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MILESTONE'S 15TH ANNIVERSARY

THE "WORLD TOUR" EXTRAVAGANZA

(SORRY, NO LEATHER JACKETS...)

In 2000, Milestone had their last anniversary tour, which was hugely successful with sell-out audiences and \$20,000 raised for archives around the world to preserve films before they were lost forever. So we're doing it again! As with that tour, we'll present some of our favorites from the Milestone catalog as well as US premieres of films from around the world. There will be hidden delights and great surprises in store for your audiences, so join us in a celebration of cinema!

I AM CUBA

Back by popular demand! Brand-new prints of the classic Russian/Cuban propaganda film described by the critics as Stunning! Mesmerizing! Hypnotic! and Breathtaking! One of the most amazing films ever made, *I Am Cuba* was a three-year labor of love by the talented international filmmaking team of great Georgian director Mikhail Kalatozov (*The Cranes are Flying* and *The Letter Never Sent*), writer-poets Yevgeny Yevtushenko (Russia) and Enrique Pineda Barnet (Cuba), Cuban composer Carlos Fariñas, Russian cinematographer Sergei Urusevsky and French actor Jean Bouise. Designed to be Cuba's answer to both Sergei Eisenstein's propaganda masterpiece, *Potemkin* and Jean-Luc Godard's freewheeling romance, *Breathless*, *I Am Cuba* turned out to be something quite unique — a wildly schizophrenic celebration of Communist kitsch, mixing Slavic solemnity with Latin sensuality. The plot, or rather plots, feverishly explore the seductive, decadent (and marvelously photogenic) world of Batista's Cuba — deliriously juxtaposing images of rich Americans and bikini-clad beauties sipping cocktails with scenes of ramshackle slums filled with hungry children and old people. Using wide-angle lenses that distort and magnify and filters that transform palm trees into giant white feathers, Urusevsky's acrobatic camera achieves wild, gravity-defying angles as it glides effortlessly through long *unbroken* scenes. But *I Am Cuba* is not just a catalog of bravura technique — it also succeeds in exploring the innermost feelings of the characters and their often desperate human situations — a rare enough feat in *any* film.

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