and "musique concrète" came from his love of surrealist art and the music of Schönberg and Berg. As early as 1950, Takemitsu pioneered the techniques of sound design in his electronic manipulation of music and his experimentation with non-instrumental sounds. These efforts evolved in the 1960s into his most beautiful, haunting works, which were influenced by traditional Japanese music, the sounds of nature and silence. At the same time he remained true to his avant-garde beginnings, using the sounds of breaking, splintering and cracking of wood (along with their electronic manipulation in the sound studio) for *Kwaidan* and using third-world instruments — such as the famed Turkish flute sequence at the end of *Double Suicide*. As the editors of the *Norton/Grove Encyclopedia of Music* wrote, Takemitsu's music took on an impression "of spatial experience and of material evolving freely of their own accord." In the 1970s and '80s, he was influenced by French composers such as Debussy and his music became more gentle and romantic, developing into what was known as the "Takemitsu sound."

Most composers begin work on film scores *after* the film has been cut together. However, due to his love of cinema (he invariably went straight to the movie theater whenever he visited a foreign country, even — or especially — if he didn't know the language or culture), Takemitsu immersed himself in each film from the very start. Constantly visiting the set during production and looking at the rushes, he created a score that was almost an organic extension of the director's own creative journey. With this devotion to film and his understanding of the director's work (Shinoda credited him with the brilliant ending of *Double Suicide*), Takemitsu established extremely sensitive and happy collaborations with many of Japan's great directors, including Oshima, Kobayashi, Kurosawa (though the two had major disagreements over the score for *Ran*), and, of course, Teshigahara.

Teshigahara credited Takemitsu's score (and in fact, Takemitsu created the entire "sound design" for this and all of the director's films) for helping to establish in *Woman in the Dunes*, the relationship between the man, the woman and the all-important third character of the film, the sand. The extremely "tactile" feel of the cinematography and score — as Teshigahara noted — caused audiences to actually brush imaginary sand off their clothes as they left the theater.

The gentle, much loved Toru Takemitsu died on February 20, 1996. His only regret, he jokingly told the interviewer in the excellent documentary, *Music for the Movies: Toru Takemitsu*, was that he was so typecast for art cinema, that he was never asked to write for comedies or romantic films.

The Making of the Film

by Hiroshi Teshigahara

After coming back from Cannes where I screened *Pitfall*, I began making plans with Abe to make *Woman in the Dunes*, a book he had started writing while shooting *Pitfall*. I read it and decided to do it.

First, Steve Parker, the producer and then-husband to Shirley McLaine, suggested a co-production and thought it would be interesting to use an American actor for the role of the man. However, this idea fell through when the actor of our choice was unavailable due to a scheduling conflict.

We really thought about the right actress for the role of the woman and came up with Kyoko Kishida. When I spoke to Ms. Kishida about the film, she agreed to do it on the spot. She too had read the book and had apparently wanted to do the role.

We chose the sand dunes of Hamaoka, located between Hamamatsu and Omoezaki for our location but when we began the production, I realized I was not prepared to work with the sand. The main character of the film turned out to be a much harder thing to work with than I had originally thought. To create the sand pit that entraps the man, I needed a steep wall of sand but I found it physically impossible to create an angle of more than 30 degrees. A lot of work went into creating that sandpit. If a typhoon had come at any point during the shoot, the whole set would have been ruined. It was very risky.

Also, the screenplay was difficult, because despite the unusual circumstances of the backdrop of the entire film, nothing eventful really happens in the film. Compared to *Pitfall*, which was a relatively easy shoot, *Woman in the Dunes* was a film I completed amidst constant confusion.

After *Pitfall*, we wanted to focus on the question of the human psyche in the context of quotidian life in *Woman in the Dunes*. Now the setting of the story is hardly quotidian, rather, it's completely extraordinary. But we wanted to capture the relationship of the couple played out in front of this strange backdrop in a very everyday manner. I worked hardest on creating realistic everyday details in this life the couple lead at the bottom of an inescapable sand pit. With Ms. Kishida, I think the plan, to have her act as a completely normal woman even though she was subject to such an extraordinary situation, worked very well.

Mr. Okada came fresh off the set of Susumu Hani's *She and He*. So he arrived at the set of *Dunes* with the air of a typical salary man. I shoot all my films in sequence, so as the man became entrapped by the sand pit and became more and more desperate to escape, Mr. Okada's expression began to change. Of course, this may have been in part his acting abilities, but I really felt this inner change within the man and it was very interesting. The actor himself was getting sick of the sand, so perhaps that was showing on his face as well.

So I didn't have to instruct Ms. Kishida or Mr. Okada on their acting much at all; during the four-month shoot, both actors were so into their roles that their faces changed. They went through some

tough scenes though. In that scene where the man tries to suck up any moisture left in the water jar, I had Mr. Okada really take a mouthful of sand. This made him burp endlessly and it was terrible. With Ms. Kishida, every time she went home to Tokyo, she would wash her hair. I made her promise not to do it, and she ended up with a house full of sand.

Negotiating the nude scene with Ms. Kishida was difficult, but she agreed to it because it was an important film and the scene was pivotal. She came out very bold in the final cut. In the love scene, both actors were covered with sand and poor Ms. Kishida's white skin became red because it was like being rubbed with sand paper. I made some conscious choices in their appearance, like I wanted the contrast between Kishida's very white skin and Okada's skin, so I had him tan. The love scene was so intense, I couldn't have the actors rehearse it. So we just did it — I had the cameraman use a handheld camera, so you sometimes see his shadow in that scene. We took a couple of takes, but you can't drag this kind of scene out because they lose the heat of the moment.

Though it was a grueling shoot for both of them, I think they both did their best work in this film. Ms. Kishida and Mr. Okada were extremely good.

The drums the villagers beat as they're taunting the couple to have sex in front of them were not in the original story. I stumbled upon those drums and the idea of the dance at the location sight. It was the only way I could think of portraying the savageness of the villagers. For the villagers, I figured they would normally wear goggles to keep the sand out of their eyes. And I didn't want their faces to show in this scene, so I created these masks. I used the Gojinjo drums because I thought they fit the scene very well. They became very famous after that and were in major demand overseas. They come from the Noto Peninsula, by the Sea of Japan, up north by Kanazawa.

Production was completed in about six months. The set was left behind as a memorial after the shooting and it was tourist sight for a while, but now a nuclear power plant stands there.

It was a very difficult production.

However, in the finished film, you don't see any of the struggle, rather the whole thing looks very beautiful. The man's mental and physical stress caused by the sand is very difficult to portray on film. It was really a difficult thing.

This film was greatly favored by the director Keisuke Kinoshita even from the screenplay stage, so he had arranged for Shochiku to distribute it. However, Shochiku just wanted to see the love scenes. On top of that, the flat fee they offered for the film did not even cover our production costs, so it was out of the question.

When *Woman in the Dunes* was completed, Toho picked it up for a guarantee of US\$270,000 (Teshigahara Productions had spent \$100,000 to make the film). The percentage was 80 to Toho and 20 to Teshigahara Productions. Luckily, it was a hit, and I managed to pay off all the debts on *Pitfall* too. Then it was invited to Cannes and we got a special prize. It was really a fortunate film.

Through Cannes, the world noticed *Woman in the Dunes* and we got raves from Europe and the States. It got interest partly because it was a contemporary Japanese film. Also, it pleased me that everyone was treating the subject matter as not just for the peculiar world the film portrays but as one that is universal.

Milestone Film & Video

Milestone was started in 1990 by Amy Heller and Dennis Doros to bring out the best films of yesterday and today. 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*, and Luis Buñuel's *The*

Young One. Along with *Woman in the Dunes*, Milestone will also be releasing Teshigahara's *Antonio Gaudi* and Kenji Mizoguchi's *Life of Oharu* in 1997. The company's new releases have included 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 is probably best known for rediscovering, acquiring, restoring and distributing unknown "classics" that have *never* been available in the U.S. 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 last year, Jane Campion's *Two Friends*. In 1997, 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 for its restoration and release of *I am Cuba* and three of its restored titles (*Tabu*, 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. Milestone's third member, Fumiko Takagi, joined the company in 1995. She is currently Director of International Sales and is responsible for the new subtitles for *Woman in the Dunes*.

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