

**MAO
A CHINESE
TALE**

*“Infinitely
interesting
and made
with verve...
The kind of
programme you
don't want
to miss!”*

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BLUSH
BY **WIM VANDEKEYBUS**

*Blush is about boys and girls,
loving, streetfighting, falling out ...
raw sex, gritty humour and
magical imagery.”*

**LADY MACBETH
OF MTSENSK**



*“An all-out assault
on the audience's
sensibilities.”*

MAO - a chinese tale

"Infinitely interesting and made with verve... The kind of programme you don't want to miss!" Svenska Dagbladet, Aug 12th 2006

MAO - A CHINESE TALE

After years of intensive and sometimes frustrating work this four-parter, produced by On Line Productions in Paris, is now ready for delivery to the dozen or so countries who have had the courage to commit early to what has turned out a seminal series. Many thanks to all of them. Originally commissioned by Arte, MAO – A CHINESE TALE has first been seen on Swedish television by roughly 3% of the entire population which is one of the best scores for the slot it was shown in. Shortly thereafter Arte broadcast two episodes each on consecutive nights to about a million viewers. Again, a very good score which proves that interesting programming usually does find its audience. Arte has also released a DVD in the French speaking world and Films Media Group is covering the North American educational market.



Here is what film director Adrian Maben has got to say about the mammoth task of finding appealing images for four hours of programming:

In the beginning the four films that make up the series – *Against The Tide*, *The Sorcerer's Apprentice*, *Not a Diner Party* and *MAO is not Dead* – were to be structured and edited in fairly strict chronological order. You begin with MAO's birth, the student life, the foundation of the Communist Party in Shanghai, the Long March, the war with Chiang Kai-shek, the years of power, The Great Leap Forward, the Cultural Revolution etc. But the shoot in China gave me another idea.

It was not only a question of finding the right archives (apart from Beijing a lot of great stuff was sourced in Moscow, Washington, Brussels and even Paris next to the editing room), it was above all a question of travelling through towns, villages and countryside where MAO had passed several decades before. And finding people who had met the peasant revolutionary and helped him on his way. Some of the war veterans of The Long March are still alive today and there are a few members of the inner circle and even direct family who are willing to talk in front of a camera. This network of bodyguards, valets, doctors, close family members and army veterans give us an intriguingly contemporary approach to MAO the man – the human being – rather than to The Chairman of a country whose population is none less than one quarter of mankind. The interviewees were found thanks to Philip Short's network of Chinese friends that he first contacted during the research for his book, *MAO A Life*. It should not be forgotten that certain subjects in China today are still taboo and that it takes considerable courage to talk about – in front of a foreign camera – the fact that The Great Leap Forward was largely responsible for the famine and the death of up to 38 million people.

Incredibly, during our travels we noticed one constant. The home where MAO was born, the mausoleum where MAO still lies in state, the military bases in North West China, the house where the first meeting of the Chinese Communist Party took place in Shanghai, the building where MAO is reputed to have met his third wife, the schools and universities where MAO studied - all of these legendary spots are being restored, repainted or even completely reconstructed for the benefit of the large number of Chinese tourists that visit them every day. Red Tourism it is called and at every one of these places you can find photos, souvenirs of the great man, books, MAO watches and clocks and even restaurants that cook for you MAO's favourite dishes (fatty pork is one of them). These commercial activities are something of a contradiction because sales of souvenirs are not exactly the kind of thing that MAO would have relished!

To me it seemed a good idea to contrast the present day situation with the archives and to see what, if anything, had changed since MAO's times. When you visit the house where MAO was born in the village of Shaoshan it's impossible not to have in mind the black and white archives of MAO



directed by Adrian Maben
written and presented by Philip Short
produced by On Line Productions
running time: 4x59' 16:9 DigiBeta



returning there in 1957. And you immediately notice the continuity of time. When you look at the black and white archives of young Shanghai models trying on a new dress it brings to mind today's fashion shows with Agnes B and Chinese models from the same town. And the images of two forgotten Chinese feature films shot around 1935 in Shanghai with Jiang Qing as one of the stars are a remarkable clin d'oeil to the furious Jiang Qing that we come to know later as the fourth wife of MAO and without whom the Cultural Revolution might well never have happened.

Flashbacks but also - and more interestingly - flashforwards are used in these films. Above all it has the merit of cutting through the conventional chronological order that historical films seem to stick to these days. *MAO - a Chinese Tale* has a beginning, a middle and an end but not necessarily in that order. Playing with time means abolishing time which lead to all sorts of new roads. Some turn out to be dead ends but others are refreshingly liberating and lead to a new approach, a new set of ideas. Would that the director could do what he wanted and not what other people want him to do!

As I write these lines I think of China and of the great contradictions that constantly resurface. The fact that, for example, the younger generation know nothing about the Cultural Revolution because the subject is swept under the carpet. And yet the exponential spread of Internet in the cities, towns and villages allows them to learn so many things in spite of a huge staff of police whose job it is to crack down on sensitive material.

Above all, one image springs to mind. During the Tien An Men Square protests of May 1989 three young men from Hunan province defaced MAO's portrait - the one that is still there today - with eggs and black ink. Apparently the thousands of militants that occupied the area were so shocked that they handed over the three offenders to the police and military, to the same people that they were fighting against. And one of the three remained in jail until February 2006. Even today, when MAO's politics are long since forgotten, no one can insult or make fun of his icon. It is in that sense that MAO is not dead.

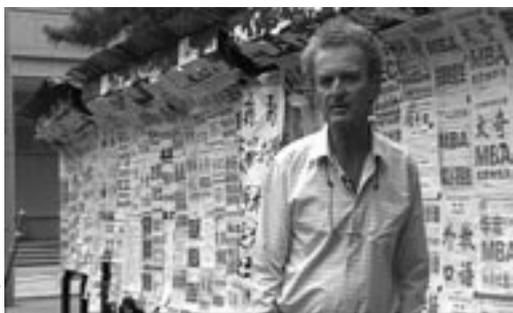
Yet another (apparent?) contradiction in China today.

Adrian Maben



mao - a chinese tale

Philip Short



Author and presenter Philip Short has the following to say about his involvement in the project:

CHINESE LESSONS

Four-and-a-half years from conception to broadcast is long by television standards. But in China, everything takes longer. The French may have coined the phrase, "l'art de se compliquer la vie" - in this, like much else, France and China have a great deal in common -- but the Chinese have taken the principle to heights that even the French never dreamed of. Apply that to a television project which is politically the most sensitive the Chinese have ever approved, and you will have an idea of what was involved.

Mao, after all, was not only the founding deity of Red China, a visionary, a tyrant, a military strategist of genius and a fiendishly clever politician who wrenched China out of its medieval torpor and brought it into the modern world - at the cost of upwards of 30 million lives. Much more important for the present Chinese leadership, he and the revolution he led form the core of a political legend that provides crucial legitimacy for the regime today. As a result, Mao has become untouchable. The historical figure - with his megalomania and his despotism, his achievements and his terrible failures - has been deliberately airbrushed into myth.

How, then, you may ask, was it possible to make this series? Why did the Chinese authorities agree to it?

In China, timing is key. When initially we sought permission to make a series on Mao, both France and China were in the market for ideas for the French-Chinese Cultural Years, to be celebrated in 2004-2005: the Mao project fitted that bill. China's new President, Hu Jintao, was still consolidating his position, and within the country there were hopes (since dashed), that under his leadership the system would become politically more tolerant. A window of opportunity had opened.

Secondly, we had a French producer, Pierre-Andre Boutang, who had the patience and vision to stay for the long haul. When, after a year of negotiations, our original Chinese partners got cold feet and cancelled - at which point any normal western production house would have given up - he decided to continue. 18 months later we secured authorization from a different part of the Chinese bureaucracy.

Thirdly, we relied heavily on an intermediary, Gu Renquan, a mainland Chinese citizen who lives in Europe and acted as a bridge between the two sides. Throughout the negotiations and subsequent production, she was our unofficial communications channel, explaining privately to our Chinese interlocutors what we, as western film-makers, could and could not accept, and vice versa, and finding solutions to problems which, had they been allowed to fester, would have blown our project out of the water. It was also through her that we were able to obtain interviews with members of Mao's inner circle and privileged access to Chinese film archives.

My own experience of working for television in China stretches back nearly 30 years. In my judgement, these three elements - timing; perseverance; and a colleague (by definition Chinese) capable of understanding both western

and Chinese ways of working - are the three crucial elements for any major project to succeed.

A fourth element which is becoming more and more important is money.

Location filming in China - except in private homes and offices, or rooms rented for the purpose; on the streets; or in public spaces such as parks - requires permission from the local authorities and usually a hefty fee. At Mao's birthplace in Shaoshan, an entire day of negotiations for a filming session at his former home at dawn (before the tourists arrived) ended only when the provincial police chief was persuaded to intervene to restrain the pecuniary ambitions of the local official responsible. On another occasion, a 1000 Euro an hour fee for filming at an ancient temple in Beijing was maintained even when the shoot was aborted because a bystander got into a fight with one of our Chinese cameramen.

Often interviewees also expect payment. Some even make it a condition. One man, who shall be nameless, made clear that an interview would be forthcoming only after a payment of 20,000 Euros. Needless to say, the offer was rejected.

Outside Beijing there are additional problems. To film there, you need permission not only from the central authorities - usually the State Council Information Office or CCTV or one of its affiliates - but also from provincial and local officials. This may take weeks to obtain - we had particular difficulties in Jiangxi, where Mao was based in the early 1930s - and the local hierarchy may sometimes prohibit what the central authorities have approved.

To avoid such difficulties, foreign TV programmes are sometimes made in China unofficially, by teams who enter the country on tourist visas and use small, inconspicuous cameras. The method is rarely satisfactory, because it is so limiting: no interviews with officials (or those who require official permission); no filming in controlled locations. For our series, which hinged on interviews with Mao's family and former entourage, it would have been totally impossible.

Sometimes luck was on our side. Unbeknown to me, Mao's grand-daughter, Kong Dongmei, had attended a lecture I gave at the University of Pennsylvania years earlier when she was a student there. She remembered, and immediately agreed to take part. Others were more cautious. Mao's last companion, Zhang Yufeng refused to be interviewed on the grounds that "even if I do talk to you, the Chinese government will never allow you to broadcast it". No matter how hard we tried to convince her that this was untrue - that in our case the Chinese authorities had no say over the final content - she remained adamant.

So far reactions to the series from European audiences have been overwhelmingly positive. At a time when it has become fashionable in the West to depict Mao as the incarnation of evil - "worse than Stalin, worse than Hitler", to quote one recent bestseller - our attempt to present a balanced portrait of the man and the China he ruled has

struck a chord with those who reject caricature and oversimplification. By depicting the horrors that the Chinese endured - under the Empire, under the warlords, under Mao after the Great Leap Forward and during the Cultural revolution - the series makes them accessible to us, not as 1.3 billion statistics, but as human beings. The same is true of Mao himself. To the dismay of viewers who would prefer a more Manichean view of the world, he too emerges as a human being.

My favourite comment, on the internet forum organized by ARTE after the broadcasts in France and Germany, was from a Chinese girl studying in Europe: "I was born after Mao's death. In China today, many things are left unsaid. The result is that we don't know our own history... It's deliberately forgotten, just like you said in your film. I was absolutely overwhelmed by what you showed. It's the first time in my life I've seen in front of me these people of my grandparents' age talking about what happened. For me it was simply incredible. Thank you for telling the true history of China. I hope one day people in China will be able to watch this, as I did today."

That is my hope, too. This was the last opportunity anyone will ever have to make a film of this kind. The Chinese themselves have never attempted it: politically it is simply too difficult for them. Already some of those we interviewed have died, others are now too old and ill to speak. Now at least the record is there: when China finally feels ready to confront its own past more frankly, it will be able to do so.



TOP: Liu Songlin, Mao's daughter-in-law, BOTTOM: Kong Dongmei, Mao's granddaughter

"... we don't know our own history... it's deliberately forgotten, just like you said in your film. I was absolutely overwhelmed by what you showed."

comment left on an internet forum from a Chinese girl studying in Europe

4 dmitri shostakovich

*"An all-out assault
on the audience's
sensibilities"*

Andrew Huth



directed for television by Thomas Grimm
produced by Opus Arte & Nederlandse
Opera running time: ca. 170' in high
definition with 5.1 surround sound
available now

LADY MACBETH OF MTSENSK

Just in time for the Shostakovich centenary Mariss Jansons returned to the opera pit ten years after his heart attack during a performance of *La Bohème* to deliver a stunning reading of the composer's masterpiece with the Concertgebouw Orchestra at De Nederlandse Opera. The press for a run of completely sold out performances was enthusiastic, and Opus Arte coproducing with De Nederlandse Opera called on Thomas Grimm to put the right pictures to Mariss Jansons' outstanding music making. PHI is proud to be asked to distribute the opera worldwide for television and has been able to bring in Bayerischer Rundfunk and NRK on a prepurchase basis.

Martin Kusej's underlying theme for his production of *Lady Macbeth of Mtsensk* for De Nederlandse Opera is 'Orgasm and Murder'. His interpretation forswears any Russian ambience; he stages the music itself, concentrating on the 'endless sensuality that exists within this piece' as well as on the exercise of power in a male-dominated society in which Katerina is regarded simply as an object of sexual desire. His intention is to cause the audience to sympathise with Katerina through his contemporary treatment of the plot. Although he resists traditional production clichés, he places people on the stage who could appear in the headlines of the yellow press of any period. He found an ideal Katerina in Eva-Maria Westbroek and also attempted to create sympathy for Christopher Ventris' compellingly-played Sergei. He lovingly developed the scene in which real love blossoms between the wily seducer Sergei and Katerina, the frustrated merchant's wife. At that moment both act without thinking and in unbridled passion – and quickly end up on the slippery slope. Fate then takes its course. In the end it is Katerina, ravaged by her conscience, who gives herself and Sergei up to the police and in so doing prepares her own end. Kusej departs from the libretto at the end of the opera and has Katerina lynched by the hoard of prisoners, finding that her suicide was a far too romantic conclusion for this opera.

Since Shostakovich had followed Berg's example in *Wozzeck* and had structured his opera through its interludes, the director and the conductor decided not to stage these passages in order to make the audience concentrate on the music. With the Concertgebouw Orchestra they had a first-class symphony orchestra in the pit which is also experienced in opera. If you listen closely to those interludes you can hear what Shostakovich's



plus LADY MACBETH - AN
OPERA THAT MADE HISTORY
a documentary by Reiner E. Moritz
running time: 55'

intensions were, what has just happened in the plot as well as what is about to happen. This does not only hold true for the highly realistic depiction of Katerina and Sergei as they make love.

None of today's leading conductors has had less experience in opera than Mariss Jansons. When he became chief conductor of the Royal Concertgebouw Orchestra everybody wondered what he would do about the orchestra's biannual summer visit to the Muziektheater, Amsterdam's gleaming canal-side opera-house.

Here is the answer: a performance of 'Lady Macbeth of Mtsensk' that is musically brilliant and fabulously well played. It helps that this is Shostakovich's centenary year and Jansons had a good reason to pick the biggest opera of a composer whose music he knows so well. When he conducts the symphonies, he is generally less interested in creating atmosphere than screwing up the tension till the music is fit to burst, and that was how it went here, with an extra expansiveness at the lyrical high-points. For Jansons and his orchestra this was one of the big nights on the international opera calendar and they did not disappoint.

Shostakovich's panoramic tale of Soviet oppression might have been intended for the wide stage of the Muziektheater. The director, Martin Kusej, used the space well, filling it with blue-collar workers, vodka-swilling wedding guests and Gulag prisoners stripped to their underwear, riskily raising the cliché quota as he went along. There were some striking stage pictures but the production was so busy dealing in symbols of repression that the human element largely passed it by.

That was a shame, as it had a first-rate protagonist in Eva-Maria Westbroek, a Katerina of Jean Harlow-like allure, who had all the vocal power and stamina that the role demands. Christopher Ventris repeated his burly Sergei and bass Anatoly Kotscherga boomed impressively as Boris. Unlike the others, he also managed to keep his trousers on. Various excellent singers of the smaller roles – notably Carole Wilson's game Aksinja – lost most or all of their clothes. If you are planning to appear in a Kusej production, make sure you are wearing clean knickers.

RICHARD FAIRMAN June 2006

LADY MACBETH OF MTSENSK

Dmitri Shostakovich
(1906 - 1975)

Musical Direction **Mariss Jansons**

Stage Director **Martin Kusej**

Sets **Martin Zehetgruber**

Costumes **Heidi Kastler**

Lighting **Reinhard Traub**

The Concertgebouw Orchestra
The Chorus of De Nederlandse Opera

Boris Timofeyevich Ismailov

Vladimir Vaneev

Zinovi Borisovich Ismailov

Ludovit Ludha

Katerina Lvovna Ismailova

Eva-Maria Westbroek

Sergei **Christopher Ventris**

Aksinya/Female Convict **Carol Wilson**

A Shabby Worker **Alexandre Kravetz**

Commissar/Sergeant

Nikita Storoyev

Pope/Guard **Alexandre Vassiliev**

Running Time: ca. 170 Minutes



ZOROASTRE

directed for television by **Oliver Simonnet**
produced by **Camera Lucida Productions**
and **SVT Fiktion** in association with
Arte France, FR2 and Opus Arte
running time: 140' in high definition and
with 5.1 surround sound

After the success with Rameau's *LES INDES GALANTES*, *PLATÉE*, *LES PALADINS* and *LES BORÉADES* Poorhouse International is fortunate in having been entrusted with world distribution rights in yet another Rameau opera, this time coproduced between Camera Lucida and SVT Fiktion. This tragédie lyrique in five acts brilliantly adds to our Rameau collection and a sixth opera of this genius of a composer is already in sight ...

The story of *Zoroastre* (Zarathushtra), founder of the Persian religion, tells of the ruthless battle between dark and light, good and evil – a conflict which also takes place within ourselves. Sometimes the triumph of "the Good" has just as dismal consequences as that of "the Evil", and in *ZOROASTRE* no solution is given to this problem. Moreover, the fury and desperation of the losers is altogether too frightening and the winners' disciplined triumph ritual all too rigorous. And so the opera is at least as topical now as in Rameau's days.

ZOROASTRE by Jean Philippe Rameau in the composer's revised version of 1756 is one of Drottningholm's greatest successes of recent years. The opera, which has had almost no performances since the composer's days, proved to be an extraordinarily powerful musical drama. It is apparent, too, that Pierre Audi's production did justice to the work, since public interest from around the world was greater than ever and the voices of the press, from near and far, were, on the whole, unanimous in judging it to be a brilliant production of a magnificent opera!

The music "is spectacular. It will be very surprising for an audience of today. I think they expect something more static, and it's never static. It's always in change, and it surprises you," said Christophe Rousset, the conductor.

The opera's complicated plot concerns the struggle for supremacy - in love as well as in power - between Zoroastre, founder of the Parsee religion, and the sorcerer Abramane, High Priest of Ariman (whose subterranean voice booms forth at a crisis-point). There are battles, transformation-scenes, religious ceremonies, necromancy, storms. Beneath the surface, there looms the spirit of Freemasonry - in which sense, *ZOROASTRE* is a forerunner of *Die Zauberflöte*. Rameau may or may not have been



a mason; his librettist, Cahusac, certainly was, and called for frequent contrasts between darkness and light, to which the composer responded with superb orchestration and a subtle ear for effect.

The fact that the piece is performed at the Drottningholms Slottsteater, which sits nestled next to the royal family residence on the Drottningholm island just outside Stockholm, brings the ancient story to life, Rousset said.

"The theater is this fantastic box, a time machine that brings you back to the 18th century," he said, pointing out that everything in the theatre dates back to its creation in 1766, including a wooden wheel below stage used to change the scenery which is turned by six people.

"This project is using the characteristics of the theatre ... because French opera is more about magic and this house has that," he added.

plus As with most of our operas an introductory programme with plenty of exciting backstage material, showing in particular the workings of this wonderful theatre is also available by Oliver Simonnet. running time: ca. 50'

ZOROASTRE

Jean Philippe Rameau
(1683 - 1764)

Tragédie lyrique in five acts
Libretto by Louis de Cahusac

Conductor **Christophe Rousset**

Producer **Pierre Audi**

Choreographer **Amir Hosseinpou**

Designer **Patrick Kinmouth**

Lighting Designer **Peter van Praet**

The Drottningholm Theatre Dancers
The Drottningholm Theatre Chorus
The Drottningholm Theatre
Orchestra in collaboration with
Les Talens Lyrique

Zoroastre **Anders Dahlin**

Amélie **Sine Bundgaard**

Érinice **Anna Maria Panzarella**

Céphie **Ditte Andersen**

Abramane **Evgueniy Alexiev**

Oromasès, Ariman **Gérard Thérue**

Zopire, La Vengeance **Lars Arvidson**

Narbanor **Markus Schwartz**

Running Time: 140 Minutes



directed by Hardi Volmer
produced by Acuba Film Production
running time: 52'
16:9 DigiBeta

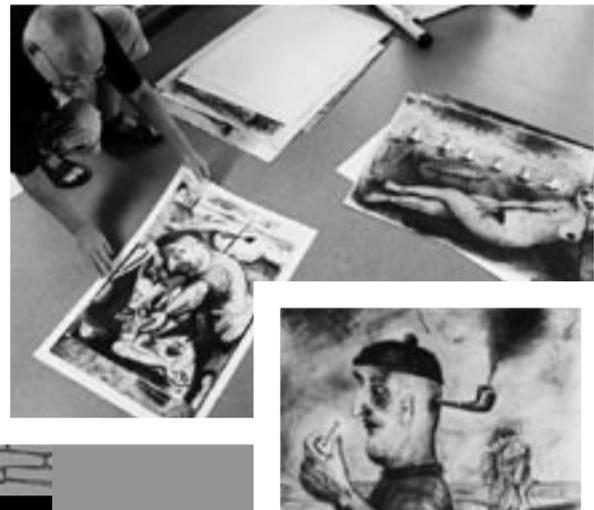
PÄRNOGRAPHY

This documentary introduces us to the little known cultural scene of Estonia, seen through the eyes of one of its leading artists, Priit Pärn. At the same time we learn a lot about the recent history of Estonia and can enjoy the mad ideas of a great caricaturist and animator. Something new and different!

Pärnography is a documentary about Priit Pärn (born in 1946), an animator of international reputation, graphic artist, caricaturist and book illustrator. Pärn's works are utterly grotesque, absurd and funny. At the same time they are critical

about society and aim at the deepest levels of human consciousness.

The film presents Pärn and the animators of his generation within a group ESTTRANSÜRR, and then moves on to the next animation generation of Estonia, Pärn's students. The film is also dealing with the question, why animation developed into such a vigorous artistic phenomenon in Estonia of all places? There must be something out of place when you consider the tiny population of 1,5 million, and one could believe that Estonia is an enchanted Animazone.



It might well be the case that the film undermines the naive romantic myth about the singing revolution, which formed the basis for the liberation of Estonia, simply because we feel the urge to put forward another vision: that Estonia was liberated through animation.

This is where Pärn's life happens to coincide with the history of his country. In form Pärnography resembles Pärn's animation film 1895. Both consist of short stories and both are historically true with tongue in cheek.

By now Estonia, a former state of the Soviet Union, has become a member of the European Union. Would this Union be also mad enough to preserve Estonia as Animazone?



DOMINICK DUNNE IN SEARCH OF JUSTICE

After their success with JAMES ELLROY and the DARK SIDE OF THE FBI Clara and Robert Kuperberg became interested in the extraordinary life story of DOMINICK DUNNE, known to many TV viewers for his ongoing series of Power, Privilege and Justice on Court TV.

Dominick Dunne is best known for successful novels like *The Two Mrs. Granvilles*, *An Inconvenient Woman*, *A Season in Purgatory*, as an investigative journalist and writer for *Vanity Fair* and as the presenter of Dominick Dunne's *Power, Privilege and Justice* on Court TV. His life story could have come straight out of any of these.

Born into a well to do Irish catholic family he made and lost a fortune in Hollywood as a film producer. In 1979 he mustered all his strength and began a new life as a writer. His first novel was a flop, but encouraged by Truman Capote and his publisher he moved to New York and wrote a second novel, *The Two Mrs. Granvilles*, based on a famous society murder. *The Two Mrs. Granvilles* became an enormous bestseller.

His daughter Dominique stayed behind in Hollywood, became an actress and was on the verge of making a career after Steven Spielberg

gave her a part in *Poltergeist*. Then in October 1982, Dominick Dunne got the terrible message that his daughter had been murdered by her boyfriend, the chef of the very elegant Ma Maison restaurant in Hollywood. Dominick Dunne was devastated. Encouraged by Tina Brown who was just about to be appointed editor of *Vanity Fair* he set out to cover the trial of his daughter's murderer and published subsequently his first magazine piece entitled *Justice*. In this piece he talked about the trial, the rage he felt and how he hated judge Katz who let the murderer off with only 2 years of a prison sentence, because the murderer had employed one of the top defence attorneys in the country. Dominick Dunne understood that money buys you more chances at law. Encouraged by *Vanity Fair* he has since covered most of the celebrity cases in the last 20 years ranging from von Bulow to William Kennedy Smith and O.J. Simpson. Thanks also to Dominick Dunne the famous Martha Moxley case was retried after Dunne had become friends with the mother of the murdered girl and had based his successful novel *A Season in Purgatory* on this case.

All his thinking and writing is driven by a quest for justice and the relationship between himself and



directed by Clara & Robert Kuperberg
produced by Wichita Films
running time: 52'
16:9 DigiBeta

his brother John Gregory, an even more famous writer who had fallen out with Dominick Dunne over one of those spectacular trials in which Dunne took the side of the victims as he would usually do. Only in the last years of John Gregory's life the two brothers were reconciled.

All of this will be told by Dominick Dunne in this first in-depth profile of a man who has devoted the best part of his life to battle against the legal system of his country and who has successfully overcome his own demons, as he says himself, to lead a decent life and be of use for the community.



Griffin Dunne

Interviews with E. Graydon Carter, the editor in chief of *Vanity Fair*, Joan Didion, a very successful screenwriter and sister in law of Dominick's, his son Griffin Dunne and Jerry Schatzberg, the director of *Panic in Needle Park*, produced by Dominick Dunne together with film clips and archive footage will round off this fascinating life story.

Dominik Rimbault, sculptor and film maker with a formidable humanistic education, is probably one of the very few art lovers who hasn't given up on bringing visual arts to television. Her body of work includes films on painters such as **Chagall, Monet, Gauguin and Rousseau** to name but a few, but also on contemporaries like **Camille Claudel, César and Arman**. Poorhouse International is happy to distribute her three latest documentaries on **Nicolas de Stael, Le Douanier Rousseau** and **Cézanne**, all produced for FR5.

PAUL CEZANNE

directed by Dominik Rimbault
running time: 50' 16:9 DigiBeta

Just in time for the celebrations around the painter's centenary, Dominik Rimbault finished her documentary following the footsteps of Cézanne. Picasso had once said of him: "He is the father of us all." Summing up the feelings of the then avant-garde towards the elusive artist of Provence. Dominik Rimbault documents the evolution of the painter from figurative beginnings to a reduction of all subjects to elementary forms. During a whole year Rimbault filmed the changing seasons and the changing day light in places Cézanne had lived and worked in order to contrast landscapes with paintings showing amongst others the influence of Pissarro with whom Cézanne spent nearly two years painting around Auvers-sur-Oise and finally settling in a studio near Aix-en-Provence where the mountain of Sainte Victoire became an obsession with the old man. The reduction to essentials and the creation of volumes out of colour was what fascinated the younger generation painters and yet Cézanne had once believed that he could "turn impressionism into something substantial and durable as the museum art".

Archive footage, letters and documents round off this in-depth profile of one of the most influential painters of all times.

NICOLAS DE STAEL

directed by Dominik Rimbault
running time: 52' 16:9 DigiBeta
Grand Prix Festival International du Film d'Art

One of the most fascinating painters of our time who's early death in 1955 has made his works something of a secret treasure. Neither abstract nor figurative, de Stael found his own freedom in highly emotionally charged paintings who became towards the end of his life inspired by events like a football match, a performance of Rameau's *Les Indes Galantes* or a concert of 20th century music and therefore turned a little more figurative. Strong Mediterranean colours curiously only entered his paintings very late. In 1952 after a football match between France and Sweden he began a series of football players. In 1953 his famous *Bottles in the Studio* were finished and a painting entitled *Vibration Musicale* saw the light of day after a performance of *Les Indes Galantes* the painter saw in Paris. In 1955 he was inspired by two concerts at the *Domaine Musicale*, featuring works of Schönberg and Webern, and embarked on two large formats, *The Orchestra* and *The Concert*. Always searching, never satisfied, full of doubt, he had once written to the publisher and poet Pierre Lecuire that he wanted to go further, more to the point. To become more refined and always more all embracing until he would in the end achieve the ultimate masterpiece which would consist of one line and emptiness. Hyperactive and preparing for another exhibition he suddenly committed suicide by throwing himself out of the window of the studio in Antibes.

Dominik Rimbault made her documentary with the support of the de Stael family giving her access to works not known publicly, based herself on a major exhibition at the Centre Georges Pompidou and included a major interview with Pierre Boulez talking about the affinities between music and painting.

"He does not paint the virgin forest of a botanical or zoological garden, but the virgin forest with all its terrors and beauties that we dreamed of as children..."

LE DOUANIER ROUSSEAU

directed by Dominik Rimbault
running time: 53' 16:9 DigiBeta

The exhibition organised by Réunion des musées nationaux and the Musée d'Orsay, Paris, the Tate Modern London and the National Gallery of Art Washington has prompted Dominik Rimbault to produce a new documentary on the painter including unknown material for France 5.

Despite the legend nourished by Apollinaire and the artist himself, Rousseau's famous great jungles were all composed in Paris. They were inspired



by the exotic scenes the capital had to offer in the late nineteenth century. However, one critic wrote, "He does not paint the virgin forest of a botanical or zoological garden, but the virgin forest with all its terrors and beauties that we dreamed of as children [...]. It is the virgin

forest as a fantastic adventure". As the quintessence of his creative imagination, Rousseau's jungles are at the heart of the exhibition.

To give visitors a better grasp of the artist's creative process, an extraordinary series of twelve jungles is compared with other works, portraits, cityscapes and allegories. In this game of mirrors, the works seem to echo one another. This is enhanced by Dominik Rimbault's intercutting of real wild life specially filmed for the occasion.

A total of 50 major paintings from prestigious public and private collections in Europe, America, Japan and Russia are presented in a chronological hanging, and Dominik Rimbault takes good advantage of having all of these works assembled in one place.

Once a humble employee in the customs office and now a legendary figure, Henri Rousseau (1844 -1910) was a self-taught artist who came to painting late in life. He was a faithful exhibitor in the Salon of the Independent Artists then the Salon d'Automne. Although Paul Gauguin, his exact contemporary, chose exile in Tahiti, Rousseau never left Paris.

Searching the archives for biographic material Dominik Rimbault also comes up with Rousseau the Composer who in fact wrote a lovely waltz for his beloved which is recurring during the film as a Leitmotiv.

Dominik Rimbault uses paintings, wild life, Paris, and photographs to get as close to Henri Rousseau the human being and the artist as any film could do.



Paysage Exotique (1910)

"We wish more performances of modern dance had a rock score and featured the picturesque landscapes of Corsica; maybe we'd go to the theater more if they did!"

Time Out (New York)

After having discovered the medium of film when filming his first dance performances (the dance videos *Roseland* and *La Mentira* – both directed by Wim Vandekeybus, Walter Verdin and Octavio Iturbe), Wim Vandekeybus directed his first short film *Elba and Federico* in 1993. This film became the basis for his next stage choreography *Her Body doesn't fit her soul*.

From this moment onwards film became a constant value in Wim's work; an important and essential element in his performances, a supplementary outlet for his wild imagination. Wim Vandekeybus barely makes performances without integrating the medium of film. Recent short films such as *The Last Words* and *Inasmuch ...* were not only inherent parts of the performances; they also started to lead their own life in the short film festival circuit as well as on TV.

Besides the short films and film and video fragments that are part of the performances, Wim Vandekeybus has directed several video adaptations of his dance productions. By putting elements of his performances in other contexts and locations, Wim Vandekeybus gives them a totally new dynamic and rhythm.

After touring his successful stage production *Blush* (2003) throughout the world for over two years, Wim Vandekeybus shot a 53-minute film based on the performance. Carried by the music of the Denver-based composer David Eugene Edwards and Woven Hand, *Blush* is a dazzling voyage swinging between the heavenly landscapes of Corsica and the slummiest depths of Brussels.

First released in January 2005, *Blush* has had an extremely successful run in the festival circuit, culminating in its selection for the Cannes Film

"Blush is about boys and girls, loving, streetfighting, falling out ... raw sex, gritty humour and magical imagery."

Financial Times



BLUSH BY WIM VANDEKEYBUS

directed by Wim Vandekeybus
produced by Bart Van Langendock CCCP
co-produced by Emilie Blézat
running time: 52' 16:9 DigiBeta

was nominated for the IMZ Award 2005 in the category "Best Camera Rework".

The film has been touring the US-festival circuit in 2006. A Belgian/French coproduction, *Blush* was produced by Wim Vandekeybus' former company manager Bart Van Langendock through the Belgian production company CCCP, and was co-produced by Paris-based producer Emilie Blézat.

Festival's ACID selection in May 2005. The Cannes invitation resulted in a theatrical release in France by distributor Cineclassic; an extraordinary feat for a 52-minute film originally made for television. The film was very well received by the French movie critics. It rated four stars in magazines such as *Score* and *Zurban*, and three stars in the popular movie magazine *Positif*, *Télérama*, *CineLive* ("Neither a fiction nor a mere rendering, (*Blush*) is a visual object with a rare singularity of form. It is a daring film"), *Crossroads* and *Les Inrockuptibles*. The movie critic of the leading French daily, *Le Monde*, was equally praising about what he called "a dream, somewhere in between film and dance", and awarded it three stars out of four. In October 2005, *Blush* won the Best Feature Film award at the Festival du Film D'Aubagne and

SECOND FRAME

Second Frame has been produced for the same ARTE slot as *RAVE*, *AL ANDALUS* and *CARTES POSTALES*, all distributed by PHI.

The Henri Oguike Dance Company (founded in 2000) is one of the most exciting and widely-acclaimed contemporary dance companies in the UK. Henri Oguike's choreography has been praised for its combination of artistic originality, musical sophistication, and intellectual audacity. He has a signature wholly his own, and each new tour has been welcomed by unusual critical acclaim. My personal response to the work of the Henri Oguike Dance Company has been strong and consistent. I have been following their work with great interest and enthusiasm for the last six years, and I have never been disappointed by them. On the contrary, Oguike, who from the start established



himself as an original artist - both as dancer and choreographer, seems to move continually forward, inspired by each musical choice to make new work which dazzles and inspires by its level of creativity and sheer enjoyment at making dance.

The 26-minute film produced for ARTE includes two of Henri's recent pieces, *Frames Per Secondn(FPS)* and *Second Signal*. Although the two pieces are presented separately in live performance, they have been combined for TV in a way that derives meaning from ideas developed in conversation with Oguike.

FPS is a brief (8') solo danced by Henri Oguike, to music by the jazz pianist Bill Evans, arranged for string quartet. The piece, as with much of Oguike's work, is partly inspired by film language, particularly ideas of framing, contrasts between light and dark and what can take place within a frame, and the meanings which can derive from such constraints. In the course of the piece, Henri Oguike plays with various possibilities of movement language and expression.

The main piece is *Second Signal*, which, in sharp contrast with *FPS*, is danced by the full company. The music is provided by three Taiko drummers, British percussionists who have followed the strict training discipline of Japanese master drummers. Taiko has its origin in war, and its martial feel is evident, although Oguike takes it, in playful mood, well beyond the usual one-dimensional associations of the war-like spirit. The mood is very different, emotionally and energetically from *FPS*, and yet the choreographic language echoes Oguike's solo of improvised explorations. Oguike's works never just uses music as accompaniment: the dance 'incorporates' the music - both in terms of 'incorporation' understood as being taken deep into the fabric, logic and emotion of the body, but also in terms of intrinsic inclusion in the body of the work itself.

The combination of the two pieces into a seamless whole tells the story of the transformation of the choreographer's inspiration, singular ideas



and tentative experiments into something which a group of dancers can express more explicitly - collectively and confidently articulating the spirit of what Oguike has worked on in his solo.

MARK KIDEL

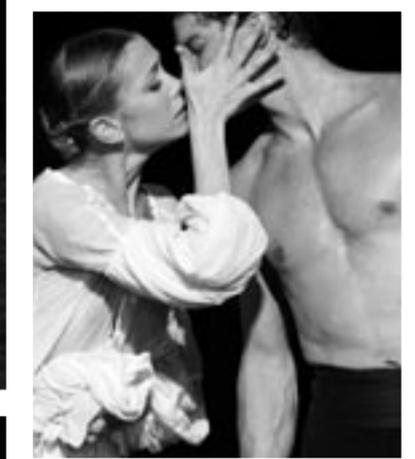
"The most explosive piece of dance in Britain for years." The Independent

"Oguike's writing retains an innate clarity even when he sends the cast into twisting configurations. Their dancing possesses both feeling and flair...the man has a true gift." The Times

"Completeness of musical instincts, physical inventiveness, intellectual scale and capacity to entertain." Daily Telegraph

directed by Mark Kidel
produced by Les Films d'Ici
running time: 26' 16:9 DigiBeta

three ballets by petit



THREE BY ROLAND PETIT

After the success with Balanchine's **Jewels** which has in the meantime been broadcast by PBS and released on DVD by Opus Arte, Telmondis signed a new distribution deal with Poorhouse International for these interesting three ballets by Roland Petit: **Carmen**, **L'Arlesienne** and **Le jeune homme et la mort**.

the Ballet of Opéra national de Paris
the Colonne Orchestra
conducted by Paul Connelly
directed by Denis Caiozzi
produced by Telmondis and Opéra
national de Paris
recorded in: 2005/ high definition

Trained at the Paris Opera Ballet school, he joined the company in 1940 but left in 1944 to create and perform his own works at the Theatre Sarah Bernhardt, in Paris. In 1945 Petit was instrumental in creating Les Ballets des Champs-Élysées together with Boris Kochno, where he remained as principal dancer, ballet master, and choreographer until 1947. In 1948 he formed the Ballets de Paris de Roland Petit, which made several tours of Europe and the United States. For the premiere of *Les Demoiselles de la nuit* he invited Margot Fonteyn to appear and created a sensation for 'le tout Paris'.

Roland Petit staged several music hall revues and choreographed the dances for the films *Hans Christian Andersen*, *The Glass Slipper*, *Daddy Long*



Legs, *Anything Goes*, and others. The ballet film *Black Tights* consisted of Petit's works *La Croqueuse de diamants*, *Cyrano de Bergerac*, *A Merry Mourning*, and *Carmen*. Petit also staged several of his ballets for Sadler's Wells Ballet (now the Royal Ballet), for the Royal Danish Ballet and for other companies. From 1970 to 1975 he owned and operated the Casino de Paris. In 1973 he became director of the Ballet de Marseille. He choreographed a modern version of *Coppelia* in 1975 and a new *Phantom of the Opera* for the Paris Opera Ballet in 1980. More recent works include the *Blue Angel* (1985), *Clavigo* (1999) and the autobiographic ballet *Les chemins de la création* (2004).

He has been a guest choreographer with many world renowned companies who have his masterpieces in their repertoire.

CARMEN

soloists Clairemarie Osta &
Nicolas Le Riche
running time: 47'

Carmen is a famous ballet. It is considered the Masterpiece of Roland Petit as choreographer establishing Zizi Jeanmaire's career. It was first staged in London in 1949: as a ballet truly 'acted out', which, when premiered, caused a lot of ink to flow and sparked a scandal among purists. All because *Carmen* smoked. And *Carmen* danced in the tavern, dressed in sequins from head to foot. Also because the ballet was so dramatic, nearly brutal. Both realistic and stylised, it was also full of joy and gaiety. The work's success was enormous. In the following years *Carmen* set a magnificent record, playing over 5.000 times around the world.

L'ARLESiENNE

soloists Eleonora Abbagnato &
Jérémy Bélingard
running time: 39'

"Who is the woman Frédéric cannot get off his mind? Who is the woman – all in velvet and lace – he once met in Arles? She is the forbidden dream, a love that cannot be, the woman you will never have..." Roland Petit

Written by Alphonse Daudet, *The Woman from Arles* first appeared in *Letters from My Mill* in 1866. A few years later, the French composer Georges Bizet put the work to music. In 1974, Roland Petit choreographed the composition for his company and, in November 1997, the ballet entered the Paris National Opera's repertoire.

LE JEUNE HOMME ET LA MORT

soloists Marie-Agnes Gillot &
Nicolas Le Riche
running time: 20'

Jean Cocteau and Roland Petit staged this ballet at the Théâtre des Champs-Élysées on 25 June 1946, for Jean Babilée and Nathalie Philippart.

A young man is waiting alone in a workshop. A young girl enters, who is the cause of his distress. He bounds towards her. She pushes him away. He begs her. She insults him scornfully and then runs away. He hangs himself. The room vanishes and only the body remains. Through the roofs, Death arrives in a ball dress. She removes her mask; it is the young girl. She then lays her mask on her victim's face. Together they fly off through the roof.

tales of yuri's pictures



TALES OF YURI'S PICTURES



directed by *Katya Krausova & Yuri Dojc*
produced by *Portobello Media*
running time: *52'/90'* High Definition
available spring 2007

The film opens at a dazzling performance of the world renowned Cirque du Soleil in Vancouver, Canada, where we find Yuri Dojc the photographer at work. He goes backstage, jokes with the artists, there is a photo-shoot. All in a day's work for this successful commercial photographer with a somewhat idiosyncratic accent.

There is nothing in this sequence to prepare us for the stark cut right across the world to Slovakia, part of the former Czechoslovakia, in mid winter where Yuri is walking up a hill- the same place where his parents had been hidden during the war. Yuri tells us what he remembers his father telling him about running with his mother up the stream even in sub-zero temperatures to avoid the dogs catching their scent – they survived- an old peasant woman tells him how her life and her son's life was rescued by one of the people hiding in the village and the mountains around, she tells him in a very matter of fact way about the bravery of the whole village- nobody asked any questions, everyone knew that there were people hiding in attics – one wrong word, and the whole village would have been razed to the ground – 64 people were saved in and around the tiny hamlet of Uhrovske Podhradie.

Professor Josef Weiser, an old distinguished man is reading a funeral oration which he delivered in January 1997 at the grave side of Ladislav Dojc, Yuri's father, and Yuri tells us how until that moment he was not interested in his father's work. Yuri left his homeland during the infamous summer of 1968, when the Soviet Union's Army invaded Czechoslovakia, and like many other young students Yuri chose to stay in the West – he made it to Canada where he settled and became a successful commercial photographer.

It was at his father's funeral, where by chance Yuri offered to help an old lady down steep steps – a Mrs. Vajnorska – one of the more than one thousand young, single girls who in March 1942 boarded the very first train to Auschwitz – Slovakia – a very enthusiastic supporter of Hitler's Germany volunteered its Jews ahead of any other European country – she was one of the lucky handful who came back after spending three long years in Auschwitz being a KAPO.

Mrs. Vajnorska was on her way from the funeral to do her daily round of visiting some of the other "girls" who are now too infirm to go out and who live alone – Yuri persuaded her to let him come along – on that day just visiting, next day with a camera. So started his very personal journey of now nearly a decade visiting Slovakia and photographing over one hundred of these remarkable people. Mrs. Vajnorska tells us in the film about that fateful train journey she took in March of 1942, but she also tells us about the moment when Greek Jews entered Auschwitz singing and dancing – it was an extraordinary moment – and amongst them was a woman fortune teller who told her that she would survive, that she would never have children and that she herself would never see Greece again.

And while there are always more stories of endurance and bravery to be found and to be told – in this documentary Dojc and his producer find themselves on a very extraordinary personal journey of unexpected discoveries – Dojc meets a 90 year old blind woman who was his mother's playmate in her childhood, and she is the first person he ever meets who knew his grandparents.

In the course of a moving interview at an ancient and now partially defaced Jewish cemetery in the town of Humenne where Dojc was born, it becomes clear that what he is doing is more than collecting photographs, he is quite unconsciously following in his father's footsteps and illustrating the pages of his life's work – a book to which Dojc senior dedicated the last twenty years of his life – recording every Jewish community on the territory of former Slovakia ...

... and Katya Krausova, the Producer meets the woman who fell in love with her father in the final stages of the infamous Death March near Lubeck in the spring of 1945.



All Photographs © Yuri Dojc

The journey which leads them to Andy Warhol's town of Medzilaborce as well as all the way to Bardejov, a small town on the Ukrainian border where they meet the "only Protestant Jew in Slovakia", a protestant church warden who only with the help of his wife is slowly and most devoutly restoring a completely forgotten Jewish school and prayer room – even the school reports are still in the attic, the packet of sugar is still in the kitchen cupboard – untouched since the day in 1942 when more than three thousand Jewish inhabitants vanished from this now by UNESCO protected "heritage sight" town – there is nobody left to tell that story.

The documentary knits together the past and the present through the narration of Yuri Dojc.





PHI is proud to announce that it has been entrusted by **Art:21** with world distribution rights for season 3. The following four programmes are being added to the existing eight, giving an update on the latest developments on the visual arts scene in the United States.

PLAY

The artists in Play improvise games, draw inspiration from dance and music, and employ colour, pattern and movement to elicit delight. Repetition, revision, and insistence are central to Ellen Gallagher's treatment of images culled from popular African-American magazines and the history of minstrelsy. Arturo Herrera's practice of collage intertwines fragments of recognizable imagery with abstract shapes, creating experiences of ambiguity and uncertainty. Oliver Herring's stop-motion videos and participatory performances with strangers embrace and investigate chance, choice, and the unexpected. The genre-bending installations of Jessica Stockholder are 'paintings in space', incorporating vibrant colors, architecture, and consumer products. *Play* features an introduction by Grant Hill and an original video by Teresa Hubbard & Alexander Birchler.



TOP LEFT: "The Lyric Circus", 2004 by Matthew Ritchie © Matthew Ritchie
 ABOVE TOP: "Safe House II" 2003 by Fred Wilson
 ABOVE: Extracurricular Activity Projective Reconstruction by Mike Kelley
 FAR LEFT: "Chris after hours of spitting food dye outside", by Oliver Herring
 LEFT: Ida Applebroog © Art21, Inc. 2005

POWER

The artists in Power negotiate personal and cultural histories, re-imagine social space, and challenge authority, oppression, and control. Laylah Ali's paintings juxtapose brightly colored scenes with dark, often brutal subject matter such as political resistance, war, and betrayal. Ida Applebroog makes pointed social commentary on the pervasiveness of violence in society, skewing otherwise banal images into anxious scenarios. Using the explosive potential of gunpowder to create poetic fireworks displays, Cai Guo-Qiang's artistic practice has its roots in Chinese cultural traditions. Appropriating monuments by animating them with video projections, Krzysztof Wodiczko's public events empower marginalized citizens to give voice to taboo issues in society. *Power* features an introduction by David Alan Grier and an original video by Teresa Hubbard & Alexander Birchler.

MEMORY

The artists in Memory wrestle with complex topics such as the veracity of history, the nature of interpretation, and subjective versus objective truth. Mike Kelley's pseudo-autobiographical videos and sculptures examine personal and cultural memory, debunking and undermining the popular notion that almost all behavior results from repressed abuse. Josiah McElheny combines handmade glass objects with photographs, text, and displays to create sculptures that double as historical 'fictions'. Susan Rothenberg uses the memory of personal observations and experiences as an armature for investigating the meaning and mechanics of painting. Hiroshi Sugimoto describes photography as the fossilization of time and explores the elusive nature of copies in his work. *Memory* features an introduction by Isabella Rossellini and an original video by Teresa Hubbard & Alexander Birchler.



ART:21
 Season Three

Series Created by
Susan Sollins & Susan Dowling

Executive Producer and Curator
Susan Sollins

Series Producer
Eve Moros Ortega

Associate Producer
Migs Wright

Assistant Curator
Wesley Miller

Consulting Director (Memory, Play)
Charles Atlas

Consulting Director (Power, Structures)
Catherine Tatge

Each Episode 57'

STRUCTURES

How do we organize life? The artists in Structures create systems, shift contexts, and engage with perception. Roni Horn explores the mutable nature of photography and sculpture by installing a single piece on opposing walls or throughout a series of rooms to subvert the notion of an 'identical' experience. Matthew Ritchie's paintings and installations portray attempts to describe the vastness of the universe through dissemination of information. Richard Tuttle creates two- and three-dimensional works in humble materials such as wood, wire, and cloth, synthesizing the disciplines of calligraphy and architecture. Fred Wilson delves into the emotional content of his past, creating installations that infuse new meaning to our accepted notions of history and aesthetic value. *Structures* features an introduction by Sam Waterston and an original video by Teresa Hubbard & Alexander Birchler.



NEW OUT ON DVD:

PHI is proud to announce two further DVD releases with Opus Arte: *Le Nozze di Figaro* and *In Convertendo*, both produced by LGM and available for world television through PHI.

Le Nozze di Figaro is the recording at Palais Garnier in Paris of Christoph Marthaler's very controversial interpretation of Mozart's masterpiece. TV director Thomas Grimm brings out all the fun Mozart and Da Ponte put into this Opera buffa with which Mozart had his first great success in Vienna and Prague. Contrary to other productions available, Marthaler and Cambreling stick with the libretto and make come alive this truly mad day in the lives of Figaro and Susanna.



In Convertendo is one of the few Grand Motets by Jean-Philippe Rameau which have been preserved and brought back to life by William Christie and Les Arts Florissants. This recording took place at St. Louis des Invalides and confirms that Rameau at his best was the equal to his peers Handel and Bach. The recording of *In Convertendo* is coupled with a documentary entitled *The Real Rameau* which gives us an insight into the working methods of this most secretive composer.

Adrian Maben

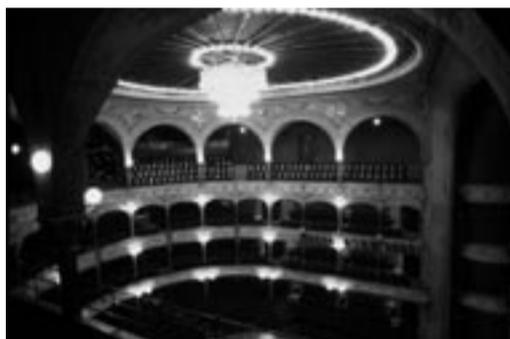


CONGRATULATIONS TO ADRIAN MABEN

who was given the FLAVIA PAULON PRIZE TO THE CAREER award by the Asolo Art Film Festival. Maben just completed the four parter *Mao - A Chinese Tale* for Online, distributed worldwide by PHI.

FAREWELL TO JEAN-PIERRE BROSSMAN

On June 30th 2006 Jean-Pierre Brossmann retired from his position as director general of the Châtelet. Fortunately he will not be out of touch completely but work on special projects with his closest friends among artists. We wish him well and welcome at the same time Jean-Luc Choplin his successor.



PRESS REVIEW:

The wonderful *Traviata* from Teatro Real in Madrid, starring Norah Amsellem in the title role, was selected by The Gramophone 'DVD of the Month'. This is what Alain Blyth has to say:

"I wouldn't quite paint this as a David-and-Goliath tale, but just as everyone was eagerly awaiting the new Villazón/Netrebko Traviata DVD, along comes this less starry Madrid version to knock it out of the running. The veteran Renato Bruson is joined by José Bros and Norah Amsellem in a brilliant production from the Teatro Real."

About *JEWELS*; Lewis Segal of the Los Angeles Times has this to say:

"Opus Arte DVD has issued the first complete 'Jewels' on home video, in a glittering 2005 performance by the Paris Opera Ballet. ...the Opus Arte DVD is a deluxe package, start to finish. It comes with a booklet containing credits, color photos and an essay about Balanchine by filmmaker Reiner E. Moritz. Throughout, the dancing is pristine... Paul Connelly conducts the Paris orchestra authoritatively. ...it's Marie-Agnès Gillot in the so-called tall-girl role who dances at true Balanchine scale. 'Diamonds' features the most exposed corps dancing — supremely elegant here — and Jean-Guillaume Bart lacks nothing in technical precision and partnering finesse as the lead cavalier."

NOW AVAILABLE

THE DARK SIDE OF THE FBI (57') by directors Clara and Robert Kuperberg - an investigative documentary about the FBI's history and its long-time director J. Edgar Hoover - has now been completed and is available for screening at MIPCOM. To accompany this documentary PHI offers two propaganda films (together app. 40') commissioned by the FBI. The films discuss the workings of the FBI, including re-enacted sequences captioning public enemies such as John Dillinger, and anything else one would like to know about the FBI.



J. Edgar Hoover

CLASSIQUE EN IMAGE

For its upcoming competition the Louvre's Classique en Image festival selected *REAL RAMEAU* and *MARTIN SCORSESE: EMOTION THROUGH MUSIC*. Both are available from PHI

MOZART YEAR 2006

Our catalogue includes Piano Concertos, Sonatas, Clarinet and String Quintets amongst others, as well as brand new recordings of *LE NOZZE DI FIGARO* and *LA CLEMENZA DI TITO*, both in HDTV and with 5.1 Surround Sound. Ask for more information and/or screeners.

FOR SEPTEMBER

LA TRAVIATA is voted 'DVD of the month' and 'Editor's Choice' by Gramophone.



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