

PorrhOUSE

INTERNATIONAL

RAVE ==

FASHION, DANCE, MTV, BALLET &
SEXUAL IDENTITY

Newsletter N° 2
January - March
2004



== ART:21

"...THE MOST INTERESTING ART-MADE-
ACCESSIBLE SHOW WE'VE SEEN SO FAR"

==RAVE IS A DANCE WHICH BLURS THE BOUNDARIES of fashion, dance, MTV, ballet and sexual identity in a festive celebration of life.

Running time: 26'

Rave began as the finale to an evening of Karole Armitage choreography for her New York company, *Armitage Gone! Dance*, in 2000. It was then expanded into a six-section piece for Ballet de Lorraine which premiered on November 28, 2001 at the Opéra de Lorraine in Nancy, France.

Each of the sections lasts from 5-7 minutes and is set to music by composer, David Shea. The music is an encyclopaedia of the techno-scene featuring different styles: Latin, Jungle, Ambient, Electro, Trance, House and Tribal.

Different dance techniques and styles blend into an organic dance language: mixing Kung Fu, Vogue, Free Style, Catwalk, Capoeira and Ballet in differing measures for each section to create an individual identity for each 'rave'. The costumes by Peter Speliopoulos are a joyous ode to fashion and street style based on icons from tribal cultures, rock and film.

KAROLE ARMITAGE

Karole Armitage formed her company, *Armitage Gone! Dance* in 1979 while still a member of the Merce Cunningham Dance Company (1976-1981). She began her career as a member of Ballet du Grand Théâtre de Genève, Switzerland, directed by George Balanchine (1973-1975). Her combination of ballet and modern dance, mixing the articulation of ballet with the spatial complexity of modern dance, was immediately perceived as an innovative force in the dance world. As interest in her work



increased, she left the Cunningham Company to work regularly with her own group of dancers, performing in the U.S. and Europe as *Armitage Gone! Dance* (1979-1984) and as *The Armitage Ballet* (1985-1990).

Armitage is currently Choreographer for the Centre Chorégraphique Nationale- Ballet de Lorraine based in Nancy, France. She has also been named director of the Venice Biennale of Contemporary Dance for 2004. Using New York as a base, Armitage continues to work as an independent choreographer alternating projects for Ballet de Lorraine and other companies with work for her own company, *Armitage Gone! Dance*.

MARK KIDEL

Mark Kidel is a film-maker and writer specialising in the arts and music, working in the UK and France. He has been making films since the early 1970's. He made a number of classic feature-length documentaries about rock music in the mid-70's, and went on to co-found the ground-breaking BBC-2 arts series *ARENA* as well as become the co-founder of the world music festival *WOMAD* (1982).

He has been rock critic of the *New Statesman* (London), as well as music writer for many national newspapers and is a regular contributor of the *Times Literary Supplement*.



© Laurent Philippe



© Laurent Philippe



© Laurent Philippe



Courtesy PaceWildenstein
Photo © Ellen Page Wilson

Kiki Smith **My Blue Lake**, 1994, photogravure & monoprint, 42.5" x 53.5"



Collection of Solomon R. Guggenheim Museum, New York
Photo © Solomon R. Guggenheim Museum, NY

Kara Walker **Insurrection! (Our Tools were Rudimentary, Yet We Pressed On)**, 2002
Installation view at the Solomon R. Guggenheim Museum, New York
Projection, cut paper and adhesive on wall, 12' x 74.5'

‘...THE MOST INTERESTING art-made-accessible show we’ve seen so far.’

Esquire

art:21



Susan Sollins

Art:21 - Art in the Twenty-First Century became a series for public television in the United States through a series of unanticipated events and, for me, a rather rapid personal evolution from curator of contemporary art to film-maker and Executive Producer of the series. I spent twenty years as the co-founder and Executive Director of Independent Curators International (ICI), a New York-based non-profit organization that functions much as a museum without walls, organizing and circulating exhibitions of contemporary art to museums and other cultural organizations both nationally and internationally, and publishing exhibition catalogues to accompany them. Under my leadership ICI organized more than 75 exhibitions that traveled to well over 350 institutions. In 1995, toward the end of my tenure at ICI, New York's WNET/Channel 13 asked me to provide consultant services for the

visual arts components of *CityArts*, a new series. As I worked with the *CityArts* team, I discovered that my experiences as a curator provided me with strong instincts regarding the presentation of visual art on television and a clear sense of the subject matter that I thought would best engage viewers. At that point I began thinking about the development of the series that is now *Art:21*, and formed the non-profit organization to facilitate the production of the series and its accompanying educational programs, Web site, DVD, and books. It was my good fortune that I had already learned how to create and run a non-profit arts organization, and that one of my life-long friends, Susan Dowling, had considerable experience in public television as the Executive Director/Producer of the WGBH *New Television Workshop*. Once she joined forces with me to work on *Art:21*, we were off and running, even though it took several years to develop, fund, and create the first season, broadcast in September 2001.

I can only speculate on the reasons for the paucity of programs about the visual arts on television in the United States. It is possible that we still retain elements of a frontier mentality in this country, and that as a result there is a general tendency amongst many to believe that the cultural arena is not of great interest to the general public. This attitude seems to prevail despite the fact that there is a huge and growing attendance - far greater than for sporting events in this country on an annual basis - at our art museums. Perhaps the managers of television stations (who must be generalists and, to some extent, bureaucrats)

fear that art, especially new art, is a subject matter that is beyond their ability to understand or promote. And finally, perhaps, the creation of programs about art must be conceived and executed by individuals with the passion and knowledge of specialists - individuals who have spent their lives looking at art, talking with artists, and thinking about art - rather than by film-makers on assignment. Moreover, it seems to me that programs about art for film or television, unless they present art through the realm of fiction, are usually didactic and dryly professorial in nature. This, despite the fact that the greatest pleasure we take in looking at art is the direct and singular experience each of us has with an art object. Even within a group of viewers, each of us experiences the particular object of desire on our own, through our own eyes, with our own interpretations. Knowledge, of course, enhances the experience, but the primary experience is ours alone. And so, perhaps, the lack of programming about art on television in the United States has simply been due to an undefined fear of failure - both in terms of not being able to provide a direct and singular experience for the viewer, and in terms of not being able to define the audience - so disparate in its singularity.

SUSAN SOLLINS



Private collection, San Francisco
Courtesy of the artist & Paul Kasmin Gallery

Walton Ford **Madagascar**, 2002,
Watercolour, gouache, ink & pencil on paper,
120" x 60"

‘Candidly captured in their raw elements, the artists welcome us, one-on-one, into their complicated, intimate lives.’

Artbyte



Private collection
courtesy Ace Gallery

Tim Hawkinson **Emotor** (detail), 2001
Mixed Media: image 49" x 36" x 4"; ladder 27" x 24" x 19"; cable 174'



Collection of the Philadelphia Museum of Art; Gift (by exchange) of Mr. & Mrs. James P. Magill, 1997

Gabriel Orozco **Black Kites**, 1997 Graphite on skull, 8.5" x 6.25"

art:21

PLACE

Running time: 57'

This episode considers the influence of place - whether physical, conceptual or psychological, regional, national or transnational - on artists such as Richard Serra, whose massive rolled-steel plates carve private worlds out of public spaces, and Sally Mann, whose photographs record the historical scars on the Southern landscape. Place is also crucial to the painting installations of San Francisco based artists Barry McGee and Margaret Kilgallen, whose independent, figurative works blend elements of social realist murals, folk traditions, and urban graffiti. Pepón Osorio's sculptural assemblages and video installations are intimately tied to location - whether a family living room in Philadelphia or Puerto Rico, or a barbershop in Hartford, CT - evoking the survival of communities across borders.

SPIRITUALITY

Running time: 57'

Spirituality addresses the spiritual in art and life at the beginning of the new millennium. James Turrell's perceptual explorations of light and space are investigated as relations and departures from his Quaker heritage and through the idea of light as a metaphor for the spiritual. Ann Hamilton's site-specific installations evoke not only a sense of mortality and quiet meditation, but also awe - enveloping the viewer in a blanket of sensory experience. The labour-intensive miniature paintings and installations of Shahzia Sikander combine figurative and abstract elements from both the Muslim and Hindu faiths. Also featured is the work of Seattle-based John Feodorov, whose books, sculptures and installations whimsically examine New Age assumptions about Native American spirituality.

IDENTITY

Running time: 57'

Identity examines how artists confront the questions "Who am I?" and "Who are we?" in today's pluralistic and rapidly changing world. Kerry James Marshall's paintings and installations explore his relationship to family, students, and art historical practices which range from Renaissance painting to African sculpture. An Eastern aesthetic informs Maya Lin's work as it brings into conversation ideas of landscape, memorials, and notions of natural beauty. Also featured are the sculptures and installations of Louise Bourgeois, whose work references childhood trauma and the importance of memory, and the work of Bruce Nauman, whose wry, psychological videos, sculptures, and installations interrogate the relationship between artist, viewer, and society.

CONSUMPTION

Running time: 57'

Consumption examines how contemporary artists use or reveal consumerist society and pop culture in their work. This episode features the experimental living and furniture designs of Andrea Zittel, which are often customized by the people who bring them into their homes, and the sardonic paintings of Michael Ray Charles, whose work interrogates the historical relationship between advertising and cultural stereotypes. Mel Chin's projects and collaborations are closely connected to popular culture and commerce, whether through the insinuation of art-world issues into the popular television show *Melrose Place*, or through his Revival Field project that attempts to cleanse polluted plots of land using special breeds of hyper-accumulator plants. This episode also investigated the theme of consumption in the work of Matthew Barney, whose surreal Cremaster films and installations synthesize elements from athletics, biotechnology, American history, and religion into new conceptions of the body.

STORIES

Running time: 57'

This episode considers the use of narrative in contemporary art - from historical fictions, to myths, to the classic struggle between good and evil - in the work of artists such as Kiki Smith, whose figurative prints and sculptures foreground the body in conversation with Catholic traditions, mortality, and the natural world, and Trenton Doyle Hancock, whose collage-like paintings reveal the artist's personal epic of a dying race of human-plant hybrids under attack by malevolent vegans. Korean-born Do-Ho Suh creates sculptures and installations that break apart the idea of the unified self into an amalgamation of voices, cultures, and stories, while Kara Walker's panoramic silhouettes blur the harlequin romance and American slave narrative into a comedy of errors rife with sex, violence, and miscegenation.

“ For anyone who does not have the daily exposure to the art and artists of their time, this series is invaluable. Even for those of us who do, this series offers unique insights and reflections. There is every reason to see it.”

Agnes Gund, President Emerita,
Museum of Modern Art, New York



Collection of Suzanne and Howard Feldman, New York
Courtesy James Chan Gallery, NY

Trenton Doyle Hancock *I, I, I, I, Etc ...*, 2002
Graphite, acrylic and ink on paper, 11.5" x 9.75"



Courtesy PureWildenstein
photo © Ellen Page Wilson

Elizabeth Murray *Empire*, 2001
Watercolour on paper, 18" x 17.5"

Series Created by
Susan Sollins and Susan Dowling
Executive Producer and Curator
Susan Sollins
Series Producer
Eve Moros Ortega
Associate Producer
Migs Wright
Assistant Curator
Wesley Miller

Executive Producer (Season One)
Susan Dowling
Consulting Director (Stories, Loss and Desire)
Charles Atlas
Director (Spirituality, Consumption)
Deborah Shaffer
Director (Place, Identity)/Producer (Time, Humor)
Catherine Tatge

TIME

Running time: 57'

This program looks at the way artists working today address permanence, transience, and the passage of time in their art. Vija Celmins creates detailed drawings and paintings of ocean waves, spider webs, and night skies, recording a sustained engagement with a mutable environment. Tim Hawkinson's process of tinkering with everyday objects and electronics results in delightful, carnivalesque machines that often reference or employ the artist's body. Paul Pfeiffer's work in video, sculpture, and photography uses recent computer technologies to dissect the role mass media plays in shaping consciousness, faith, desire, and celebrity. Craftsmanship and a respect for tradition are engaged by Martin Puryear, whose abstract monoliths, dwellings and public sculptures communicate an emotional vulnerability despite their sturdy construction.

LOSS AND DESIRE

Running time: 56'

This episode reflects on our most private wants and the precious frailty of human existence. Collier Schorr's photographs of young men and women posed as wrestlers, soldiers, and figures from paintings explore notions of innocence, nationality, and sexual identity. Wanderlust, fleeting moments, and ephemeral materials are presented with romantic wit in Gabriel Orozco's photographs, objects, and installations. Also featured are the performances, videos, and sculptures of Janine Antoni, known for using her own body to explore physical endurance, family relationships, and the connections between health, hygiene, and beauty.

HUMOUR

Running time: 57'

This episode explores the importance of laughter, irony, goofiness, and sarcasm in contemporary art. Elizabeth Murray's shaped canvases are investigated for their zany, often dream-like treatment of domestic subject matter. The tragically funny films, photographs, and performances of Eleanor Antin are rich with dramatic styling, from stand-up routines to slapstick comedy to puppet shows. Walton Ford's large scale watercolors and prints blend depictions of natural history with political commentary, satirizing the history of colonialism, slavery, and naturalist explorers such as John James Audubon. Raymond Pettibon's drawings and books bridge the distance between cartoons, popular culture, and literary references such as Henry James, Proust and the Bible.

Art:21 rewrites the possibilities for art on television . . . When the artists do the talking, something fascinating happens. The world opens out and begins resonating with the unexpected. Artists may charm, irritate, instruct, entertain, confound. But they achieve their effectiveness, essentially, just by being themselves.

The New York Times



© Eric Mahoudeau

Platée

== PLATÉE

Running time: 151'

After the successful launch of *Les Boréades* and *Les Indes Galantes* in the marketplace, Opéra National de Paris and LGM have also entrusted Poorhouse International with the further distribution of *Platée*, considered by some to be the high-point of Jean-Philippe Rameau's work.

This is what some of the artists involved have to say about Rameau's music:

"It's the second time I've sung this part and it's very sexy music."

Barbara Bonney about her role as Alphise in *Les Boréades*

"This piece is not just about the search for personal freedom, but a woman's search for personal freedom..."

Robert Carsen about *Les Boréades*

"Rameau is so tuneful, it is music of incredible sincerity and I think it touches directly peoples' hearts."

Paul Agnew

"Rameau is a very, very important figure now and I think will become more and more so in the next several years in terms of the new lyric repertoire in Europe and the United States."

William Christie

"Je pense que *Les Boréades*, oui, ça fait partie d'une des musiques d'opéra les plus importantes qui n'aient jamais été écrites. Et *Platée*, peut-être est à mon sens, un des dix grands chefs-d'oeuvre de l'opéra, toutes générations confondues."

Laurent Naouri

"My main concern is how to bring a piece of old music to the public of today so that it understands the messages and gets emotionally involved."

Laurent Pelly



Platée

© Eric Mahoudeau

PLATÉE

Jean-Philippe Rameau
(1683 - 1764)

Conductor	Marc Minowski
Stage Director	Laurent Pelly
Set Designer	Chantal Thomas
Lighting Designer	Joël Adam
Choreographer	Laura Scozzi
Dramaturge	Agathe Mélinand

**L'Orchestre et les Chœurs
des Musiciens du Louvre-Grenoble**

Platée	Paul Agnew
La Folie, Thalie	Mireille Delunsch
Thepsis, Mercure	Yann Beuron
Jupiter	Vincent Le Texier
Junon	Doris Lamprecht
Cithéron, un Satyre	Laurent Naouri
L'Amour, Clarine	Valérie Gabail
Momus	Franck Leguérinel

Poorhouse International with the help of Opéra National de Paris and Le Châtelet, is building a whole strand of Rameau operas which will be completed by Reiner Moritz's documentary **The Real Rameau**, available later this year.



Dante Gabriel Rossetti, *A Vision of Fiammetta* (detail), 1878



Andrew Lloyd Webber & Melvyn Bragg

== Last summer the Royal Academy announced that due to the sudden cancellation of a planned exhibition they were bringing their Andrew Lloyd Webber exhibition forward from 2007 to 2003.



There was an immediate feeding frenzy of TV companies wanting to make a film about the collection, and Lloyd Webber eventually decided to go with The South Bank Show. This was partly due to the special relationship built up with him over a number of programmes, and

partly because of our track record of bringing the arts to TV over 25 years.

Lloyd Webber is a notoriously private man who, despite his high profile as a composer and businessman, does not relish the limelight. However it was obvious from the start that his enthusiasm for his collection of Pre-Raphaelite art would overcome his natural shyness in front of the camera. Although I have worked with Andrew several times before, I had never seen him so animated as he showed us round his Rossettis, Holman Hunts, Burne-Joneses and Grimshaws. *The Financial Times* commented in their review of the programme, "he talks with passion and knowledge about his collection, it must be said that Lloyd Webber has never been more engaging".

As a producer who specialises in the more populist South Bank Shows (Joan Collins, Dolly Parton, Cher) I was conscious that our audience would also be fascinated to see the inside of Andrew's homes in Berkshire and Chelsea which contain his collection. He was remarkably generous

and trusting in allowing us to shoot whatever we wanted, and *The Times* said "As a bonus we were treated to Hello! magazine-style glimpses of Lloyd Webber's vast Berkshire mansion and London home".

We were keen that the programme should not only show the paintings but also analyse how Lloyd Webber came to be one of the world's great art collectors. Melvyn Bragg's searching interview revealed a complex character who from childhood had been fascinated to the extent of obsession by Medieval and Gothic architecture. For the programme Lloyd Webber revisited the buildings that had inspired him, and his joy as he rekindled his childhood enthusiasms was wonderful to behold.

Andrew is a man who knows his own mind, and there were several phone calls to the cutting room expressing anxieties about the way I might be putting the film together. His main concern was that we shouldn't feature his music, as it might appear "too self-indulgent". Since the very opening of the film sets his spooky *Sunset Boulevard* music over a mysterious tracking shot up the drive of his Sydmonton mansion, it was with some trepidation that I eventually showed him the film in the cutting room. In fact the only thing Andrew didn't like in the programme was the man from the *Sunday Times Rich List* who speculated that he would shortly become the first billionaire songwriter

in history. Andrew thought this exaggerated his wealth, but since even Andrew wasn't sure how much he was worth Melvyn decided we should leave it in.

I am sad I no longer have any excuse to pop back to Sydmonton or Chester Square to shoot a few more essential close-ups. The glorious paintings are now back on his private walls for the exclusive enjoyment of family and friends. Lloyd Webber announced in our programme that when he dies Sydmonton with all its art will be opened to the public – but for the time being we will just have to savour the memory of the collection as captured in *The South Bank Show*.

Daniel Wiles
9 December 2003

**ANDREW LLOYD WEBBER:
THE FULL PICTURE**
Produced and directed by Daniel Wiles
Running time: 50'

On the eve of the opening of last year's major exhibition at the Royal Academy, Andrew Lloyd Webber invited The South Bank Show in to his homes in London and Berkshire for an exclusive preview of his remarkable collection – over 300 works of art – the majority of which have only ever been seen by family and friends, and include pieces by artists such as Picasso and Stanley Spencer. This film opens with the original performance of *The South Bank Show* theme tune by Lloyd Webber who first made a name for himself in the late 60's. He has since achieved worldwide recognition for some of the most famous and successful musicals to date. But few are aware of his love of art, particularly Victorian and Pre-Raphaelite pieces which began when as a schoolboy, he would visit local churches and lose himself in the treasure chests of art he found there. Webber's love of 'social paintings' from the Victorian era that depict people from everyday life has led him to commission Ronnie Wood to paint a triptych of a day in the life of The Ivy, London's stomping ground for the rich and famous. This piece, seen for the first time on The South Bank Show, is the only painting in the collection by a living artist.

As he talks with passion and knowledge about his collection, it must be said that Lloyd Webber has never been more engaging.

Financial Times



John William Waterhouse, *St Cecilia*, 1st exhibited 1895

“A fascinating look at a magnificent metaphor for what is possible in the Middle East.”

The Observer
on Daniel Barenboim &
The West-Eastern Divan Orchestra

FURTHER :: SOUTH BANK SHOW TITLES :: AVAILABLE

AMOS OZ

Produced and Directed by Gerald Fox

Running time: 52'

Amos Oz is arguably Israel's greatest living novelist, with over 20 books (fiction and non-fiction) to his name, translated into over 30 languages around the world. In the West, he is equally if not better known for his political work as an activist for peace in the Middle East, and over the last 30 years he has become a vital cultural force, and voice for peace in his homeland. This film focuses on *The Same Sea*, his extraordinary novel. *The Same Sea* is a radical departure for Oz, highly autobiographical, poetic and saturated with sexual imagery. It is brought vividly to life in this programme with extensive dramatised sequences shot on location in Israel. In a deeply personal conversation with Melvyn Bragg, and a journey around Israel, he discusses this novel, his work, and his feelings about the current situation in the Middle East. Additional insights are offered by Oz's long standing friend Shimon Peres.

IAN BOSTRIDGE

Produced and directed by Mathew Tucker

Running time: 51'

Ian Bostridge is one of the most talked about tenors of his generation. He embarked on an academic career at Oxford before becoming a professional singer six years ago. Although he has had success on the opera stage, it is in his interpretations of lieder - songs for voice and piano - where he has really made his mark. In this programme Bostridge performs and discusses the development of the song. He starts with the German romanticism of Schubert and Schumann, its subversion by the Czech composer, Janáček and its early twentieth century flourishing in England. He brings things up to date with a new work especially written for him - a rare accolade - by the German composer, Hans Werner Henze.

JAMES MACMILLAN

Produced and directed by Bob Bee

Running time: 51'

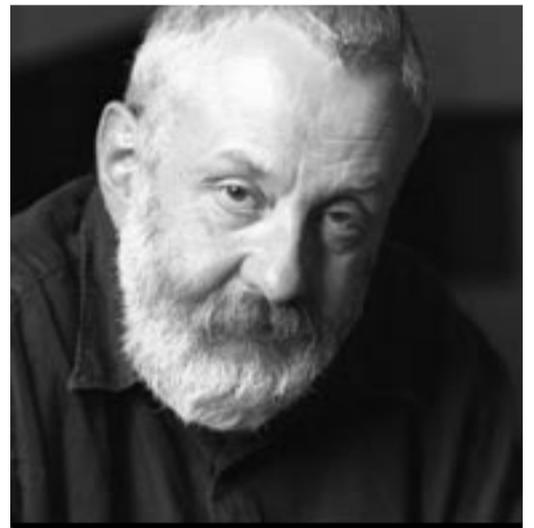
James MacMillan is one of the country's leading composers and conductors whose music, fuelled by strong personal conviction, is heard around the world. The South Bank Show spent a year with MacMillan to make this intimate portrait of the man and his music. We sit in on a major recording session of new work and rehearsals at Covent Garden with Darcy Bussell for a new ballet based on his music. In Scotland, where MacMillan has become a controversial figure because of his views on sectarianism, he revisits scenes of his Ayrshire childhood, the remote island of Iona and his beloved Celtic Park. In his home he hosts an evening of traditional Scottish Music. Throughout we hear MacMillan's own music, sometimes uncompromising, often beguiling and accessible, always passionate and honest.



Joanna McGregor



Ian Bostridge



Mike Leigh

BILL BRYSON

Produced and Directed by Daniel Wiles

Running time: 51'

When Bill Bryson gave up his regular job as a newspaper sub-editor to become a writer in the late 1980s, he couldn't have dreamt what an impact he would make on the public imagination with books like *Notes From A Small Island*, *The Lost Continent* and *Notes From A Big Country* and he now regularly tops the best-seller lists on both sides of the Atlantic. With his wry take on Britain, the United States, Europe and most recently Australia, Bryson is generally thought of as a travel writer but it's a label he's not happy with. In this programme, as we interview Bryson in both the United States and England, we find that his interests run much wider than that. And as a special treat for Bryson's many fans, he's agreed to write three new passages for us as a postscript to his existing books.

JOANNA MACGREGOR

Produced and directed by Nigel Wattis

Running time: 51'

Concert pianist Joanna MacGregor is one of the most interesting and exciting young soloists working in Britain today. Though she still performs the conventional concert hall repertoire, she mainly performs work by contemporary composers or collaborates with jazz composers and players. (Her performances of Birtwhistle's *Harrison's Clocks* won the South Bank Show Award). After some fifteen or so recordings with a conventional label, she set up her own record company, which distributes through the internet. In this film, Joanna MacGregor gives the South Bank Show access as she records new work and gives a special performance of some of the tracks on her current C.D. The programme follows her tour with the Britten Sinfonia, in which she performs the Lou Harrison piano concerto, which she has brought to prominence, as well as a new work specially commissioned from Nitin Sawhney. The film also shows Joanna teaching at one of her college posts and follows her work for the Arts Council.

MIKE LEIGH

Produced and directed by Leo Burley

Running time: 51'

This South Bank Show focuses on Mike Leigh's long career (he made his first feature film 30 years ago) and shows how his commitment to improvisation and an insistence on only addressing the lives of 'ordinary people' has created one of the most important and respected canons of work in the history of British film. On the eve of his film, *All or Nothing*, Mike Leigh talked to Melvyn Bragg about his upbringing in Salford, how he devised his improvisational method, his career in television and how he created such classic works as *Abigail's Party*, *Life is Sweet*, *Naked* and *Secrets and Lies*. The South Bank Show was given access to Leigh directing on set and met him at Cannes Film Festival. Leigh regulars Alison Steadman and Timothy Spall also feature.

CONOR MCPHERSON

Produced & directed by Leo Burley

Running time: 51'

Conor McPherson is one of Ireland's most exciting playwrights. His latest project, the feature film *The Actors*, was released last year and stars Michael Caine, Dylan Moran and Miranda Richardson. McPherson both wrote and directed it. To date, his prolific output includes numerous plays, namely the highly acclaimed *Port Authority*, *The Good Thief* and *Dublin Carol*. More recently, McPherson has turned his hand to film making both as a scriptwriter and director. In this South Bank Show, McPherson talks to Melvyn Bragg about the source of his ideas describing how he has drawn from his own experiences and deepest fears. He speaks candidly about his battle with alcohol, and its direct effect on him and his work. We explore his rich and powerful storytelling through the use of monologues, and take the playwright back to his native country of Ireland, to the county of Leitrim where he got the inspiration for his most famous monologue, *The Weir*, which became an international hit, winning the Evening Standard Outstanding New Playwright in the same year, and the 1999 Olivier Award for Best Play. At the time, McPherson was just 26 years old. As well as re-staging several scenes from his early plays, we reunite the original West End cast to re-enact extracts from *The Weir*.



Fay Weldon

FAY WELDON

Produced and directed by

Gillian Greenwood

Running time: 51'

Fay Weldon's first novel, *The Fat Woman's Joke* began life as a television play in the late sixties and she hasn't looked back. She has written more than 20 novels, 20 major television plays, 14 plays for theatre, 10 radio productions, and a clutch of classic adaptations, including *Jane Eyre*, *A Doll's House* and *Tess of the d'Urbervilles*. *The Life and Loves of a She-Devil* was turned into a Hollywood movie. In Gillian Greenwood's film, she considers Fay's early life, her childhood in New Zealand and her attitudes to men, therapy, fashion and advertising. Now in her seventies, Fay Weldon seems no closer to slowing down, with a new autobiography on the way and more novels in the pipeline.

DANIEL BARENBOIM & THE WEST-EASTERN DIVAN ORCHESTRA

Produced and directed by

BAFTA award winner Gerald Fox

Running time: 49'

In the summer of 2003, The South Bank Show gained exclusive access to one of the most controversial and unique orchestras in the world - The West-Eastern Divan - conducted by Daniel Barenboim as they rehearsed in preparation for, and in performance at, The Proms in London. Five years ago Daniel Barenboim, an Argentinean Jew and Israel's most famous conductor and pianist, along with Christian Palestinian philosopher Edward Said, formed the West-Eastern Divan Orchestra. The Orchestra comprises an equal number of young Israeli and Arab musicians aged between 13 and 26. Says Barenboim: 'If I can be proud about one thing, it is that when people come to the concerts they are flabbergasted at the idea and I can just see them looking at the stage to see who is Egyptian, who is Israeli and so on. They marvel at that because they read about suicide in Israel or the actions of the Israeli military on the West Bank and then all of a sudden all these people (from the Middle East) are sitting together. That's the first shock.' In his last television appearance before his death in September of this year, Edward Said discusses the development of the orchestra with Barenboim, his great friend and collaborator. Both he and Barenboim see the orchestra and what it represents as a metaphor for what is possible in the Middle East. This film is dedicated to his memory.



Daniel Barenboim

RACHEL WHITEREAD

Produced and directed by Susan Shaw

Running time: 51'

Rachel Whiteread, the British sculptor, made her name in 1993 with *House*, the concrete cast of a condemned property in East London. *House* sparked off a fierce debate in the newspapers and even in Parliament - while art critics lauded it as a masterpiece, the local council declared it "utter rubbish" and bulldozed it to the ground only two months after its opening. Far from being swamped by this controversy, Rachel has since created a substantial and unique body of work. This film follows her over the course of a year in which she completed several huge projects: a Holocaust Memorial in Vienna's Judenplatz, the cast of a floor, staircase and two flats on the site of an East London synagogue, and of course her sculpture *Monument* for Trafalgar Square. It also provides an insight into the life of a very private artist and the gruelling demands of her work.



Rachel Whiteread

ROBERT HARRIS

Produced and directed by Aurora Gunn

Running time: 50'

The South Bank Show takes bestselling author of *Fatherland*, *Enigma* and *Archangel*, Robert Harris back to Pompeii and the slopes of Mount Vesuvius. To this day, the sophistication of ancient Roman life in Pompeii continues to capture public interest. By talking to several volcanologists and historians, this film provides an intense taste of a specific moment in history. Harris also looks at the links between past and present at a time when interest in Ancient History has never been so strong, making associations between the world domination that epitomizes both Ancient Rome and modern day America. It is these factors that form the basis of the narrative, swiftly driving the plot towards a natural disaster that no superpower could have controlled.

“The thing that I like doing the most is creating a world. That is the brilliant thing about Pompeii – it is there, we know what it was like and the pleasure is bringing something real to life.”

Robert Harris

“It is a grand combination, sympathetically unravelled by interviewer Melvyn Bragg: a story of aqueducts, colonial arrogance, villainy, romance, silly Latin names, and, for a finale, one of the world's biggest bangs.”

The Observer on Robert Harris



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== ARIADNE AUF NAXOS

Within a short time LGM has become one of the most successful producers of television recordings at Opéra National de Paris. After three outstanding recordings of Rameau operas LGM was invited to record Laurent Pelly's new and highly acclaimed stage production of *Ariadne auf Naxos* from Palais Garnier for France 2. The cast is outstanding and Natalie Dessay arguably the greatest Zerbinetta of our time.

This opera in one Act and a Prologue was in its revised version first performed at the Hofoper in Vienna in 1916. It continues the successful collaboration between Hugo von Hoffmannsthal and Richard Strauss.

The timeless plot deals with theatre within theatre, in which figures from the commedia dell'arte combine with mythological figures straight out of an opera seria. Two concepts – the eternal and the ephemeral – are opposed in two differing



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attitudes towards love. Zerbinetta, the buffa character has had endless loves, whereas Ariadne remains faithful to her one and only love, Theseus, who so maliciously abandoned her on the island of Naxos.

With the young composer of the Prologue, who needs to adjust his opera on a matter of minutes to the whims of his patron, we have the ever-recurring theme of dependence versus artistic freedom.

Finally Bacchus appears fresh from an adventure with Circe on another island. Ariadne mistakes him for Hermes, who has come to her as the messenger of death, and surrenders to him.

As to the music we have a chamber opera here with no more than some thirty-five musicians in the orchestra. Yet - at times Richard Strauss succeeds in making the orchestra sound as if there were a hundred players in the pit.

Don Kent had three takes of the opera during December 2003 for which Radio France assured

the 5.1 sound. Postproduction is underway and delivery for the middle of April 2004. Poorhouse International will help with clearing Grand Rights where necessary.

Extract from a letter to Richard Strauss from Hugo von Hoffmannsthal

It is all about ... constancy: whether to hold fast to what is lost, to remain faithful even unto death – or to live, to live on, to get over it, to transform oneself, to sacrifice the integrity of one's soul and yet, by this very transformation, to keep possession of oneself, to remain fully human and alive ...

Zerbinetta is in her element rushing from one man to another, whereas Ariadne could only ever be one man's wife or lover, she could only be the abandoned woman of one man. One thing remains to her: the miracle, the god. She gives herself to him because she believes him to be Death; and he is both Death and Life simultaneously ...

Yet what to divine souls is a real miracle is to earthbound souls like Zerbinetta's merely an everyday reality ... Bacchus is no mere 'deus ex machina' – rather, he too undergoes this crucial experience. Young, innocent, unconscious of his own divinity, he travels from island to island as the wind takes him. His first adventure was typical: call her a woman of easy virtue or Circe the enchantress as you will ... He leaves Circe's arms untransformed, but not without a wound, a longing, a knowingness.

And what happens now is that he finds a being whom he can love – who misjudges him, but who, through this very misjudgment, is able to surrender herself fully to him, to offer herself to him in the totality of her love, to entrust herself to him as one entrusts oneself only to Death.



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ARIADNE AUF NAXOS

Richard Strauss
(1864 - 1949)

Conductor **Pinchas Steinberg**
Stage Director **Laurent Pelly**
Set Designer **Chantal Thomas**
Lighting Designer **Joël Adam**
Dramaturge **Agathe Mélinand**

Orchestre de l'Opéra National de Paris

Der Haushofmeister **Waldemar Kmentt**
Ein Musiklehrer **David Wilson-Johnson**
Der Komponist **Sophie Koch**
Der Tenor (Bacchus) **Jon Villars**
Ein Offizier **Mihajlo Arsenki**
Ein Tanzmeister **Sergei Stilmachenko**
Ein Perückenmacher **Yuri Kissin**
Zerbinetta **Natalie Dessay**
Primadonna **Katarina Dalayman**
Najade **Henriette Bonde-Hansen**
Dryade **Svetlana Lifar**
Echo **Sine Bundgaard**
Harlekin **Stéphane Degout**
Scaramuccio **Daniel Norman**
Truffaldino **Alexander Vinogradov**

== SALVATORE SCIARRINO PLAYING KEYS AND RAIN

Salvatore Sciarrino, composer and humanist, was born in Palermo in 1947 and has a catalogue of 170 works covering a vast range of musical expression and composition including lyrics, libretti, essays, analyses and transcriptions.

The music of Sciarrino is the focus for this documentary *Playing Keys and Rain* which is not designed as a detailed biography. Different works will be linked to different aspects of the composer's personality, to places, to architecture and landscapes, at the borderline where ambient sound and musical composition merge or fade.

The film, built around five compositions or groups of compositions by Sciarrino, will be composed with its own itinerary, showing aspects of Sciarrino's world and incorporating them into the cinematographic context, exploring the inner workings of the composer's mind and musical language.

A parallel approach will show the man composing in his inner world and moving into contact with the outside world with audiences and concerts. The emphasis will be on the composer's need and ability to communicate. Shots conjuring up the inner world will be static and run over extended intervals, while the outside world will be recorded with a steadicam following Sciarrino wherever he goes. A microphone will record conversations (e.g. with conductors, musicians and journalists.) The same format will be used for rehearsals and shooting in Umbria where he has lived for the past twenty years (e.g. in town chatting with neighbours or shopkeepers.)

Salvatore Sciarrino places his work on an axis extending across several centuries without ever breaking away from the past, yet always moving forward. Similarly, the film will introduce surprising movements back and forth, in both time and space.

There will be no conventional interviews with questions and answers; Sciarrino's voice will be heard off camera as he comments on certain situations or reads excerpts from his two autobiographies.

Joséphine Markovits & Oliver Becker

A Documentary Film

Written by JOSÉPHINE MARKOVITS

Directed by OLIVER BECKER

Produced by LGM

Running Time: 60'



All the visuals will be original, shot especially for the film:

- Sicily: places chosen by Salvatore Sciarrino
- Rehearsals of three major works performed in 2003: Munich, New York and Paris
- Conversations/Comments (composers)

Written by Sciarrino:

"Some time ago I attempted to write a sort of autobiographical confession, not celebratory. Struck perhaps by its strangeness, my publisher accepted it, and it in its turn caused a certain amount of uneasiness. It is certainly a sincere testimony, but it expresses only a part of me, of my life. What is missing? I get angry easily. My gloominess about people and days is missing, my exaggerated sensitivity to changing light and atmospheric conditions. Lately I have been obsessed by signs of air pollution (whereas it was fear of the atomic bomb that conditioned my dreams of childhood.) What else? That mixture of calm, patience and attention which sometimes enables me to be in tune with animals."

Sciarrino's comments on the piece of music

La bocca, i piedi, il suono performed in the Orsay Museum, Paris with the Xasax Quartet and 150 amateur saxophonists moving through the audience:

"Suddenly we hear something resonate outside, in another dimension: events, at first isolated, merge into a single stream. It is a crowd of saxophones, a hundred, every size (soprano, contralto, tenor and baritone.) The stream is threatening, then slowly overflows into the space: the instrumentalists come in, go out and come back again, forming a continuous stream of feet, faces and mouths for the audience.

(...) Each musician contributes his or her individual sound, however tiny. Each one has a key role in producing the overall effect. Think of the wind changing as it carries the rustling of every leaf in the valley. The extreme fascination for sounds: clouds and birds in flight, a flood of countless saxophone keys, the throbbing, a forest of calls, a mottled silence".

== TANTALUS: BEHIND THE MASK



Running Time: 1 x 3hr BBC version and 1 x 2hr PBS version

A fascinating feature-length documentary showing the making of Sir Peter Hall's ten hour production of John Barton's epic play cycle *Tantalus*, a modern revival of ancient Greek myth, premiered at the Denver Center for the Performing Arts in November 2000.

Employing the text and action of Barton's stage play as a metaphor for all that goes on behind the scenes in mounting this historic world premiere event, the documentary interweaves the brilliant performances together with intimate backstage footage.

It shows not only the dedication, love, fear, faith, joy, trials and triumph shared by the cast and crew, but also the heart-breaking creative tensions between Peter Hall and John Barton.



“...It's terrific stuff and well told. Within the subtle twists and turns of these tales, there are innumerable marvellous human dramas.”

The New Yorker

MiPCOM 2003

Poorhouse International very successfully attended MIPCOM 2003 for the first time. Friends and colleagues who came to one of Reiner Moritz's renowned apartment lunches enquired about the intriguing Indian Dish he prepared for the opening lunch. After consultation with Madhur Jaffrey we have obtained permission to print the recipe as follows:

MINCED LAMB WITH MINT

Pudine wala kheema

(Serves 6)

Preparation time: 20 minutes

Cooking time: 45 minutes

175g (6oz) onions, peeled
 8 - 9 garlic cloves, peeled
 1 x 5 x 2 1/2 cm (2 x 1 inch) piece of fresh ginger, peeled and coarsely chopped
 3 tablespoons water
 2 tablespoons ground cumin
 4 teaspoons ground coriander
 1 teaspoon ground turmeric
 1 teaspoon (or less to taste) cayenne pepper
 4 tablespoons vegetable oil
 4 cardamom pods
 6 cloves
 1 kg (2lb) minced lamb
 about 1 teaspoon salt
 50g (2oz) finely chopped fresh mint leaves
 1/4 teaspoon garam masala
 1 1/2 tablespoons lemon juice



© BBC Photo Library

1. Chop half the onions finely and set them aside. Chop the other half coarsely and put them, along with the garlic, ginger and the water into the container of an electric blender. Blend until you have a smooth paste. Empty the paste into a small bowl. Add the cumin, coriander, turmeric and cayenne. Mix.

2. Heat the oil in a 25 cm [10 inch] frying pan over a high flame. When it is hot, put in the cardamom and cloves. Two seconds later, put in the finely chopped onions. Stir and fry them until they turn fairly brown. Turn the heat to medium and put in the spice mixture from the small bowl. Stir and fry for 3-4 minutes. If the spice mixture sticks to the pan, sprinkle in 1 tablespoon of water and keep frying.

3. Put in the minced meat. Break up all the lumps and stir the mince about until it loses all its pinkness. Stir and fry another minute after that. Add the salt and mix. Cover, turn the heat to very low and let the mince cook in its own juices for 25 minutes. Remove the lid and spoon off most of the accumulated fat. Add the chopped mint, garam masala and lemon juice. Stir to mix and bring to a simmer. Cover and simmer on a very low heat for 3 minutes. Remove from heat and serve with rice or lentils and a yoghurt relish.

(The whole cardamoms and cloves in this dish are not meant to be eaten.)

LES TROYENS

The live broadcast of *Les Troyens* on France 2 and France 3 during the afternoon of October 26th was an unmitigated success. France 2 began with more than two million viewers and held a market share of 10% all the way through, which was maintained when France 3 went on air with part two of the opera.

This is what the international press had to say:

Sunday Times Supplement
 Culture 13.10.03

"...I have rarely experienced a performance of the five-act Trojans pass so thrillingly and momentarily ... thank goodness the production will be recorded and, probably released on DVD. For its musical performance alone, it will be a revelation, the Trojans as we have never heard them before."

"I wouldn't have missed Gardiner and his cast for the world..."

Financial Times
 14.10.03

"Has Sir John Eliot Gardiner done anything finer in the theatre?"



© M N Roberts



© M N Roberts

"...the act three choral finale was devastating, while the surround-sound effects of the Royal Hunt and Storm gave me the goosebumps".

"...thanks to Gardiner's scrupulous musicianship, Paris now has its first uncut reading of the opera - an achievement that finally does justice to Berlioz's own".

LES TROYENS at MiDEM 2004

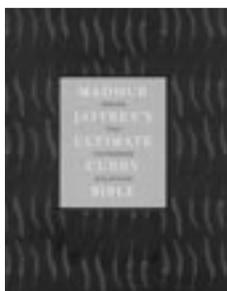
MIDEM Special screening of *LES TROYENS* - one hour of highlights - will take place on Wednesday 28th January 5pm - Conference room - 1st floor - Palais des Festivals.

HiERONYMUS BOSCH: THE DELiGHTS OF HELL



PRiZE: *Grand Prix Recherche Historique* Festival International du Film D'Art 2003

* SPECIAL OFFER *



Please note that Madhur is back on the market with a new book. To order a copy of "Madhur Jaffrey's Ultimate Curry Bible" published by Ebury at £25.00, for the special price of £21.00, then call 01206 255800 and quote the reference "CUMIN".

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