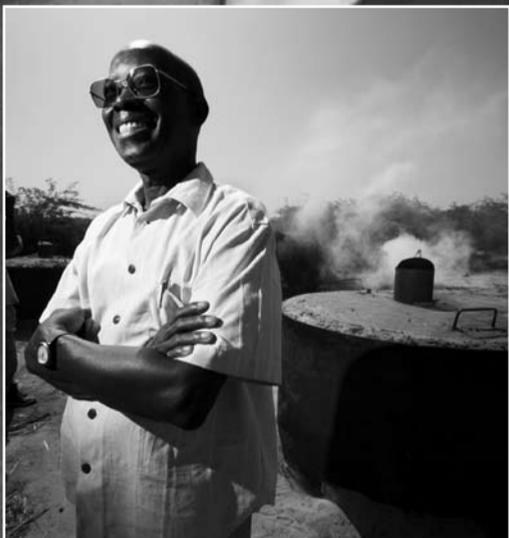


THE TEEN MOVIE BOOM

Coming of Age,
First Love,
Rebellion,
Generation Conflict,
Teen Angst,
& Alienation



**ARCHITECTS
OF CHANGE** III

2 wichita films



THE TEEN MOVIE BOOM

After the successful documentary about *Chick Flicks*, Clara and Julia Kuperberg turn to Teen Movies which just had another fabulous box office success with *The Social Network*. It is a genre like the Western or the Film noir and reflects American culture or subculture and thereby has a huge influence on the younger generations worldwide. With *Rebel Without A Cause* and *Blackboard Jungle*, both produced in 1955, the Teen Movie explodes onto the screen. *Rock Around the Clock* became the "Marseillaise" of teenager.

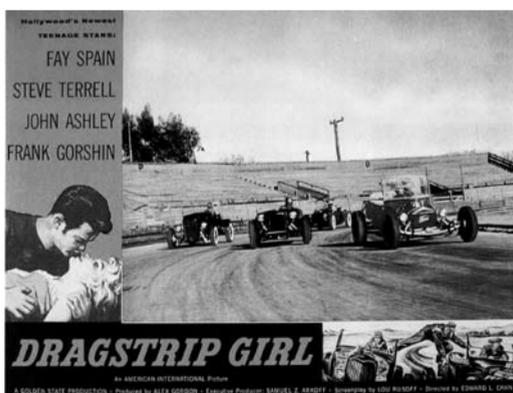
High school, campus, clubbing, teenage love and all the tribal rights between youngsters become subject matter and guarantee box office value. Hollywood, sensitive as ever to new trends in music,

teen pics' emerge as an antidote and find their most notorious expression in the so-called 'Beach Movies'. America's youth experiences Flower Power and the Hippie culture and worships its own heroes, for example in *Easy Rider*. Dennis Hopper succinctly remarks 'while people continue to watch Doris Day and Rock Hudson, the youngsters smoke pot or take LSD at love-ins all over the country'. *American Graffiti* puts George Lucas on the map while Francis Ford Coppola tried his hand at the genre with *The Outsiders*. He describes his film as *Gone With the Wind* for 14 year old girls'.

Saturday Night Fever and *Grease* elaborate on similar subjects while *Big Wednesday* admits that even teenagers grow up. All plots are specifically based on teenage interests such as coming of age, first love, rebellion, generation conflict, teen angst or alienation. New technologies will be added in due course and become subject matter in *War Games* in which a hacker brings the world to the brink. Clara and Julia Kuperberg also look at the best films of John Hughes who is the leading director of Teen Movies in the 80s with *Sixteen Candles*, *Breakfast Club* and *Weird Signs*.

As part of the teenage movement utterly distrusts the establishment it creates its own heroes who are mostly outsiders. At the same time the yuppie

YOU DON'T
GET TO
500 MILLION
FRIENDS
WITHOUT MAKING
A FEW
ENEMIES



fashion and leisure time, goes all out to satisfy an anti-establishment mood amongst young and often affluent people. Titles like *The Wild One* with Marlon Brando and other 'dangerous youth movies' come to mind. Traditional film music is replaced by Rock 'n' roll. Names like Little Richard, Chuck Berry and Bill Haley, who provided the title song for *Blackboard Jungle*, appear on screen credits and sell millions of records. Their music is the music for young and mostly rebellious people. At the same time, 'clean



movement worships success and has a completely materialistic approach to life. *The Social Network* is perhaps the best example of how these two currents blend together and create a larger than live person in Mark Zuckerberg, the father of Facebook. Lee Purcell, actress in *Big Wednesday*, Craig Detweiler, a US culture and media specialist and writer Susannah Gora (*You Couldn't Ignore Me If You Tried*) answer many questions which Clara and Julia Kuperberg raise about this fascinating subject - and of course there are plenty of clips to demonstrate what the teen movies are all about.

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



SET THE PIANO STOOL ON FIRE

Alfred Brendel, one of the very greatest classical pianists of our time, retired from public performance at the end of 2008. He is 79. The past two years have been a crucial and perhaps difficult time, though he has spoken of the decision with relief. He now devotes more time to teaching. His only pupil is the young prodigy Kit Armstrong, an extraordinary 18 year-old Chinese American. Kit lives between London and Paris and is studying post-graduate Maths. His exceptional gifts are undoubted: he is not just a technical wizard, but has a mature sense of musicianship and sensitivity. He has also been composing since the age of 6.

The film chronicles the master-apprentice relationship that links Alfred and Kit over two years, culminating in Kit's first big concert with Ricardo Chailly and the Leipzig Gewandhaus Orchestra at the end of 2009. As Alfred Brendel sees it, his work with Kit has been about "setting the piano stool on fire", enabling Kit to develop the emotional side of his virtuoso playing.

The film is about the managing and nurturing of great talent, the relationship between an old master – who has an appealing childish quality about him – and his young pupil, showing him the way into the world, through music, telling him about the ways of study, performance and interpretation, and indeed providing him with a kind of philosophy of life, or way of being. Alfred and Kit are very different – not least their age – but there is a love of the bizarre in both of them which has clearly played a crucial part in making their link so special.

This is most definitely not just another film about a prodigy, but it explores in intimate detail the transmission of a master's experience to an exceptionally gifted apprentice. Through focusing on the relationship, the film reveals hitherto hidden aspects of Alfred Brendel's character - a notoriously private man. Kit's eccentricity and genius have a way of bringing Alfred out of his shell as well as highlighting his idiosyncrasies.

The film derives much of its richness and emotional depth from the relatively long period over which it is being shot: we see the characters changing and their relationship develop. The film includes : the only footage of Alfred's very last British recital (shot with four HD cameras and recorded to studio standard) playing Schubert, Liszt and Bach; rehearsals and performances of some of Kit's outstanding compositions; Kit and Alfred fooling around; a lesson from Kit in the art of making a tiny origami chicken, and above all the only footage in existence of Alfred Brendel teaching the interpretation of Bach, Mozart, Schubert, Liszt and Debussy.

The film features some exceptional playing and moments of great emotion as well as humour. This will not just be a film about two men, one old, facing old age, and the other young, on the threshold of life, but a film about music and what it means to all of us.

directed by Mark Kidel
produced by Calliope Media running
time: 76' & 52' DigiBeta 16:9

COLOURING THE LIGHT - Brian Clarke

Brian Clarke is one of Britain's hidden treasures. A painter of striking large canvases, stunning murals and mosaics, and the designer of some of the most exciting stained glass in the world today. He is known as the "rock star of stained glass".

Originating from Lancashire, his father was a mill-worker; Brian started designing stained glass very early on in his career under the tutelage of John Piper. Barely in his 20's Brian was designing simple but beautiful glass windows for small churches in England. Since then his work has grown from strength to strength and his glass can be seen in a range of very different contexts, from shopping arcades in the North of England and Brazil to synagogues in Germany and Chicago and a small church in the Swiss Alps, from large-scale buildings by Isozaki (in Japan) and Norman Foster (in Kazakhstan) to a chapel in Wimbledon that was redecorated to provide a place of prayer for the Pope during his recent visit to the UK.

Brian Clarke speaks with extraordinary fluency and intelligence about his work, not least about the power of light streaming through coloured glass to move us deeply, even if the setting is secular. He is also very knowledgeable about the history of stained glass, and can place his own work in that tradition.

All Brian's glass pieces are made at a workshop near Munich - a family firm of traditional stained glass makers whose techniques have been challenged and stretched by Brian's highly unconventional approach to the art. They have developed together ways of integrating photographic material into the glass. Michael and Gabriel Mayer of Mayersche Hofkunstanstalt in Munich will talk about working with an ever demanding and challenging artist like Brian Clarke. Other contributors include Stefan Trümpler from the Museum of Stained Glass in Switzerland, architects Zaha Hadid and Peter Cook as well as his muse and ex-wife Liz Finch. Major works in situ include a glass installation at the Pfizer Headquarters in New York and exclusive footage of Brian Clarke's first maquettes for 3D sculptures including a piece that he is preparing for Renzo Piano's tower in South London (nicknamed The Shard) which will be the tallest skyscraper in Europe.

Archive footage will be used of the manufacture of glass panels for the Pyramid of Peace and Reconciliation (Architect Norman Foster) in Astana (Kazakhstan), a BBC Omnibus featuring Brian Clarke as a young man and home movie footage of Brian Clarke and family in the 1960s.

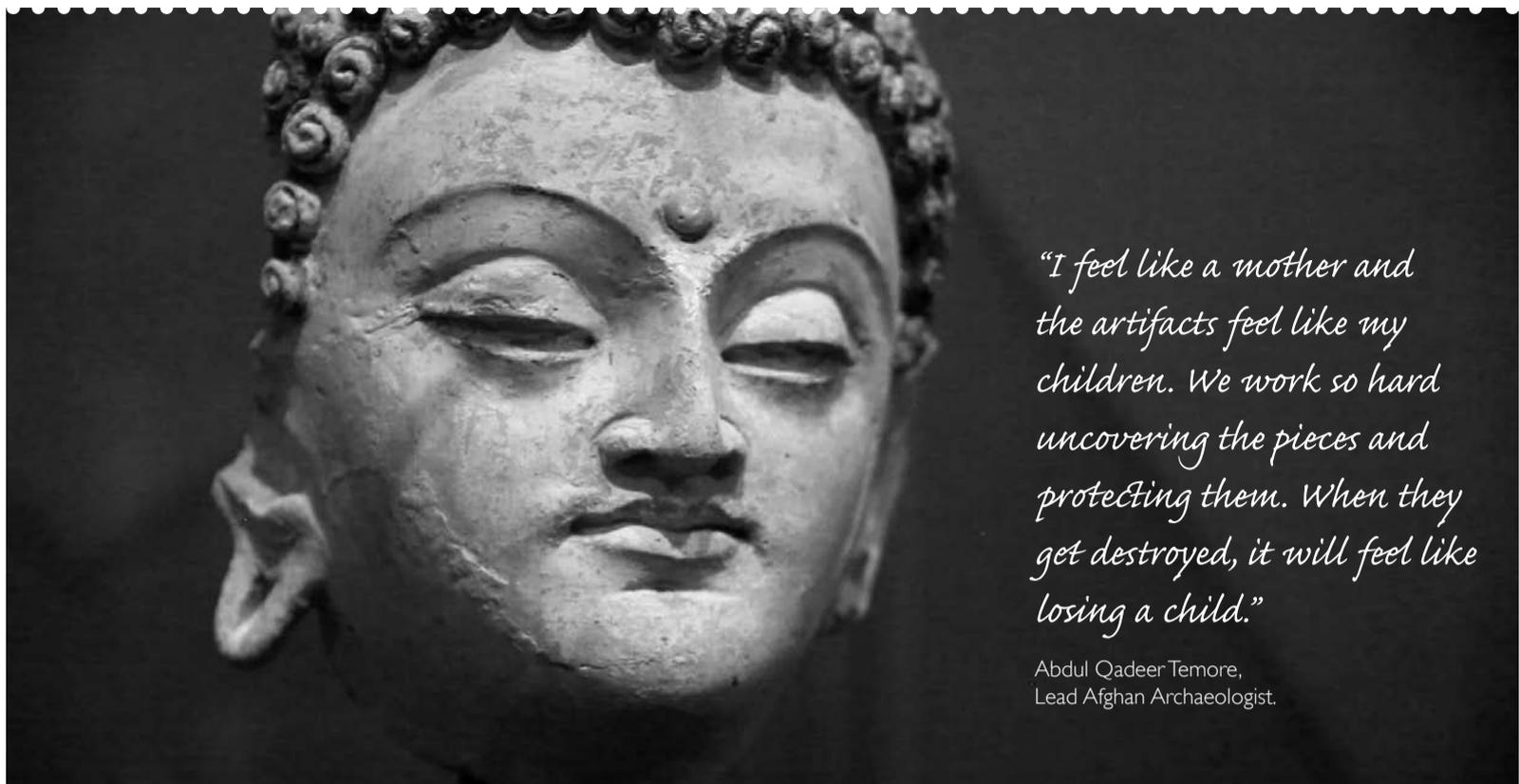
While the film will focus particularly on the creation of new work, Brian will also talk (in many cases in situ) about earlier pieces of his own and

about some of the stained glass work that has inspired him.

Brian's work is very accessible: although he is often concerned with issues around mortality, his work celebrates colour and light. Combined with his great gift as an articulate talker – as good on his own work processes as he is on the work of others – the stained glass in this film will create a feast for the eyes. The audience will also discover or re-discover just how rich and exciting the world of stained glass can be.

directed by Mark Kidel
produced by Calliope Media running
time: 52' Shot in HD 16:9





"I feel like a mother and the artifacts feel like my children. We work so hard uncovering the pieces and protecting them. When they get destroyed, it will feel like losing a child."

Abdul Qadeer Temore,
Lead Afghan Archaeologist.

THE BUDDHAS OF AYNAK

This is the story of a race against time - an effort to preserve some of the world's most precious Buddhist relics at an archaeological site in Afghanistan that is threatened by Taliban attacks and the encroachment of a massive Chinese copper mine that will destroy forever these ancient and sacred artifacts. This dramatic story will be told by filmmakers given unique access to all the parties involved. Initial filming has begun. Additional funding must be raised to complete filming and editing before it is too late.

Abdul Qadeer Temore has been tirelessly working at the excavation site in the windswept moonscape of Aynak, Afghanistan for nearly a year. He hasn't received any pay for the past three months from the Afghan government, but gets daily death threats from the Taliban on his cell phone demanding cash for his life. Abdul pledges he will keep digging until he is forced to quit.



Aynak, a desert region 20 minutes southwest of Kabul, is an archaeological treasure trove of ancient Buddhist artifacts dated at over 2,500 years old. An ancient Buddhist monastery complex, extensive wall frescos, devotional temples known as stupas, and more than 150 Buddha statues comprise a discovery of immense global importance and one of the country's richest historical sites. But it is also a site with a violent and troubled history. It was here that al-Qaeda planned the murderous destruction of 9/11, an event that became the catalyst for the U.S. invasion of Afghanistan in 2001.

At the same time, Aynak is home to the largest undeveloped copper reserve in the world. Directly beneath the Buddhist site lie mineral deposits worth an estimated \$100 billion. Following two years of aggressive bidding, China Metallurgical Group Corporation, a Chinese government-backed mining company, beat out all international competitors and was awarded an exclusive contract in 2008 by the cash-strapped Afghanistan government to exploit the site.

The fate of the ancient Buddhist artifacts hangs in the balance as the Chinese begin planning their destructive open-pit style copper mine. The pending demolition of these Buddha statues would recall the tragic events surrounding the Buddhas of Bamiyan - statues towering 180 feet high in central Afghanistan that were razed to the ground in 2001 by the

country's then-rulers, the Taliban.

Under immense international pressure, the Chinese company gave Afghan and French archaeologists three years to excavate and move the artifacts before the copper mine gets underway. But with extremely limited resources, the dedicated archaeologists have made little progress.

"We have only discovered the tip of the iceberg, a mere 10% of the site," says French specialist Philippe Marquis, who believes this could easily be a ten-year excavation project. Efforts to save and preserve the site have been drastically scaled back to a project whose best hope is now merely to document what is known to exist at the site before the Chinese begin construction, which they are planning to do in 2012. The remaining cultural relics, which are both too large and fragile to be moved or are still underground and thus, undiscovered, will all be destroyed.

Meanwhile, under the dubious protection of the Afghan police, hundreds of Chinese mining technicians have been living and working on the site, despite threats to their lives. There have been heightened insurgent activities such as rocket attacks and deadly landmines in the area. Just last year, a landmine killed all the Chinese workers traveling in an SUV. To make matters worse, anger among local civilians is now rising from the fact that seven nearby Afghan villages will have to be relocated as they also stand in the way of the open-pit mine.

The Buddhas of Aynak will follow several main characters to tell this dramatic and multi-layered story: Philippe Marquis, a French archaeologist leading the effort to save the Buddhist statues; Abdul Qadeer Temore, a leading Afghan archeologist at the Afghan National Institute of Archeology working to protect his cultural heritage in Aynak; Liu Wenming, a Chinese manager working for China Metallurgical Group Corporation in the compound at Aynak; and Laura

director/cinematographer **Brent E. Huffman** executive producer
Stephen Talbot producer **Xiaoli Zhou** running time: 90' Shot in HD

Tedesco, an American archaeologist working for the Kabul-based U.S. Embassy, who is using a million dollars of U.S. military funding to attempt to save the Buddhist ruins.

The film will also have a well-rounded cast of supporting characters, including the Dali Lama himself and other Buddhist scholars, Afghan politicians and citizens in support of Chinese investments, U.S. military strategists, and Chinese veteran businessmen living and working in Afghanistan.

The Buddhas of Aynak will be a feature-length documentary examining the volatile debate between cultural preservation and economic opportunity from all sides. This cinema vérité (live action) style documentary will rely on the personal feelings of a diverse array of constituents in order to tell a multifaceted story. Through anecdotes related by the main characters, the film will reveal an emotional portrait of life on the ground in Afghanistan. The documentary will be in the same vein as Control Room and Darwin's Nightmare in its ability to tell a compelling dramatic narrative from different perspectives.

The Buddhas of Aynak continues Brent Huffman and Xiaoli Zhou's examination of China's investments around the world. The filmmakers have recently completed the award-winning documentary *The Colony*, about China's expansion into Africa, which aired on Al Jazeera's international documentary program *Witness* in 2010 and continues to air on Link TV in 2011. Coproducers and presales are welcome.





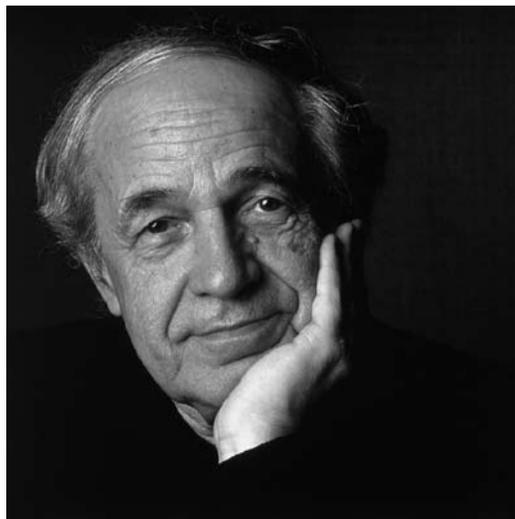
MUSIC iN THE AiR 50 YEARS OF IMZ

Music on television has come in various guises over the last 50 years. It was already part of the programme mix at the very beginning and is still around, more sophisticated than ever; live and event driven and at its best reaching millions - at any rate more people than those experiencing music in opera houses, concert halls or other venues. Television has been instrumental in popularizing music, preserving precious moments of music making and helping to create music and performances which would not exist without it.

We invite you to a journey through the history of mainly classical music on television which also serves as a kind of audio-visual 'musée imaginaire'. One of our surprising findings is that it is mainly classical music, in particular the great masterworks which have best survived the test of time or as Pierre Boulez puts it, "the filter through which each generation assesses its heritage anew".

On our voyage we seek guidance from artists such as Sir Colin Davis, Pierre Boulez and many others. We talk to practitioners like Brian Large, artistic directors like Bernard Foccroulle and Roger Wright, television personalities like David Attenborough who as controller of BBC2 contributed enormously to the development of music on television and to business men like Herbert Kloiber who was close to Herbert von Karajan and Leonard Bernstein and now has a hand in *Live from the Met*.

directed by Reiner E. Moritz
produced by Sodaperaga
running time: 55 Shot in HD





ARCHITECTS OF CHANGE III

The first season has now been widely seen and the episode To Innovate is to Imitate won a Rocky at this year's Banff for "Best environmental program". The second season is up and running and here are the details:

EPISODE 11 WHERE THERE'S HOPE, THERE'S MONEY Director : Sylvain Braun

An informal sector groups together a variety of business activities which do not conform to the standard model for developed countries, or which operate beyond official regulation. Nevertheless, this type of work has a major influence on the global economy. Many people who lack formal education or adequate training manage to get by, engaged in various odd jobs on the fringes of the economic system. However, if they wish to escape the poverty trap, impoverished workers must adopt a more professional approach, organize themselves and assert their rights.

Albina Ruiz Originating from Peru, Albina Ruiz set up the Ciudad Saludable in 2001, meaning "healthy town". The organization encourages Peruvian "recyclers" to officially group together in micro-enterprises. It also gives numerous workers the chance to improve their situation and several towns to effectively manage their waste.

Bagoré Bathily Over 90% of the milk consumed in Senegal is imported from other countries at a great cost, mainly in powder form. However, there are 4 million people in Senegal who work as livestock herders who can produce milk. In order to find an alternative to this senseless situation, Bagoré Bathily launched "La Laiterie du Berger" in 2006, an organization devoted to the development and distribution of Senegalese milk.

Séri Youlou et Thomas Granier The Nubian Vault Association was set up in 2000 with the aim of combating the lack of adequate and affordable accommodation in sub-Saharan Africa. Together, Séri Youlou and Thomas Granier teach masons the architectural and ancestral vault techniques. They also revive the local economy by creating a competent workforce and by giving the population the chance to have a decent and sustainable place to live.

EPISODE 12 WATER: A RESOURCE, A CHALLENGE Director : Sylvain Braun

Water is a vital element of our planet and all that inhabit it. However, this essential resource has been poorly managed, wasted and polluted for centuries by mankind. We use it all over the world to supply our factories, take away our waste, wash ourselves, travel, or even simply for enjoyment. We are becoming increasingly aware that any water unfit for consumption that returns to the environment is inextricably linked to the water we consume. Even if we in the developed world are managing to clean our used water, in poor countries water which is fit for consumption is all too often an inaccessible resource, even a privilege.

Thierry Jacquet After realizing that plant remediation was studied by scientists but never actually put into practice, Frenchman Thierry Jacquet founded his own company Phytorestore specializing in ecological remediation. The company mainly works to transform waste water into drinking water, rid the air of pollution and transform the sewage sludge to compost, all by means of filter gardens that are economical, ecological, and aesthetically pleasing.

Juan Carlos Calizaya Luna Working at the very heart of CENCA, an urban architecture planning organization, Juan Carlos Calizaya Luna devotes his energy to the development of water supply and irrigation systems in underprivileged regions. His initiative has allowed many Peruvians to benefit from an efficient and affordable service. Amongst his main innovations, he created an ecological toilet system, ECODESS, in order to prevent human waste ending up in surrounding rivers.

Lo Chay In the majority of rural areas in Cambodia, the inhabitants do not have access to drinking water supplies and the consumption of unsafe water results in serious health issues. The N.G.O, 1001 Fontaines pour demain, cofounded by Lo Chay in 2004, educates inhabitants on the dangers of consuming water that is unfit for consumption, whilst improving their health and giving them access to clean water.

EPISODE 13 ENERGY FOR CHANGE Director : Sylvain Braun

Since the invention of fire, humankind has not ceased to invest time and money in the research and exploitation of new sources of energy. A never-ending challenge faces us, as our current lifestyles are largely dependent on energy resources extracted from our planet. Mastering the use of these various elements, renewable and non-renewable, has provided the modern world with scope for progress. However, after prolific misuse, it is time to find alternative durable solutions so that we may continue to meet the energy needs of everyone, everywhere.

Eugène N'dione In order to rectify the use of charcoal as fuel in Senegal, Eugène N'dione, Director of Operations for the N.G.O. CERADS, had the idea to use an invasive plant, typha, as a domestic fuel. He was inspired by technology introduced in Mali to create a pilot plant in Senegal that could transform this plentiful and costless raw material into an ecological fuel.

Harish Hande In India, nearly half the population is deprived of access to electricity, whereas the rest of the population makes do with a service that is often unpredictable and inefficient. In 1995, Harish Hande co-founded the Solar Electric Light Company (SELCO) to offer Indians in rural regions a reliable, ecological and sustainable energy source, thanks to an abundant resource in this country: sunlight.

Hans Krock The research of American professor Hans Krock focuses on thermal energy from the

sea, an energy system that could be an excellent alternative to the types of nonrenewable energy on which we depend. Even though he has already demonstrated a theoretical plan, the system remains to be put into practice on a larger scale. Hans Krock strives to develop and promote this form of energy.

EPISODE 14 TOURISM TAKES ITS TOLL Director : Sylvain Braun

Tourism may well be an indispensable industry for a large number of countries world-wide, but it also brings its fair share of disadvantages. It is often a major source of pollution, be it from transport for visitors, the construction of holiday resorts, recreational activities or simply from the rising quantity of waste materials.

Tourism can also harm ecosystems by unsettling animal and plant species, or create a cycle of dependence amongst impoverished inhabitants. Fortunately, it is possible to tackle tourism responsibly and in harmony with people and the environment: tourism which benefits visitors and their hosts alike.

Bill Gallegos Los Angeles is ranked as one of the most polluted towns in the United States and even in the world. In order to make both the inhabitants and the visitors aware of the surrounding pollution, American Bill Gallegos created Toxic Tour in 1995. Endorsed by the organization Communities for a Better Environment, this visit allows tourists to observe the effects of pollution. Bill Gallegos' aim is to bring about a change in the visitor's mentality.

Jany Hansal Reconstructing a country heavily destroyed by war is not to be taken lightly. Nevertheless, Jany Hansal gave herself this very challenge. At first, determined to revive the traditional art industry in Croatia through DESA, an organization created in 1993 during the war, Jany Hansal next turned to tourism to revive the country's economy and get its slow reconstruction underway. She encourages villagers to share their culture and their past with people from all over the world.

Jean-François Reumaux The Gibbon Experience, established by Jean-François Reumaux in Laos in 2004, is an eco-tourist activity that lets tourists discover the forest and its biodiversity by moving from tree to tree like a gibbon, with the help of a zip-line measuring over 30 kilometers. Jean-François Reumaux has succeeded in creating a sustainable ecoactivity whose profits are enjoyed by the forest and its inhabitants.

EPISODE 15 CHANGING TOWNS Director : Sylvain Braun

The predictions are that by 2050, 80% of the planet's inhabitants will be town-dwellers. Even so, the frenzied urbanization that has characterized recent decades has triggered a number of problems world-wide, both social and ecological. Nowadays, we ought to be asking ourselves if planning can be improved.

Carin Smuts When Carin Smuts founded her architectural firm, CS Studio Architects, in 1989, she decided to entirely focus on the destitute in South Africa. She brought a new slant to architecture by proposing the construction of schools or community centres to breathe life into the districts. As a result, she satisfied the real needs of the inhabitants and succeeded in putting an end to their isolation.

Fernando Funes For Cuban researcher Fernando Funes, the future of his country's agricultural production lies in biological and urban farming. Since the fall of the Soviet Union, on which Cuba was greatly dependent, he has gone to great lengths to promote this mode of sustainable exploitation so that Cubans can support themselves.

Wan Chao By 2020, China is expected to construct about 400 new towns. Considering urban centres in this country generate over 300 million tons of waste per year, it is of vital importance to modify current approaches. This is why more and more Chinese opt for eco-districts boasting ecological and sustainable architectural practices, such as those created by urban planner Wan Chao, creator of one of China's first eco-districts, the "district of golden rivers".

EPISODE 16 REINVENTING THAT 'COMMUNITY SPIRIT' Director : Jean Bourbonnais

Decades of rural flight have resulted in a rise in city dwellers. This situation increases urban poverty and contributes to the creation of ghettos and shantytowns. Consequently, a large number of people around the world live in a state of extreme poverty.

Faced with the anguish of the most destitute, is it now time to ask ourselves if we have lost all feelings of solidarity and have become completely insensitive towards the suffering of others.

Patama Roonrakwit Founded in 1997 by Patama Roonrakwit, CASE is a group of Thai architects who share a particular way of thinking and have the same objective to redefine the world of architecture by adapting the design to the inhabitants' individual needs. Based on a human approach, the group works directly with the people in order to accurately define each of their characteristics.

Efren Penaflorida The Dynamic Teen Company, co-founded in 1997 by Efren Penaflorida, has one clear goal : to divert the attention of the young people in the streets by offering them better perspectives for the future and a basic education. Today, the organization boasts many educators and its contribution is recognized. Consequently, Efren Penaflorida was elected hero of the year by the CNN network in 2009.

Sylvain Laroche Faced with the exodus of young members of the community and the closure of businesses in Saint-Camille, in Estrie, Sylvain Laroche founded a citizen investment group with other residents in 1985: the "Groupe du Coin". Together, they bought out stores and businesses that had closed down or were facing closure and revived community living.

EPISODE 17 CULTURE AS A RESOURCE FOR SUSTAINABLE DEVELOPMENT

Director : Jean Bourbonnais

At present, an estimated 50% of the world's inhabitants are under 25 years old. Moreover, there are millions of children and young people who suffer from numerous afflictions: poverty, illiteracy, exclusion from school, violence, forced labour, prostitution, or drug abuse... No country is left untouched.

How can we help young people across the world and focus on developing their independence, rather than dependence on charity? According to some Architects of Change, introducing them to the rich culture that surrounds them and educating them will give them the resources they need to develop and participate.

Mathieu Fortier The Kalkerer Sangeet Vidyalaya school, founded in India by Mathieu Fortier, Blaise Fortier and Ustad Hameed Khan, is based on the principles of gurukul, requiring that young people live on campus in order to be educated by a master. As well as teaching them music and offering them a healthy diet, the school adopts all of the regular school teachings, hygiene methods and discipline.

Khuon Det Phare Ponleu Selpak is the brainchild of Khuon Det and a group of young Cambodian refugees willing to help children in difficult situations. Over time, the project became a circus school. By setting up educational, cultural and social services, Phare Ponleu Selpak has not only helped children in distress, but has also enriched the cultural lifestyle in Cambodia that had been largely undermined during



the Khmer Rouge regime.

Kathy Knowles The Osu Children's Library Fund fights against illiteracy in Ghana and strives to make reading accessible to all. It was founded by Canadian Kathy Knowles in 1990, who began by inviting children into her garden to tell them stories. She went on to transform her garage into a reading centre, before buying a merchandise container where she stored 3000 books: the first permanent building of the Osu Children's Library Fund.

EPISODE 18 TOWARDS THE SUSTAINABLE MANAGEMENT OF FORESTS

Director : Jean Bourbonnais

It is estimated that over three quarters of virgin forests have already disappeared and those that remain are disappearing at the rate of several million hectares per year. As well as compromising humankind's quality of life and biodiversity, this situation is also hastening global warming. We must reverse the trend, starting from today, to save the remainder of the world's forest coverage and even restore what has been destroyed. To achieve this, we must find new sustainable methods of forest exploitation and management, as well as educating people about the importance of its preservation.

Sebastian Chuwa In Tanzania, Sebastian Chuwa set up the African Blackwood Conservation Project, an organization particularly concerned with the case of the African Blackwood, an over-exploited and threatened species of tree that takes dozens of years to reach maturity. By encouraging the population to cultivate shoots, then plant them in their garden or sell them, Sebastian hopes to not only change the fate of this tree but also create economic leverage through the conservation of this resource.

Jeff Masarjian With a family originating from Armenia, Jeff Masarjian is the General Director of the Armenia Tree Project, an organization devoted to making Armenians aware of the importance of the forest and encouraging them to plant fruit trees in their community. A part of the large number of trees planted are actually financed by the Armenian diaspora scattered across the world. Since its establishment, the organization has planted around 1.5 million trees in Armenia.

Roberto Lamego Roberto Lamego is the founder of Salveaserra, a Brazilian association devoted to educating people about the importance of the forest, introducing reforestation activities, storing samples of arboricultural species in a seed bank and integrating the culture of trees and bushes into the agriculture and breeding domain. As well as attempting to repair the damage caused in Brazil's past, Salveaserra aims to change modern-day and future mentalities.

EPISODE 19 HIGH HOPES FOR WOMEN

Director : Jean Bourbonnais

Even today, the situation of women in many countries around the world is one of oppression. Prostitution, submission, torture, violence, exploitation and poverty often part of the daily lives of women deprived of their human rights and who are cruelly lacking the

means of escaping it. More than one in five women around the world will fall victim to a serious physical or sexual crime in their lifetime. In many countries word-wide, these women who have nowhere to turn to, or any rights, often manage to rebuild their lives through independence or by gaining access to education.

Dilma Felizardo The Casa Renascer, in Brazil, is a refuge for prostitutes and their children. Founded by Dilma Felizardo, the Casa Renascer also contains an education centre that encourages women to work with their hands, as well as providing them with a basic education and psychological support.

Halime Güner Halime Güner took on a mission to make people aware of the dangers faced by women in Turkey. In order to improve the status of women in this country, she established the Flying Broom and the Local Women Reporter's Network, a group of volunteer women journalists who do their utmost to portray a realist and positive image of women in the Turkish media that depicted them in a negative fashion all too often.

Somaly Mam Somaly Mam, a survivor of Cambodian brothels, created the AFESIP organization (Acting for Women in Distressing Situations) in 1996. Dedicated to saving girls who have fallen victim to human trafficking, the organization offers them refuge, medical treatment and re-adaptation programs. To date, her organization has succeeded in saving the lives of over 5000 little girls and young women trafficked into brothels.

EPISODE 20 REBUILDING WITH OUR OWN HANDS

Director : Jean Bourbonnais

The History of Mankind has been tainted by armed conflicts provoked by religious, territorial or even ideological disputes. Loss of human life, bombing, pillage, explosions, rape and torture are but a few of the direct consequences of these wars. Long after the event conflicts leave scars that are difficult to heal. All over the world we encounter orphaned children, traumatized survivors, people who have lost everything, land sown with anti-personnel mines, towns in ruins... The challenge we face is to rebuild that which has been destroyed.

Bart Weetjens Troubled by the landmine situation in Africa, Dutchman Bart Weetjens founded APOPO, an N.G.O which trains rats to detect explosives. As well as saving lives and rendering mine-filled territories safe again, Bart Weetjens's initiative has succeeded in creating jobs in economically underdeveloped regions.

Karen Tse Karen Tse, an American originating from Hong Kong, is the founder of the International Bridge to Justice, a nonprofit organization (based in Geneva) whose objective is to defend human rights in developing countries and to ensure one receives a fair trial with the benefit of legal assistance. Karen Tse and her organization also aim to eradicate all forms of torture and physical force connected to the suspect's arrest, incarceration and interrogation.

Paul Hogan During the course of the 90s, Canadian Paul Hogan established the Butterfly Peace Garden in Sri Lanka, an organization whose main objective is to provide psychosocial help to Sri-Lankan children affected by the civil war or the dreadful tsunami of 2004 by allowing them to explore their artistic creativity.

Limited rights available through PHI.

directed by Sylvian Braun & Jean Bourbonnais produced by Les Productions Vic Pellertier Inc. and Lato Sensu Productions running time: 10 x 52' Shot in HD





Photos © Sébastien Mathe

COPPELIA BALLET in TWO ACTS

With more than a thousand performances since its creation at the Paris Opéra, *Coppélia* is arguably one of the most popular ballets of all times and a wonderful example of the French school of ballet. The first performance took place on 25 May 1870 directly after a performance of Weber's *Der Freischütz*. The ballet historian Ivor Guest records that its impact was so electrifying that the Emperor stayed awake for the entire performance.

The choreography for *Coppélia* was created by Arthur Saint-Léon who shared his time between the Paris Opéra and the Imperial Theatre in St Petersburg (where he created his other work of lasting fame, *The Little Humpbacked Horse*, to music by Cesare Pugni). Saint-Léon had been a notable dancer; violinist and sometime husband of the ballerina Fanny Cerrito. He gave the young composer Léo Delibes detailed instructions, based on a plot concocted by Charles Nuitter, writer, librettist and archivist of the Opéra. Saint-Léon even sent Delibes folk melodies which he had collected on his travels.

Automata and mechanical toys have always exercised a peculiar pull on the imagination, but they took on magical meanings in the Romantic Age; interest and production increased many times over in the second half of the 19th century, and the home of the 'Golden Age' of automata was Paris. The idea of dancers impersonating the angular and abrupt movements of mechanical dolls has continued to inspire choreographers. Michel Descombey's production (Paris, 1966) transformed the obscure Coppélius into a scientifically versed prince who plays not only with dolls but steam engines and hot-air balloons. In 1974 George Balanchine focused on the conflict between idealism and realism or art and life, and made a spectacular pageant out of the third act, filling the stage not only with the dancers of the New York City Ballet but scores of young students. A year later Roland Petit (at the Théâtre de la Porte Saint-Martin, Paris) turned Coppélius into a kind of Fred Astaire who was more comfortable with his toys than his fellow humans. Maguy Marin's version (for the opening of the new Opéra de Lyon in 1993), exploits man's craving for a Barbie-like figure of idealised perfection, while Charles Jude (Bordeaux, 1999) set the story in the world of musical comedies of the 1950s.

When Brigitte Lefèvre, director of dance at the Opéra National de Paris, wanted a new *Coppélia* for the 1996 season, she turned to Patrice Bart. Bart came to the École de Danse in 1957 at the remarkable age of 14. He entered the corps de ballet in 1959, was promoted to Coryphée in 1963 and premier danseur in 1968. Together with Francesca Zumbo he won a gold medal at the Moscow International Dance Competition in 1969. He was made *Étoile* in 1972 and worked closely with Rudolf Nureyev during the latter's years at the Paris Opéra. From 1986 Bart also worked as répétiteur and in 1987 he became ballet master, and was appointed Associé (deputy) à la Direction de la Danse in 1990. He has choreographed productions for the Staatsoper Berlin, La Scala di Milano, Bayerische

Staatsoper in Munich, the National Opera in Helsinki and the Teatro Comunale in Florence. He retired from the Ballet of the Paris Opéra in April 2011; this recording of *Coppélia* represents the fondest of farewell presents to a great dancer, ballet master and choreographer.

Bart created a contemporary version of *Coppélia*, directly inspired by Hoffmann's dramatic tale rather than the light-hearted Saint-Léon original, with additional music from Delibes' operas *Le roi l'a dit* and *Lakmé*. Spalanzani becomes a factotum and mechanic in the service of Coppélius. Coppélius himself is no longer the wild-haired inventor of post-Einstein cliché but an aristocratic middle-aged man who has lost his great love, a beautiful ballerina, and strives to revive her image. Spalanzani - as the dark alter ego of Coppélius - believes that he can recreate Coppélius' lost love if he finds a soul to animate his doll. Since Swanilda, in particular when dressed as the harvest queen, resembles the deceased, Spalanzani determines to snatch her soul and thereby bring his doll to life. At the same time, Coppélius begins to see in Swanilda the reincarnation of a dream disappeared.

Swanilda is obviously attracted by the handsome, elegant and mature Coppélius and unwittingly plays into Spalanzani's hands when she accepts the invitation to his workshop. After fooling around with some of Spalanzani's mechanical toys, she puts on the harvest queen costume and - as if stepping out of Coppélius's sketchbook - perfects the illusion that she is the lost ballerina of his dreams. Intoxicated by this vision of beauty, as well as opium and wine, Coppélius advances on her; Swanilda becomes wise to the danger of her situation; she quickly takes off the costume and performs Spanish and Scottish dances, imitating and indeed surpassing the charm of Spalanzani's automata. In doing so, she only further provokes the lust of the two men. Before we can conclusively establish the extent of their intentions, Frantz, alerted by one of Swanilda's girlfriends, comes to her rescue and the workshop goes up in smoke.

Frantz was danced by a woman 'en travesti' up to the '50s at the Paris Opéra, having been conceived by Saint-Léon more as a miming part. Patrice Bart gives Frantz a new profile. He is a student, not a stupid country boy. As a male dancer he can perform a full pas de deux and together with Coppélius even a remarkable pas de trois in the first act. Hoffmannesque, even proto-Freudian themes (such obsessions with soul or body-snatching and doppelgängers) can be perceived throughout Bart's *Coppélia*. Coppélius and Spalanzani could be interpreted as two sides of one person, and the same holds true for *Swanilda* and *Coppélia*. The sets by Ezio Toffolutti were inspired by the German expressionist cinema - in particular Dr. Caligari - and they enhance the sense of a constant oscillation between reality and illusion; or as Balanchine would have it, life and art. Bart concludes his *Coppélia* not with a grand finale but a rather complex pas de deux for the young lovers who have found each other again.

Brigitte Lefèvre's casting perfectly complements Patrice Bart's vision. With the *Étoile* Dorothee

directed by **Vincent Bataillon**
produced by **Telmondis** running time:
90' Shot in HD with 5.1 Surround
Sound

Gilbert, who already charmed us in Neumeier's *La Dame aux Camélias*, we have a youthful, technically brilliant *Swanilda/Coppélia*. No wonder that she feels attracted to the elegant Coppélius of José Martinez, another *Étoile* of the company. In Mathias Heymann, recently nominated *Etoile*, Brigitte Lefèvre has found a young dancer who both looks the part of Frantz and has the strength to support his *Swanilda* in the murderously difficult final pas de deux. Fabrice Bourgeois is a perfect Spalanzani, streetwise and grotesque, sombre and dangerous. A wonderful corps de ballet, which particularly excels in the character dances of the first act, rounds off this delightful performance. The influence of Rudolf Nureyev, who so inspired Patrice Bart, can be felt everywhere.

COPPELIA

Ballet in Two Acts

Music **Leo Delibes**

Choreography **Patrice Bart**

Musical Director **Loen Kessels**

Sets & Costumes **Ezio Toffolutti**

Light **Yves Bernard**

Soloists and Corps de Ballet
of Opéra National de Paris
Orchestre Colonne

cast

Swanilda **Dorothee Gilbert**

Frantz **Mathias Heymann**

Coppélius **José Martinez**

Spalanzani **Fabrice Bourgeois**

THE MYSTERY OF COPPELIA

The new approach to one of the best loved ballets by Patrice Bart calls for some further explanation. This is why Reiner E. Moritz made a documentary featuring the choreographer Patrice Bart as well as the director of the Paris Opera ballet, Brigitte Lefèvre and the principal dancers.

directed by **Reiner E. Moritz**
produced by **RM Creative** for
Telmondis running time: **56'** Shot in
HD



Photos © Forster HPZ

EUGENE ONEGIN

When an extraordinary conductor and one of Europe's most sought after stage director team up to produce their version of Tchaikovsky's *Eugene Onegin*, you are in for a memorable event. Some years ago Mariss Jansons and the Concertgebouw Orchestra opened the Holland Festival with Kušej's staging of *Lady Macbeth*. This time it is the meeting of minds between Mariss Jansons and Stefan Herheim. After the dress rehearsal it already became clear that nobody is more able to reproduce Tchaikovsky's emotion-powered music better than Mariss Jansons and his Concertgebouw Orchestra.

Stefan Herheim sees the key to Tchaikovsky's 'lyrical scenes after Pushkin' in the 3rd act and consequently focuses on Onegin by using flash-back techniques to peel off layer after layer of his memories and feelings. This is a drama between four people who were so close to happiness but miserably failed. The story ends in the killing of a friend and a marriage – probably of reason. But as the opera is about Onegin in the first place, we see all the events unfolding from his perspective; this blasé would be dandy who cannot love and is extremely bored by life.

During the composition of *Onegin* Tchaikovsky went through the worst crisis of his life, ending in an attempted suicide. Trying to hide his homosexuality he had decided to get married when the *Onegin* plot



was suggested to him. He had received a fan letter earlier from a young pianist by the name of Antonina Milyukova which he had chosen to ignore. After more passionate letters from her and deep into composing the letter scene, he changed his mind. Having become obsessed with the character of Tatyana, he now was trying to protect Antonina from Tatyana's fate, consented to meet her and shortly thereafter married her.

His friend Nikolay Kashkin recorded Tchaikovsky's emotions as follows: "I so thoroughly identified myself with the image of Tatyana that she became for me like a living person ... I loved Tatyana and was furiously indignant with Onegin who seemed to me a cold,

EUGENE ONEGIN

Opera by Pyotr Ilyich Tchaikovsky

Musical Director **Mariss Jansons**

Stage Director **Stefan Herheim**

Sets & Costumes **Philipp Fürhofer**

Light **Yves Bernard**

Concertgebouw Orchestra
Chorus of the Nederlandse Opera

cast

Madame Larina **Stefania Toczka**

Tatyana **Krassimira Stoyanova**

Olga **Elena Maximova**

Filippievna **Nina Romanova**

Lenski **Andrej Dunaev**

Yevgeny Onyegin **Bo Skovhus**

Prince Gremin **Mikhail Petrenko**

Monsieur Triquet **Guy de Mey**

heartless fop. It seemed to me that to act like Onegin would be heartless and simply intolerable on my part".

The marriage lasted barely three months while Tchaikovsky worked on his opera. No wonder that his music expresses all human emotions between feeling in heaven and in hell. The premiere took place at the Moscow Maly Theatre under the direction of Nikolay Rubinstein to limited success. The second production at St. Petersburg in 1884 established it as the best loved of Russian operas and marked the beginning of Tchaikovsky's popularity in his own country.

The elegant set by Philipp Fürhofer is the only location and reproduces the representative lobby of a luxury hotel where the newly rich Russians of today congregate for a ball given by Prince Gremin. A revolving conservatory or glass cube in the middle is the place where Onegin's memories become alive, where Mrs. Larina cooks jam, young Onegin and Ljensky meet Tatyana and Olga, where the Larins' ball takes place which leads to the fatal duel.

The carefully picked cast is led by Bo Skovhus as Onegin and Krassimira Stoyanova as Tatyana. Standing ovations for an *Onegin* of our time made for our time.

"Eugene Onegin: Singing soul" Die Presse

"Each bar shows his love ..." Die Welt

"The staging of Stefan Herheim underpins the music and opens the ears for new levels of perception ..." Neue Zürcher Zeitung

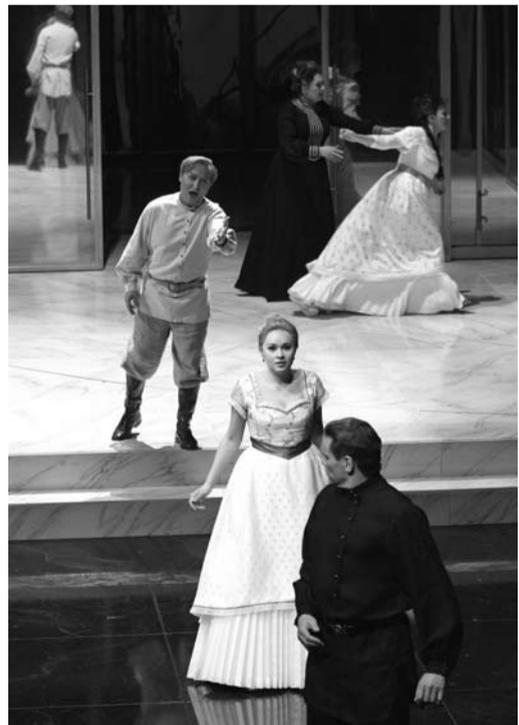
"Stefan Herheim has not staged Tatyana as so often but Onegin's drama of love" Süddeutsche Zeitung

"Herheim succeeds with marvelous poetic scenes..." Die Zeit

"An ingenious Onegin by Stefan Herheim" Het Parool

"Travelling through time with Eugene Onegin ..." International Herald Tribune

"This new Eugene Onegin is a justifiable highlight!" The Times



directed by Misjel Vermeiren
produced by NTR for DNO and Opus
Arte running time: 170' Shot in HD
with 5.1 Surround Sound



CONCERTS FOR TELEVISION

LGM continues to record outstanding performances by the Orchestre de Paris with its new chief Paavo Järvi. We have selected three recent concerts for Mipcom with programs ranging from Berlioz to Pärt and Fauré to Sibelius, wonderful repertoire at the edge of main stream.

AN EVENING WITH FAURÉ

Paavo Järvi conducts the Orchestre de Paris in a variety of works by Gabriel Fauré culminating in his famous *Requiem op 48*, a work Fauré wrote in his own words "for the fun of it". Fauré's music was considered very avant-garde during his life-time and, unlike most other composers of his generation, is not influenced by Wagner; Fauré only gained recognition late in his life being appointed Organist at the Madeleine in 1896 when he also succeeded Massenet as composition teacher at the Paris Conservatoire. His pupils included Ravel, Florent Schmitt, Koechlin, Enescu, Roger-Ducasse and the formidable Nadia Boulanger. Proust, who was inspired by Fauré's music for his description of Vineuil's music in *A la recherche du temps perdu* once wrote to the composer that he was "intoxicated by his music". Paavo Järvi has cleverly composed *An Evening of Fauré* with *Pavane for Chorus and Orchestra* (5:28), *Elegy for Violoncello and Orchestra* (6:16), *Psalm CXXXVI Super flumina for Chorus* (9:40), *Cantique de Jean Racine for Chorus and Orchestra* (5:43) and the *Requiem* (37:57). Soloists are Eric Picard (Cello), Chen Reiss (Soprano), Matthias Goerne (Baritone).

directed by **Isabelle Soulard**
produced by **LGM**
total running time: **66' HDTV**



Photos © A. Deniaux

PARIS GOES NORTH

Paavo Järvi conducts the Orchestre de Paris in works by Arvo Pärt, Edward Grieg and Jean Sibelius. The Pärt piece *Silhouette* is a homage to Gustave Eiffel and was commissioned by the orchestra. Soloist in the Grieg piano concerto is Elisabeth Leonskaja, who was once a protégé of Svatoslav Richter and represents the best of the Russian piano school. She makes her home in Vienna and is a frequent visitor to the Festival Circuit. The concert ends with the probably most popular symphony by Jean Sibelius, his second. The eminent Sibelius scholar Robert Layton refutes the nationalist gloss which some critics and friend of the composer put on this symphony and says: "a musical portrayal of Finnish resistance to Russianization is quite false. The lamenting figure on the wind in the finale was directly inspired by the memory of Sibelius's sister-in-law, who had taken her own life, while the main theme of the coda came to him in Gallén-Kallela's exotic Karelian home". *Silhouette* (7:05), *Grieg Piano Concerto* (29:30), *Sibelius 2nd Symphony* (45:00).

directed by **Louise Narboni**
produced by **LGM**
total running time: **83' HDTV**



Photos © Mirco Magliocca

DENIS MATSUEV

The third concert from Paris features Denis Matsuev, winner of the Tchaikovsky Competition 1998 in Moscow. He plays under the baton of Paavo Järvi Tchaikovsky's less known second piano concerto. The program also features *Harold in Italy* by Hector Berlioz for Alto and Orchestra with Antoine Temestit as soloist. The evening ends with Ravel's *Daphnis et Cloe*, the second suite. *Tchaikovsky 2nd Piano Concerto* (42:00) *Berlioz Harold in Italy* (41:00), *Daphnis et Cloe 2nd Suite* (16:00)

directed by **Olivier Simonnet**
produced by **LGM**
total running time: **100'**

Fast fingers and powerful hand

The Guardian

Matsuev's technique is stunning for velocity with power

Pittsburgh Tribune

Athletic virtuosity and steely power

New York Times





STRANGERS FROM AWAY

"There's enough eccentricity in this movie to charm even the hard-hearted. It is written marvellously, and each frame resembles a beautiful painting. National Public Radio"

(from an interview with Faith Middleton on NPR, National Public Radio)

The story:

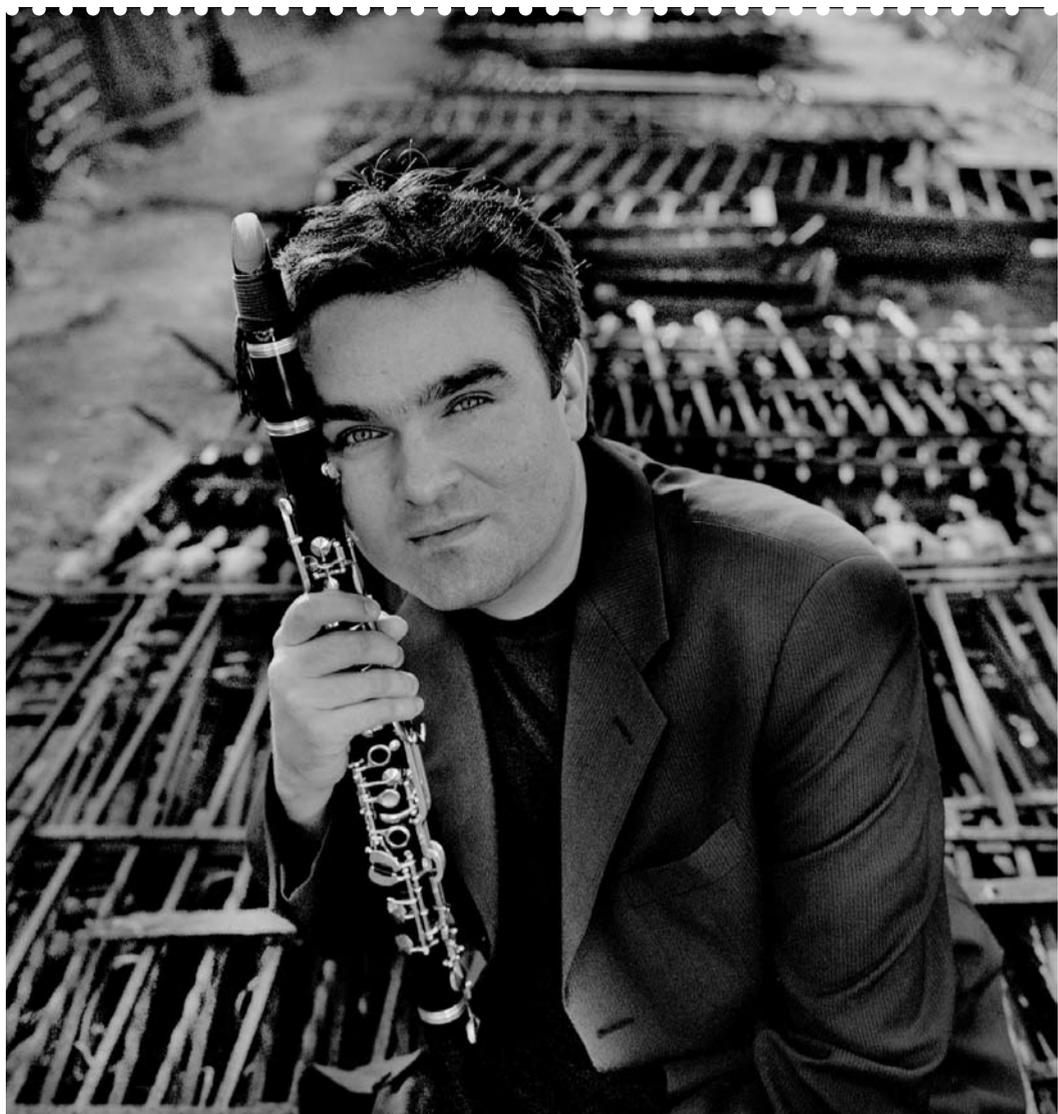
A stranger appears on the remote island of Grand Manan in Eastern Canada and creates quite a stir: He motors around in a boat that resembles a sardine can. For his living quarters, he chooses a defunct old herring smokery on the harbor. Over time, he turns the place into a museum. Much to the astonishment of the islanders he exhibits personal memorabilia next to the old tools and machinery used for smoking fish years ago.

When the stranger begins to invite artist friends from abroad to create works of art with found objects, Grand Manan gets its first look at contemporary art. Some like it, some don't, but no one is indifferent to the "Sardine Museum and Herring Hall of Fame" that lures islanders and tourists to the small village of Seal Cove and has turned the mysterious stranger into its keeper of memories.

What happened in reality was that in 1995, while on vacation on the island of Grand Manan, New Brunswick, New York architect Michael Zimmer stumbled upon a row of abandoned old smokehouses. Zimmer, a lover of vernacular architecture, was fascinated and managed to buy the entire "herring stand", as the building complex was called. All of a sudden the man who'd "never given the sardine a thought" in his life became the owner of a historic relic, a reminder of the long gone fishing days of herring and cod in the Northern Atlantic. Zimmer rose to the occasion: he not only took up residence in the building complex but exhibited the relics of Grand Manan's glorious fishing past with pride and a great sense of humor. His guided tours around the museum, where he blended his own family history with that of the island became legendary. The Sardine Museum had a palpable identity crisis after the death of the founder in 2008. It seemed that the quirky institution couldn't live on without Zimmer guiding visitors through the smoke sheds and spinning his yarns. Parts of the collections were dismantled, some of the sheds were sold. Through the efforts of some fans in the community the museum managed to survive under new, local ownership and it's now receiving visitors all through the summer, beginning in May and through Labor Day in September.

By the way an astonishing connection has been built between 19th century Vienna and present day Grand Manan – between art and culture of the Old World and hands-on commerce of the New, when we find out that the "stranger" is the grandson of Austria's great poet and librettist Hugo von Hofmannsthal and the royalties from his operas such as *Der Rosenkavalier* or *Elektra* are financing the grandson's eccentric vision.

directed by Max Scott & Vera Graaf
produced by Vera Graaf
running time: 24' DigiBeta 4:3



Jörg Widmann

PAPIER A MUSIQUE (Music Paper)

A series of 8 short programs conceived by Josephine Markovitz and Yan Proefrock to introduce you to contemporary music. When ever can you look a composer over the shoulder and participate in the act of creation? In a flick of time you become familiar with an artist, of whom perhaps you had no idea five minutes ago.

G rard Pesson 3:43

I think, distance best describes what my music is about. Composing music is essentially like trying to bring something closer which is far away and the sound which I try to shape or which I imagine has to do with that distance.

Hugues Dufour 5:08

My only wish, since my early childhood, was to become a composer. The work of a composer is to create Time. There is nothing more difficult than creating time, because it isn't natural for man.

Wolfgang Rihm 4:31

I was someone who always felt the urge to bring something forth, even as a child. I wrote and I made drawings, and then, I began to compose too.

Olga Neuwirth 5:10

I have always been surrounded by music. My family was immersed in music. My father is a Jazz musician and I sat under his piano at a very early age, stimulated by the resonances.

Liza Lim 5:07

I think I became a composer when I was about eleven, when I was exposed to a whole range of contemporary music. Everything from John Cage to Berio's *Visage*, to Aboriginal music and Free Jazz. And that was the moment where something opened up inside me.

J rg Widmann 5:18

For me, it all began with the instrument. I started with the clarinet at the age of seven. I just played short pieces but most of the time, I improvised. So I wanted to preserve these improvisations. For many years, this has been the only reason for writing down music on paper.

Pascal Dusapin 5:02

My initial experience with music is the sound of the wind, associated with the love of an instrument, the clarinet, which I had discovered when I was very young. Switching from listening to the wind to composing was a question of life or death.

George Benjamin 5:57

I liked music hugely from the very moment that I first heard it. My sister would play the radio and on her radio she would play the early sixties pop music in England which included the Beatles and many other famous artists.



Olga Neuwirth

directed by Yan Proefrock
produced by Pandore/LGM
total running time: 39' shot in HD

THE DARK SIDE OF THE FBI

Wichita's *The Dark Side of the FBI* was seen in more than 10 countries. As Clint Eastwood just finished a movie entitled *J. Edgar* about the life of J. Edgar Hoover it might be a good idea to think of rescheduling Wichita's documentary which tells the true story of the "Puppet Master". The movie was produced by Ron Howard and stars Leonardo di Caprio and Naomi Watts. The US release date is November 9th with Europe to follow in January and February 2012.

PRESS

COMRADE DUCH

The world première broadcast by the BBC was very successful at the end of May and many other countries have in the meantime taken this program. Here is some press and interesting viewer appreciation:



"The template was laid down by Dimbleby in his reports from Belsen, an unimaginably controlled study in journalistic detachment; and here they sensibly left the sadness and despair to speak for themselves. 5-21 interrogation camp defied adjectives. This was a profoundly upsetting and pitiful documentary, neither good nor bad, just sad and necessary." A A Gill, Sunday Times

"The fascination of Adrian Maben's film comes from trying to understand Duch's transformation from studious teenager to ruthless murderer. Featuring the recollections of people who knew him as a child and those who survived his monstrosity, Welcome to Hell hits home." Daily Telegraph

"What this film so keenly captured, however, was the horror of arriving there, living and yet knowing that hope was lost. It was that look, that dead certainty in the eyes of the new inmates, which stayed with the viewer long after the film had finished. That and the manner of the man behind it all." Matt Bayliss, Express

Viewers' Reactions:

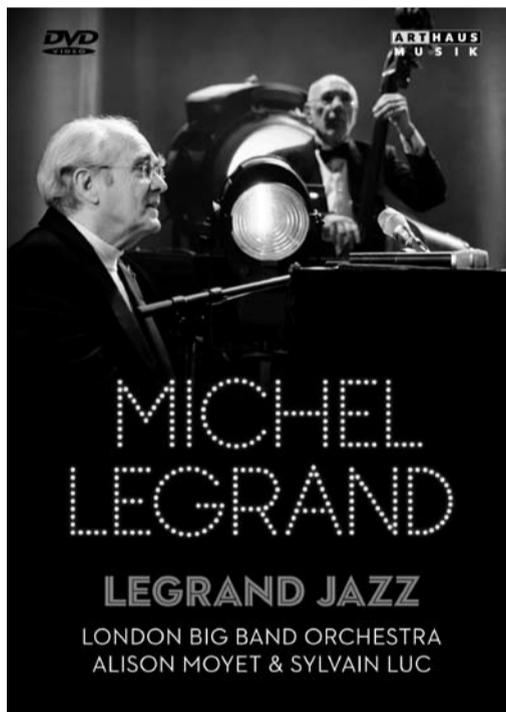
*"Revealing truths that I was unaware of."
"A stunning portrayal of man's ability to submit his fellow human beings to utter hell. A period and area of history of which I had only limited knowledge. That gap has been filled."*

"This programme was excellent. The subject was unbeatable. The whole programme was very moving indeed - I was glued to it."

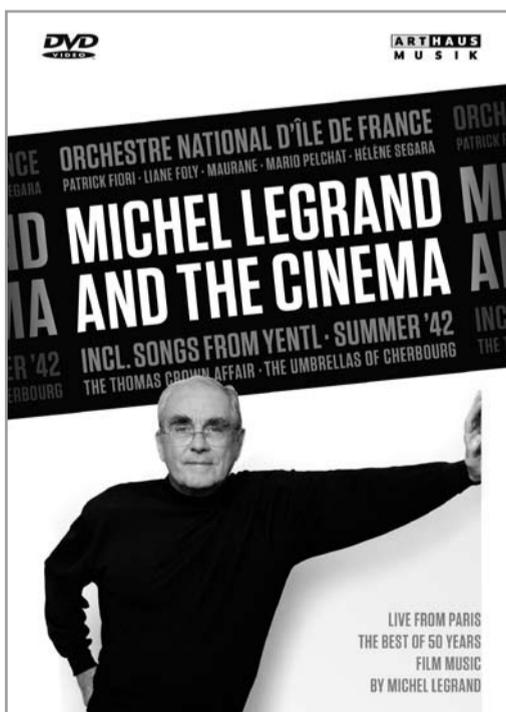


OUT ON DVD

With the release of *Pique Dame (The Queen of Spades)* recorded at the Gran Teatre del Liceu in Barcelona Opus Arte pursues its policy of bringing the best from the most interesting houses to its customers. For PHI it is a pleasure to add Gilbert Deflo's staging, which reveals all the byronic romanticism inherent in this piece to a growing catalogue of Tchaikovsky's music.



Michel Legrand is a true phenomenon, accomplished jazzman, conductor and composer; whose film music has decorated him with three Oscars. He will be 80 next year and is still going strong. Arthaus Musik release the two DVDs just in time for the celebrations. PHI is happy to handle the television rights worldwide.



FAREWELL TO ROLAND PETIT

Another of the great 20th century choreographers gone. We were still trying to invite him for an homage at Golden Prague but it was not to be. Roland Petit made his name in the late 40s and 50s with dazzling, elegant and sexy ballets, much helped by his partner and later wife, Zizi Jeanmaire, for whom he created his best known ballet, *Carmen*. Only recently in reviewing a restaging of a Petit triple bill at the ENO in London Clement Crisp wrote: "*Carmen* remains a masterpiece of dramatic dance." Thanks to television Roland Petit's legacy will live on and remain accessible. Telmondis has over the years recorded many of his ballets with the choreographer's active involvement. PHI is proud to represent *Carmen*, *L'Arlésienne*, *Le jeune homme et la mort*, *Proust or The Heart's Intermissions* and *Le Rendez-vous* recorded in November 2010.



Photos © A Deniau

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