

**HOLLYWOOD ==  
PENTAGON**

**The official and  
secret relationships  
between the two**

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2004

**Nikolaus Lehnhoff's**

**PARSiFAL**

**"It is by a long way the  
most thoughtful, positive and  
penetrating view of Parsifal  
that I have encountered."**

*The Times*



## ==HOLLYWOOD PENTAGON

**Hollywood and the Pentagon are two of the great powers in the United States and when they team up there are a lot of questions to be asked. This investigative documentary will probe into the official and secret relationships between the two.**

Did you know that the Ministry of Defence has very close relationships with Hollywood producers? And that this has been going on for nearly a century? Did you also know that the Pentagon has a liaison office in Hollywood? And does the public at large know about it?

We are going to find out which movies, and how many, have benefited from the Pentagon's support, which is not restricted to war pictures only.

Obviously some people do know and criticise the Pentagon's involvement with feature films and television series, and some of the most outspoken critics will appear in this documentary.

There is obvious interest in an investigative documentary of this kind because the American point of view is currently shaping most of what the rest of the world thinks.



How does the Pentagon go about it and what does it expect from its involvement? Obviously it wants America's role in the world represented in the most glowing colours; to whet the appetites of young people for a job in the forces and to justify its interventionist policies in the eyes of American citizens and abroad.

War movies tell us how the US faces the world as a self-confident nation who is out to win a battle let alone a war, and does not even question itself whether there is a possibility of a defeat.

With the exception of the Vietnam War, which saw Hollywood and the Pentagon at loggerheads, the film industry has glorified the American military achievements in movies about confrontations with Germany, Japan and Russia. But after the end of the Cold War new enemies had to be found; that is when terrorists and the "rogue states" took over the part. The cinema of the 90s treats national security, the vulnerability of the American territory and the wonderful Special Forces with their new fangled technologies to protect the American citizens.

Since September 11th the Marines, the Navy, the Air-force and the Army compete in creating task forces to deal with these new threats. This is reflected in Hollywood movies and the keen interest of the Pentagon to get involved in such productions.

A century after the first war movies were seen, the United States presents itself in films on television and through video games as the one and only and most indispensable peace-keeping force of the world.

### HOLLYWOOD PENTAGON

Jerry Bruckheimer will talk about the F14 Tomcat which has equal starring in Top Gun with Tom Cruise. Phil Strub, ex-Navy pilot recalls which changes in the script he pushed through.

David Robb, veteran Hollywood reporter will open his archives and analyse film trailers and film clips and tell us about his finds which will be published in a book to be published in April 2003 entitled Operation Hollywood: How the Pentagon Shapes, Sanitises and Censors the Movies.

Lawrence Suid, author of Guts and Glory: Making the Military Image, will comment on film material from an historical point of view.

Politicians, like William Cohen, Secretary of Defence under Clinton, and Senator Byrd of West Virginia will deliver their point of view and also talk about Hollywood's influence on the political climate worldwide.

By different approaches to this subject, under-pinned by trailers of the making of films and film clips, viewers, generally overwhelmed by the impact of the pictures, will be invited to look at war as an erudite audience would look at a stage production. Oliver Stone, Steven Spielberg and Tony Scott will comment.

Once the Pentagon has agreed to make



lot tends to develop its own dynamics and drama which might overrule historical facts. We will therefore also compare news footage, for example on Pearl Harbour, the Normandy Landing, the Cuban Missile Crisis and the intervention in Somalia, with what Hollywood has made of it.

There are also cases of producers refusing to cooperate and projects abandoned. For the former, Apocalypse Now comes to mind.

Since the blockbuster Independence Day has been made without the help of the Pentagon, Washington has created the Institute of Creative Technologies (ICT) in Hollywood to research whether new virtual approaches and technologies used in film-making could have military value.

Films like Black Hawk Down by Ridley Scott and Saving Private Ryan by Spielberg came dangerously close to video games in their use of violence.

This is just a short translation of key elements of the French proposal which also comprises a fairly visual description of the documentary's continuity and gives a list of films, archives, documents and interviewees to appear.

This co-production with ARTE will be available as a 90-minute special for Autumn 2004.

**Directed by Emilio Pacull**

**Running time: 90'**



# mahabharata<sub>3</sub>



## == MAHABHARATA

When I showed clips of the *Mahabharata* at the First World Congress of Arts Producers and Performance in Ottawa last November, I suddenly realised that there was a whole generation of younger media people who had not seen this epic which, at the beginning of the 90's, was dubbed the television event of the decade and the culmination of Peter Brook's live-long work in the theatre and cinema.

Jean-Claude Carrière, Peter's writer-collaborator, explains the title as follows:

**"Maha in Sanskrit means 'Great' or 'Complete'. 'Bharata' is first of all the name of a legendary character, then that of a family clan. So the title can be understood as 'The Great History of the Bharatas'. But in an extended meaning, 'Bharata' means Hindu and even more generally 'Man'. It can also be interpreted as 'The Great History of Mankind'."**

Michael Kustow who, back in 1987, commissioned the epic for Channel Four described it as follows: **"The Mahabharata, a great Indian saga, comparable to the Bible, Homer and Shakespeare, speaks of urgent matters, of War and Peace and the spiritual progress of the soul. It is also a work of infinite fantasy and playfulness, intertwining episodes of Love, Magic and Comedy into its main story - like the Arabian Nights."**

Fond memories re-emerged while I was watching the clips and saw the enthusiastic faces in the audience.

On Sunday, August 2nd 1987, I flew from Salzburg, where I had recorded Karajan's *Don Giovanni* with ORF, to Paris to see part 3 of Peter's stage production at a run-through at Les Bouffes



du Nord. Neither the then Finance Director of Channel Four, Colin Leventhal, nor I were optimistic beforehand. After the performance, still under the spell of this Wizard and Magician Peter Brook, we spent all of our dinner to find ways and means to make this folly come through. I, completely overwhelmed, foolishly volunteered to raise about 1.5million dollars in pre-sales. As all producers know the first deal is always the most difficult. It came in the form of a telex from RTVE: "Even we have heard of Peter Brook. Would 300.000 US Dollars be acceptable?" Signed, Pilar Miró. The rest is history.

When the original producer, Michel Propper, asked me whether I wanted to handle the further distribution of the *Mahabharata* in Poorhouse International, I obviously said yes.

The *Mahabharata* divides into three parts: 'The Game of Dice', 'Exile in the Forest' and 'The War'. Its message today is more relevant than ever. And don't forget part 3, 'The War', contains the original Bhagavad Gita, the guide to straight forward and resolute action in the form of an extended conversation between Krishna and Arjuna. Food for Thought!

Indian tradition has it that 'everything in the Mahabharata is elsewhere. What is not there, is nowhere'.

Peter Brook will be 80 in 2005. Would this not be a wonderful occasion to revisit his masterpiece which has brought so much joy to your fathers?

Reiner E. Moritz

Directed by Peter Brook

MP Productions

Running time: 6 x 55' or 3 x 111'

and as a 164' feature film - 35mm film

Peter Brook's production of *The Mahabharata*, first seen in a quarry in Avignon in 1985, is one of the great wonders of the theatrical world; and it is good to know that it will now be available to a new generation through this re-released video.

On the simplest level, Jean-Claude Carrière's masterly adaptation of this vast Sanskrit epic opens



up what to most of us was, quite literally, a closed book. But Brook's production is also an astonishing piece of narrative drama: an epic story that deals with a family quarrel between rival cousins, the Pandavas and Kauravas, that leads to war, bloodshed and destruction before harmony is finally achieved.

If anything the production has gained even more resonance since it was first seen. At a time when the words "global terrorism" are never far from the front pages and when the world's cultural and spiritual divisions seem to be widening, the vision of chaos yielding to order and of a possible paradisaic reconciliation of opposites has acquired an ever greater urgency.

Brook has also re-conceived a great theatrical adventure in filmic terms. In place of the computerised special effects of Hollywood blockbusters, Brook creates images that appeal directly to our imagination. A single chariot-wheel evokes an army. A flight of white arrows



pierces the night sky. A pool of water is suddenly surrounded by a ring of flame. Brook conjures up magic through the simplest means. He also never lets us forget that we are watching a great story and a timeless philosophical poem about mankind's appetite for destruction and gift for creation.

Michael Billington.

## THE DANCE THEATRE OF HARLEM

Produced and directed by Gerald Fox

Running time: 51'

This South Bank Show takes a behind-the-scenes look at one of the most enthralling, diverse and extraordinary ballet companies in the US today and coincides with the company's tour of the UK in April 2004 beginning at Sadler's Wells in London. The company was formed over thirty years ago by the legendary ballet dancer Arthur Mitchell. After a successful career as a soloist, Mitchell decided to set up his own ballet school in Harlem to give young black people the opportunity to study and dance in their own neighbourhood. Since its humble beginnings, the company that emerged has prospered on the international scene, and now has a wide repertoire of classical and neo-classical ballets frequently in the UK, South Africa and China.

### Filming a documentary on the wonderful New York neo-classical ballet company and school, Dance Theatre of Harlem was always going to be a hectic affair.

We had to pack in all the shooting over a single week in December before the school closed for Christmas and the company left for a three month long nationwide tour. What we didn't count on was the weather.

On our first day's filming New York suffered a total whiteout as snow blanketed the city. We were supposed to film their monthly Open House

that after uttering a few gob-smacked "wows" and screaming, "we have got to have him", promptly offered him a full scholarship to the school. Cory was so stunned he burst into tears and couldn't wait to phone his mom and grandmom, declaring, "I'm gonna prove to my friends that ballet is good and good for athletes and stuff." It was a brilliant, out-of-the-blue moment for us to have captured and it demonstrated better than any words how important the company's work is in giving young people an opportunity to excel in the arts.

The following day was Arthur Mitchell's grand tour around Harlem to show us the places relevant to the Dance Theatre's history, the garage where it all began and the church basement where it later moved in 1969. Not surprisingly, it poured with rain turning the roads into an ugly brown slush as he joked, "this is just like England." Arthur carried on like a trooper, gripping his ever-present black briefcase, "without which the Dance Theatre of Harlem would collapse in an instant" and always flashing his glorious bright white teeth and beginning every sentence with, "Reeeighht...." He took us down into the derelict, broken down remains of the church basement to recall how Lord Snowdon had come to photograph them there in the early seventies and how supportive Princess Margaret had always been right from the beginning. He was visibly moved to be back there for the first time since they had left over twenty years before, claiming, "We've come a long, long way but I'm not finished yet. We're just beginning."

Later that afternoon he conducted rehearsals of his own work, *South African Suite*, co-choreographed with two South African born

## THE WILSON TWINS

Produced and directed by Susan Shaw

Running time: 51'

This South Bank Show brings together the visual artists The Wilson Twins and the Britpop star, Justine Frischmann. Jane and Louise Wilson make film and video installations exploring the architecture of what are often, literally, sites of power – Stasi City, Parliament, and Greenham Common. Frischmann trained as an architect before forming the band Elastica in the nineties, and she is the audience's guide through the Twins' work in this programme.

Born in Newcastle in 1967, Jane and Louise's work grew out of the secretive world of childhood games and stories. They won the Barclays Young Artist Award in 1993 and then won a two year scholarship to Berlin in 1996. This was a turning point in their work. The history of the Cold War was powerfully written into the architecture of Berlin, and it gave the Twins' obsession with divided consciousness a political and historical dimension. This period in Berlin produced "Stasi City", a haunting two screen film installation traversing the interior of the former headquarters of the East German secret police.

This South Bank Show was made over one year while the Twins were developing and filming their now widely acclaimed, major new work commissioned by the Baltic Centre for the Contemporary Arts in Newcastle, entitled "A Free and Anonymous Monument".



Arthur Mitchell



Dance Theatre of Harlem



Gillian Weir

performance in Harlem, which featured gospel singers and African drummers alongside the more traditional excerpts from *The Nutcracker* and *The Firebird*. On the strong advice of the Artistic Director, Arthur Mitchell (he was actually away on the day) we planned to watch the first set and then film the higher energy second performance, the dancers having fully warmed up by then. So we sat and thoroughly enjoyed the show. Sadly, by the time we got to the second set in the afternoon the snow was so thick on the ground that the building was virtually unreachable and the show had to be abandoned. Oh well.

Over the next two days we followed members of the school's wonderful outreach programme Dancing Through Barriers as they precariously traipsed across frozen sidewalks in sub-zero conditions to reach local schools in Harlem and Queens to perform in front of kids, most of whom had never seen ballet before and also teach young students of all different shapes and sizes. This included several two hundred pound plus football-player types whose demi-plies and arabesques would put the rest of us to shame.

The most exciting moment of all occurred during a lecture-demonstration when an eight year old Puerto Rican schoolboy, Cory Rodriguez climbed on stage with his fellow students in an audience participation session and proceeded to blow everybody away with a series of perfectly executed splits. The director of the Dance Theatre of Harlem school, Laveen Naidu was so impressed

resident choreographers, Laveen Naidu and Gus van Heerden. The rehearsals were vibrant and amusing, made all the more entertaining and bizarre by the appearance of Boris Becker enthralled, as were we all, by the astounding physical contortions of his prima ballerina girlfriend. Later on, Arthur expounded fully on the genesis of the piece following the company's historic tour of South Africa in 1991 and his genuine, heartfelt admiration for Nelson Mandela who had convinced Arthur to come. He concluded sweetly by saying that "we literally changed that continent, we actually made history," and that he felt a huge commitment to furthering the education of ballet throughout the world.

The rest of our filming took place in the vast neon-lit casino complex of Foxwoods, an Indian location in Connecticut where the company was performing for two days. With the ever present Boris still in tow we finally succeeded in capturing the company in all their glory: stunning see-through costumes, unbelievable bodies, out-of-this-world dancing and Arthur's words ringing in our ears, "I have tall and short, all kinds, but when they hit the stage they make the magic and that's the most important thing." What a man, what a company!

GERALD FOX

## GILLIAN WEIR

Produced and directed by Matthew Tucker

Running time: 51'

This profiles the internationally acclaimed organist, Dame Gillian Weir, one of a select group of organists who has carved out a career independently of the church. That she has achieved this in a predominately male dominated environment is all the more remarkable.

Gillian Weir will be 60 in 2004 and over the past four decades she has toured the globe with an almost missionary zeal, convincing audiences that the organ is not just an orchestra of pipes to be marvelled at, but a solo instrument in its own right. This programme features a spectacular range of organ repertoire, including works by J.S Bach to mark the 250th anniversary of his death. The film casts a light on Weir's formidable technique as she plays on two of her favourite organs; at Viborg Cathedral in Denmark and the remarkable Saint Sulpice in Paris (remarkable because it needs two people to pull the stops out while she is playing), with music by the French romantics of the late 19th Century, and Messiaen whose music Weir has been so closely associated with.

Along the way, the programme features Weir in full command at an organ class at Harvard

University and shows her 'test driving' the revamped organ at the Royal Festival Hall in London.

Says Gillian: 'You're playing the whole building. You're not just playing an organ, you're certainly not playing one note after another. You are really working with the building to create a dramatic effect. It's an act of theatre.'

The South Bank Show examines the qualities that have made her, arguably, the biggest name in the organ world.

## JOHNNY HALLYDAY

Produced and directed by Aurora Gunn

Running time: 51'

Johnny Hallyday is the biggest star France has ever known. Often described as Tom Jones, Mick Jagger, Elton John and Cliff Richard thrown into one, for many French people Hallyday is a one stop music shop; his music over the years has encompassed so many different styles from rock n' roll to ballads.

Much of his success appears to lie in his ability to turn musical influences and styles from the outside world - notably America and Britain - and make them French - often merely changing the words of pre-existing songs into French.

We look at the phenomenon that is Johnny Hallyday and explore how one man has come to dominate French popular culture so thoroughly for well over forty years. We also look at a country whose cultural protectionism with its radio quotas and film quotas has allowed a star such as Hallyday to thrive.



Jamie Cullum

## JAMIE CULLUM

Produced and directed by Matthew Tucker

Running time: 51'

At only 24 years-old, this self-taught piano player and singer made the national headlines last year when he signed a record-breaking £1 million recording contract, the highest ever awarded to a British jazz musician. In the same week he made his TV debut on the Parkinson show, a far cry from the intimate jazz clubs where he began his career three years previously.

## JOHN BOORMAN

Produced and directed by Gerald Fox

Running time: 51'

John Boorman is one of Britain's most acclaimed film directors. With such diverse films as *Deliverance*, *Hope And Glory*, *The Emerald Forest*, *Point Blank*, *Hell In The Pacific* and *The Tailor of Panama* to his credit, Boorman has ensured his reputation as a filmmaker who won't be pigeonholed.

The South Bank Show visits the set of his latest film, *Country of My Skull* about South Africa's Truth and Reconciliation Commission, starring Samuel L Jackson and Juliette Binoche, and speaks to some of the real people behind the stories depicted in the film, as well as the director and cast.



## BILL VIOLA: THE EYE OF THE HEART

Hailed as the 'Rembrandt of the video age' internationally-renowned American artist Bill Viola is the first ever contemporary artist to be featured in a major one-man show at London's prestigious National Gallery. In October 2003 BBC Four celebrated with an exclusive profile documentary exploring his genius.

Since 1972 Viola has created critically-acclaimed architectural video installations, sound environments, videotapes, electronic music performances and works for television broadcast. His evocative pieces focus on universal human experiences and are inspired by both western and eastern art as well as religion and mystical traditions.

*Bill Viola: The Eye of the Heart* features the artist at work, rarely-seen footage from his own archive and in-depth interviews with Viola himself. Film maker, Mark Kidel, of Calliope Media, was granted unprecedented access to Bill Viola and his personal archives in the process of making the documentary.

Within the film Viola talks passionately about his life and the artistic influences that have driven his artwork from the beginning and made him one of the true pioneers of video-art. From his childhood memory of drowning, to the artistic exploration and political activism of his years at Syracuse University, and on to the shattering

death of his mother, Viola talks candidly about the interplay of his life and work. As many of his works focus on emotions and the great universal experiences, the documentary highlights just how much Viola's life and work are inextricably linked.

The film maker visits the Californian desert and the Basilica of St Francis in Assisi, famous for its frescoes by Giotto, with Viola to talk about his work and inspirations. In the process of the film Viola comments upon many of his major pieces including "Room of St John of the Cross", "The Passing" and "Quintet of the Astonished."

Viola also talks about his working processes and the evolution of his ideas. He shows his project books (and even drawings from his infancy whilst revealing that he saw himself as an artist from early childhood.) He discusses the underlying messages within his work and the things that drive him, commenting: "All my work has to do with self-awareness and the camera itself is an instrument that actually embodies self-awareness."

Produced and Directed by Mark Kidel of Calliope Media.

Running time: 60'

## JOAN MIRÓ: THE MAN WHO TURNED PAINTING UPSIDE DOWN



We need to clear up a misunderstanding: that according to André Breton's short-sighted diagnosis, Joan Miró's personality never developed beyond that of a child. A friend of poets like Leiris, Artaud, Desnos and

Tzara rather than painters, Miró belongs side by side with Picasso and Matisse as one of the great artistic phenomena of the 20th Century.

The complexity of Miró's personality, one minute open and friendly the next fiercely independent, can not be understood until you take into account the two major influences that ruled his life and work:

- a strong ambition which pushed him to venture beyond the limits of painting into uncharted territory
- strong roots in a popular culture which gave him peace of mind and gave his art its true character.

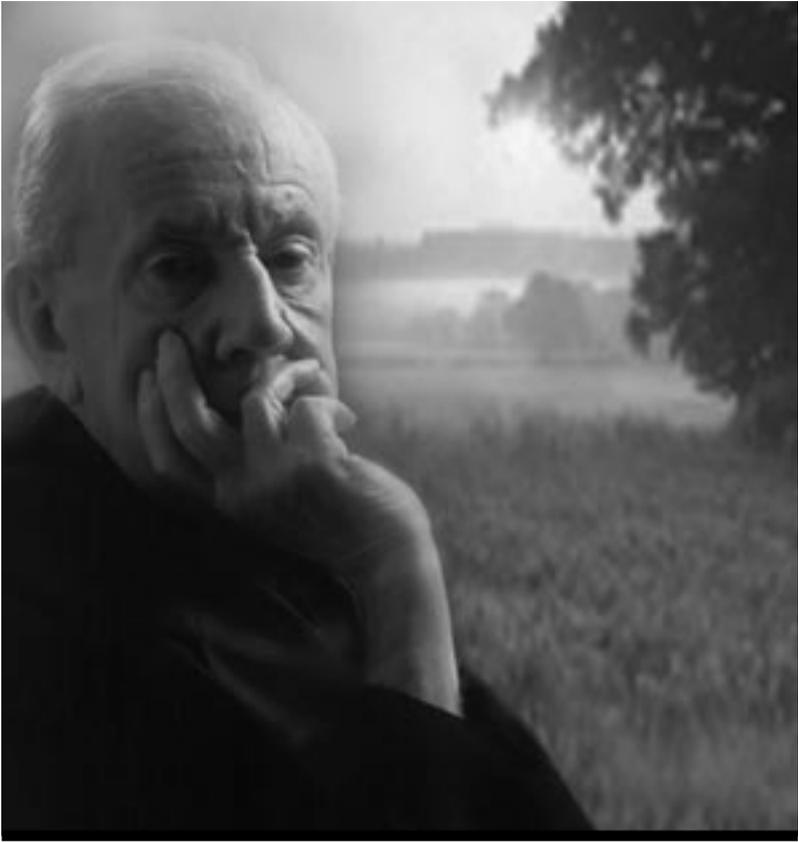
Despite going to Paris every winter during the 1920s to gain re-assurance and recognition for his work, he never departed from his Catalan roots. Each summer at the family farm near Tarragone he found the necessary calm to concentrate,

surrounded by the inspiration of nature. Although he had misgivings about abstraction, he invented his own universe of symbols.

Our film will alternate between images of Catalunya and quotes from those who knew him or studied him. At the same time Miró's own words will help us discover the sources of his inspiration. The painter himself has made it quite clear that the Roman frescoes of Catalunya and the architecture of Gaudi are keys to the understanding of his work. Combining these ingredients with archive footage, our film will portray an artist who, influenced by Eastern wisdom, once said: "each atom of dust has a wonderful soul. But to understand this we have to re-discover the religious and magical meaning of objects, as the primitive people did".

**Yves de Peretti's film will coincide with the upcoming Miró retrospective at the Centre Georges Pompidou opening on 3rd March 2004.**

A Film by Yves de Peretti  
Coproduced by FR5,  
Le Centre Georges Pompidou  
and Les Films d'ici  
Running Time: c.55'



© Keith Saunders



Malcolm Arnold with William Walton, and receiving his knighthood in 1993

“ Music is a social act of communication ... a gesture of friendship, the strongest there is. ”

## ==TOWARD THE UNKNOWN REGION

### MALCOLM ARNOLD - A STORY OF SURVIVAL

He is the last survivor of a generation of British composers who dominated the international musical landscape in the last half of the 20th century – Britten, Walton, Tippett ... and Arnold.



Like them, he believed that music should be useful, and to the living, so it is no accident that quite apart from his symphonies and choral music, he wrote some of the most popular film scores (over 120) ever composed – such as the

Oscar-winning 'Bridge On the River Kwai', 'The Belles of St Trinians' and 'The Inn of the Sixth Happiness', not to mention assisting in the brilliant orchestration for Jon Lord's Concerto for Deep Purple & Orchestra, whose world première he also conducted. "The pursuit of happiness is not my aim", he says. "I just wanted to lead a useful life, and occasionally write a piece of music. After all, music is a social act of communication among people ... a gesture of friendship, the strongest there is".

At the beginning of his career, inspired by hearing and meeting Louis Armstrong, he was soon reckoned the finest trumpet player in the land and, as principal trumpet in the London Philharmonic Orchestra, performed for all the great conductors – Toscanini, Furtwängler, Beecham, Klemperer among them. His memories of those men are coruscating and hilarious. He played in the world premières of Walton's Violin Concerto, Tippett's 'A Child of Our Time', and Bartok's Second Violin Concerto with Menuhin. But soon his own compositions were pouring out of him – brass band music (in Yorkshire, on the brass band circuit, he is spoken of as 'God'), folk dance suites, music for The Royal Ballet, concertos for guitar, harmonica, organ, recorder, piano pieces for children, above all nine monumental symphonies – over 500 works in all. His colleague Alan Rawsthorne once said: "Malcolm writes music

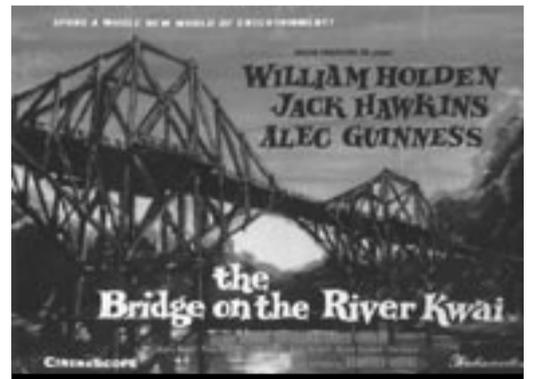
quicker than it takes the ink to dry".

And then, after yet another mental breakdown, he 'retired'. He'd had enough, he said, and went to live in Norfolk in more-or-less seclusion. Except that his fame would not leave him alone, and at his 80th birthday celebrations a galaxy of stars paid tribute - **Elton John, Nigel Kennedy, Julian Lloyd Webber, Tim Rice, Richard Attenborough, Julian Bream, Elgar Howarth, Rick Stein, James Galway, Ned Sherrin, John Amis, Craig Ogden, Hayley Mills and Jon Lord of Deep Purple.**

Arnold is now 83, and apart from a birthday tribute made by the BBC many years ago, there exists no full length portrait of this extraordinary man. Commissioned by Melvyn Bragg & 'The South Bank Show', in a co-production with Isolde Films and RTÉ, this film celebrates one of Britain's most under-estimated and yet most popular composers. Filmed with his family and friends, in Norfolk, London, Cornwall and Ireland where he lived, it includes extracts from his movies and many performances of his works, including the famous Clarinet Concerto written for Benny Goodman and played by John Finucane. The nine symphonies are the backbone, however, extracts of which are given superlative performances by the **RTÉ National Symphony Orchestra of Ireland**, conducted by **Robert Houlihan.**

Tony Palmer's 2-hour film does not shirk the darker side of Arnold's life, however. Sir Malcolm's frequent mental breakdowns, his massive insulin treatment, his electric-shock therapy, his irascible and unpredictable behaviour, his alcoholism, his attempted suicides, his despair – it is a gripping, absorbing but ultimately inspiring story, the triumph of a man of indomitable will against all the odds, the story of a great survivor.

Malcolm Arnold with Julian Bream

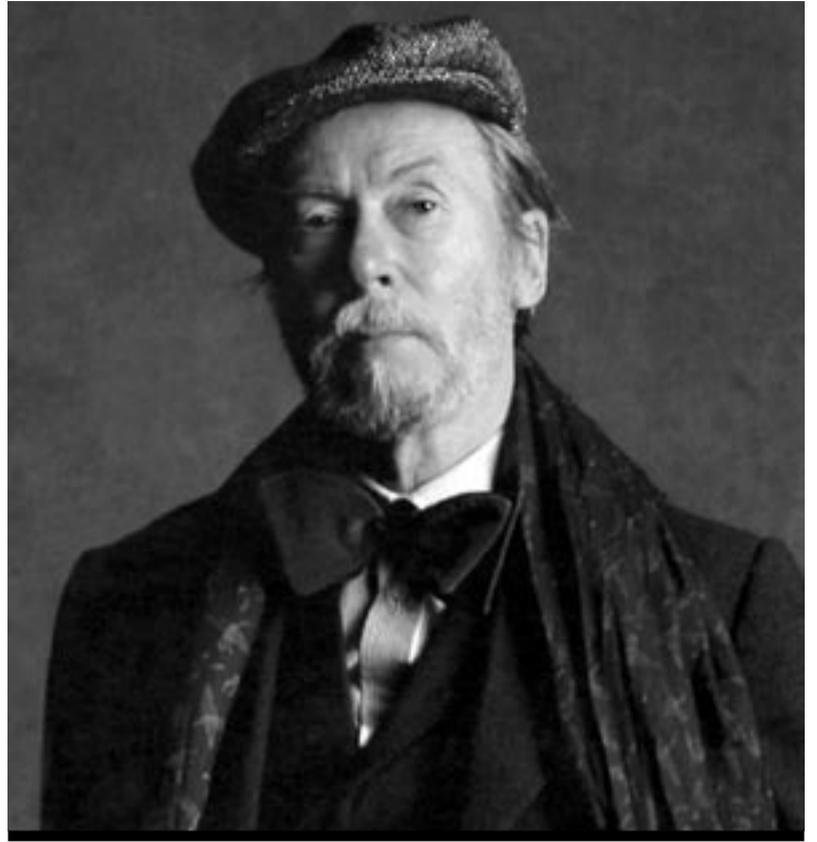


Directed & edited by Tony Palmer  
Produced by June MacFarlane  
A co-production of Isolde Films & London Weekend Television, in association with Radio Telefís Éireann & Simon van der Borgh.  
Running time: 120'

Right: Richard Burton and Mary Ure in the film version of 'Look Back in Anger'

Below right: The day after the opening of 'A Patriot for Me', 1965

Below: John Osborne, 1956



## == JOHN OSBORNE AND THE GIFT OF FRIENDSHIP

On May 8th 1956, "Look Back in Anger" changed theatrical history. It's a fact. But why? And in what ways? And could it possibly be true that Osborne wrote very little else of consequence, as some of his harshest critics maintain?

And what exactly did his outbursts against the world in which he found himself really represent? Osborne believed in an England which he saw successive governments destroying, and saw himself as almost a lone voice screaming protest - it was as simple as that. But this protest was maintained at a terrible cost, to his wives, to his professional standing, to his health, to his pocket, and eventually to his own self-confidence. He made an epic journey from the most successful playwright of his generation, to a forlorn and almost forgotten figure, railing at those who preferred to ignore him. But what was really extraordinary was that throughout that journey, he never lost the fiery power of tongues. His language at the end of his life was as passionate as it was at the beginning, and his commitment to those ideals, which he saw being wasted away, as great, if not greater, than ever.

There was also a bewildering paradox about the man himself. Listening to his words, you might think he was a raging bull. In fact, he was gentle, courteous, above all kind. That's not to say he was a sentimental old pussy cat. He could be sharp as a tack, and always uncomfortably honest. His love and knowledge of music, from Music Hall to Tallis and Vaughan Williams, was heartfelt. He was never quite what you expected, although never less than stimulating and invigorating.

Kenneth Tynan, then Literary Manager of the new National Theatre, once tried to persuade Osborne to join Olivier and Tynan at the National "and help us make a bit of history". "I already have", replied Osborne, "and it's not exactly a footnote".

A unique aspect of this two-hour film is the recent discovery of extracts from some of the original stage performances of Osborne's most famous plays, material of great historical importance not seen for almost 40 years. - Laurence Olivier in 'The Entertainer'; Albert Finney in 'Luther'; Nicol Williamson in 'Inadmissible Evidence'; Robert Stephens in 'Epitaph for George Dillon'; Jill Bennett in 'A Patriot for Me', with a very young John Osborne as Reid. Apart from a behind-

Tony Richardson and John Osborne with Rita Tushington



the-scenes look at Osborne's Oscar-winning film, 'Tom Jones', other contributions are from David Hare, Richard Burton, Claire Bloom, John Heilpern (Osborne's authorised biographer), Peter Nichols, Christopher Hampton, Jocelyn Herbert, Charles Wood, Kenneth Tynan, Tony Richardson, Natasha Richardson, Lindsay Anderson, Peter Bowles, Ben Walden, Terence Frisby, Bill Bryden, Sylvia Syms, Bill Kenwright, Robert Fox, Anthony Page and the late Helen Osborne, with extracts from other plays performed by Peter Egan and Tom Hollander.

Before she died, Helen Osborne gave Isolde Films exclusive access to all Osborne's work, both published and unpublished. Thus we are able to hear the unmistakable voice of one of the most influential playwrights of the last fifty years telling his own story, in his own unforgettable words. It is an unmissable and profoundly moving experience.

**Directed & edited by Tony Palmer**

**Running time: 129'**

**A co-production between**

**Isolde Films & Five Arts**

**Executive Producer: Kim Peat**

“ In England today we have become encircled by a Cromwellian army of prigs, knighthood seekers, grubby timeservers and fat delayers of the law.”



Tony Palmer's vast filmography ranges from early works with The Beatles, Cream, Jimi Hendrix and Frank Zappa (200 Motels) to the famous portraits with

and about Walton, Britten, Stravinsky, Maria Callas and Menuhin. His 8-hour film on Wagner, starring Richard Burton, Laurence Olivier and Vanessa Redgrave was described by the *New York Times* as "one of the most beautiful films ever made". Among the forty international prizes for his films are twelve Gold Medals at the New York Film and Television Festival, as well as numerous BAFTA and Emmy nominations and awards. He is the only person to have won the Prix Italia twice.

## == PARSIFAL

Ever since the world première of Parsifal at Bayreuth on July 26th 1882 people have been discussing what this last opera of Richard Wagner is all about, what is the message he wanted to leave behind? If any music has a drug like effect it is Parsifal.

Although the music is so emotionally charged, the plot is minimal and discussion about the problems of staging this work have been raging ever since. Only one brilliant version comes immediately to mind, and that is Wieland Wagner's production at Bayreuth in the early Fifties. No wonder that his then assistant Nikolaus Lehnhoff has always wanted to leave his mark and has brilliantly succeeded so with his staging at the ENO in February 1999. As this production was sung in English it was obviously not suitable for world wide Television and Home Video. The revival in San Francisco got the same rave reviews as the première in London but nobody was prepared to invest in a recording. The same happened at the Lyric Opera Chicago where again no broadcaster was feeling inclined to risk something.

Nikolaus Lehnhoff therefore tried to find another European venue in order to realize his dream of seeing this Parsifal recorded. After initial negotiations with Deutsche Oper Berlin he and Poorhouse International turned to Festspielhaus Baden-Baden where the enterprising Director



General, Andreas Mölich-Zebhauser, agreed to join in. Once the venue was tied up, we went after what we consider the ideal cast of our time and obtained agreements from Chris Ventris, Thomas Hampson, Matti Salminen, Waltraud Meier, Tom Fox and Bjarni Thor Kristinsson. None of them are new to the opera and some have already performed in this production either in San Francisco or Chicago.

We believe that Chris Ventris has the right appearance for the part of Parsifal who needs to be young and natural. He has already had an outstanding success in Lehnhoff's production. We live in an audiovisual age and therefore something that does not translate into moving images doesn't exist or at least is not taken seriously. This is why we ask all of you to help make Lehnhoff's and my dream come true to create the definitive Parsifal of our time.

We would like to see you in Baden-Baden where the dress rehearsal is scheduled for August 2nd this year with three performances to follow which are to be recorded by Thomas Grimm.

### Reiner Moritz

Parsifal is an existential drama about the dilemma of human existence. Under the guise of religious drama Wagner's music clearly tells us about people who live in total isolation in an empty and emptied world. All of them are outsiders, homeless who have lost the ground under their feet and err through space and time without any direction. People with traumatic experiences, not unknown to the world of Samuel Beckett.

Amfortas and the Knights of the Holy Grail symbolise the closed societies of religious ideologies, of sects and cult communities. Having originally got together with the best of intentions, in order to make people appreciate each other more, they have in the course of time forgotten their human roots and exhausted themselves in brutal power games – in the name of God.



Amfortas's wound is our wound, the wound of civilisation. Amfortas represents the eternal suffering of mankind.

Parsifal's arrival in this world of the Grail is the breach of a taboo, an infraction, a natural impulse in a decadent and dead world in which nothing but meaningless rituals are perpetuated, whose missionary meaning has been lost long ago.

Parsifal is a sort of End-game in a Waste Land. After the cataclysm the last survivors begin to communicate across the ruins in order to re-discover like Parsifal and Kundry commiseration and love for each other and to learn about emotions and their expression.

Utopia at the end of the opera can not be realized. There is a light at the end of the tunnel of mankind, one catches a glimpse of a New World which has liberated itself from all rituals and ideologies. Everything remains open. It is now up to us to take this new direction.

### Nikolaus Lehnhoff

Nikolaus Lehnhoff is well known in Europe and North America as an innovative and musical stage director.

Most people will remember his highly acclaimed Janáček Trilogy at Glyndebourne, followed by a controversial but brilliantly received *Bartered Bride* and last year the *Tristan* of our decade.

He has also produced a memorable *Boulevard Solitude* at the Royal Opera House and in Genoa. In November last year he premièred a brilliantly modernized albeit coherent and musically correct *Meistersinger* at Zurich Opera House.

He is one of those stage producers great conductors like to work with, as he understands music and surprises the audience with new insights in pieces everybody thought they knew.

Heady and fascinating...  
Lehnhoff's Parsifal has it all

San Francisco Chronicle



"Nikolaus Lehnhoff's (production of Parsifal) for ENO is one of the best Wagner stagings of my lifetime"

Opera Review

"It (Lehnhoff's Parsifal) is by a long way the most thoughtful, positive and penetrating view of Parsifal that I have encountered"

The Times (Rodney Milnes)

"...one of ENO's most notable achievements in recent years".

The Guardian

"A Parsifal like no other"

Financial Times

### PARSIFAL

Richard Wagner  
(1813 - 1883)

A new production from Festspielhaus Baden-Baden  
in co-operation with ENO London,  
San Francisco Opera and Lyric Opera Chicago  
August 4th, 6th and 8th 2004

Stage Director	Nikolaus Lehnhoff
Conductor	Kent Nagano
Sets	Raimund Bauer
Costumes	Andrea Schmidt-Futterer
Lighting	Duane Schuler
Choreography	Denni Sayers

Deutsches Symphonieorchester Berlin  
and chorus of Festspielchor Baden-Baden

Parsifal	Chris Ventris
Amfortas	Thomas Hampson
Gurnemanz	Matti Salminen
Kundry	Waltraud Meier
Klingsor	Tom Fox
Titirel	Bjarni Thor Kristinsson

Running time: 270'

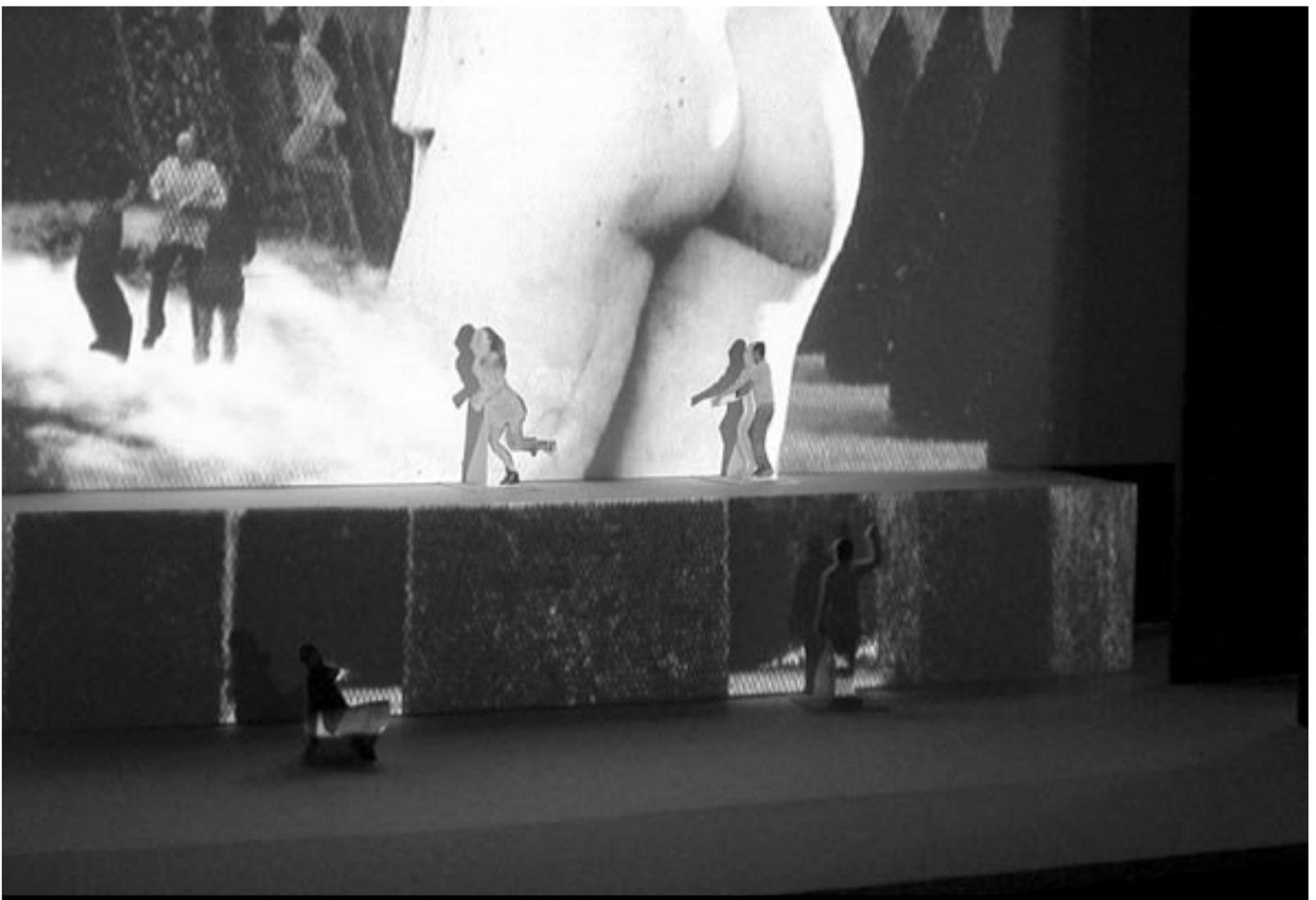
# lespaladins 9

## == LES PALADINS "Les Paladins is the last laugh of a witty 77 year old composer" *Olivier Rouvière*

When *Les Paladins* was premièred at the l'Académie Royale in 1760 it was, by Rameau's standards, a flop. The story based on a fable by La Fontaine which took its material from L'Arioste is more or less the same story as the *Barber of Seville*, but transposed to Venice in the Middle Ages.

Rameau produced brilliant music and in the vein of Platée went all out for parody and spoof. This is why the audience of the time did not know what to make of the work, which was considered neither one thing or the other.

Charles Collé poured scorn on Duplat de Monticourt's libretto which, however, Rameau used to get back at the Italians in Act II, Scene 5 by maliciously juxtaposing "un air un peu gai à la française" with "un duo amoroso à l'italienne" - and this shortly after the bitterly fought "Querelle des Bouffons". But even his critics had to admit that the choreographed intermezzi such as "l'Entrée des



### LES PALADINS

Jean-Philippe Rameau  
(1683 - 1764)

Comédie Lyrique in 3 Acts  
Recording dates at Le Théâtre du Chatelet  
24th, 25th and 28th May 2004

Conductor **William Christie**  
Stage Director & Video Producer **José Montalvo**  
Choreographer **José Montalvo & Dominique Hervieu**  
Choirmaster **François Bazola**

Les Arts Florissants and  
the Choir of Les Arts Florissants

Atis **Topi Lehtipuu**  
Argie **Stéphanie d'Oustrac**  
Nerine **Sandrine Piau**  
Manto **François Piolino**  
Orcan **Laurent Naouri**  
Anselme **René Schirrer**  
Un Paladin **Emiliano Gonzalez-Toro**

Running time: 135'

Paladins", "des Troubadours" and "des Chinois" were magnificent. The music was more colourful than ever before and since "Zoroastre". Rameau used the clarinets to great effect.

The famous Jean-Georges Noverre claims that: "it is due to the variety and harmony of Monsieur Rameau's compositions; to the flow and ingeniousness of his music, that dance owes all its progress. It was awakened and brought out of the lethargy it had sunk into as soon as this composer of learned yet delightful, sensual music, appeared on the scene"

By asking William Christie and Les Arts Florissants to collaborate with José Montalvo, Le Chatelet will undoubtedly have another hit on their hands. *Les Paladins* is a wonderful mixture of light and serious, fun and games, and particularly suited to the video treatment Montalvo is proposing.





## WUTHERING HEIGHTS

After the successful launch of the Rameau series, Opéra National de Paris and François Roussillon have entrusted Poorhouse International with the world distribution of further titles.

From Opéra National de Paris we are proud to present *Wuthering Heights*, a ballet in two parts by Kader Belarbi. Emily Brontë's novel is a classic and Kader Belarbi's full length ballet a welcome addition to the small and aging repertoire of full length pieces. Original music was commissioned from Philippe Hersant but fear nothing, there are no Grand Rights to be paid!

The ballet of Opéra National de Paris is well known for its high standards of dance and performances of great emotional impact.



### WUTHERING HEIGHTS

Ballet in Two Acts

From the book by Emily Brontë

Adapted by Agathe Berman & Kader Belarbi

Original Music **Philippe Hersant**  
 Choreographer & Stage Director **Kader Belarbi**  
 Director **Denis Caiozzi**  
 Set Designer & Lighting **Peter Pabst**  
 Costumes **Elsa Pavanel**  
 Conductor **Vello Pähn**

**Le Corps de Ballet & L'Orchestre de l'Opéra National de Paris**

Heathcliff **Nicolas Le Riche**  
 Catherine **Marie-Agnès Gillot**  
 Edgar **Jean-Guillaume Bart**  
 Isabelle, Edgar's sister **Eleonora Abbagnato**  
 Hindley, Catherine's brother **Wilfried Romoli**  
 Nelly, the Nurse **Céline Talon**  
 Joesph, the Valet **Jean-Marie Didiere**  
 Cathy, Catherine's daughter **Muriel Zuperreguy**  
 Lintin, Heathcliff's son **Gilles Isoart**

Directed for Television by Denis Caiozzi  
 Euripide Productions in association with  
 France 3 and Mezzo  
 Running time: 110'



## FAUST

Opéra National de Paris has also asked us to handle their recording of Gounod's *Faust*. Gounod's Libretto by Michel Carré and Jules Barbier concentrates on the love story of Faust and Marguerite and the drama unfolds over five acts. This is Grand Opera at its best, and nobody is better suited to sing the famous Jewel Song in Act III than the Finnish soprano Soile Isokoski.

**FAUST**  
 Opera in Five Acts  
 Music by Charles Gounod  
 Written by Jules Barbier & Michel Carré

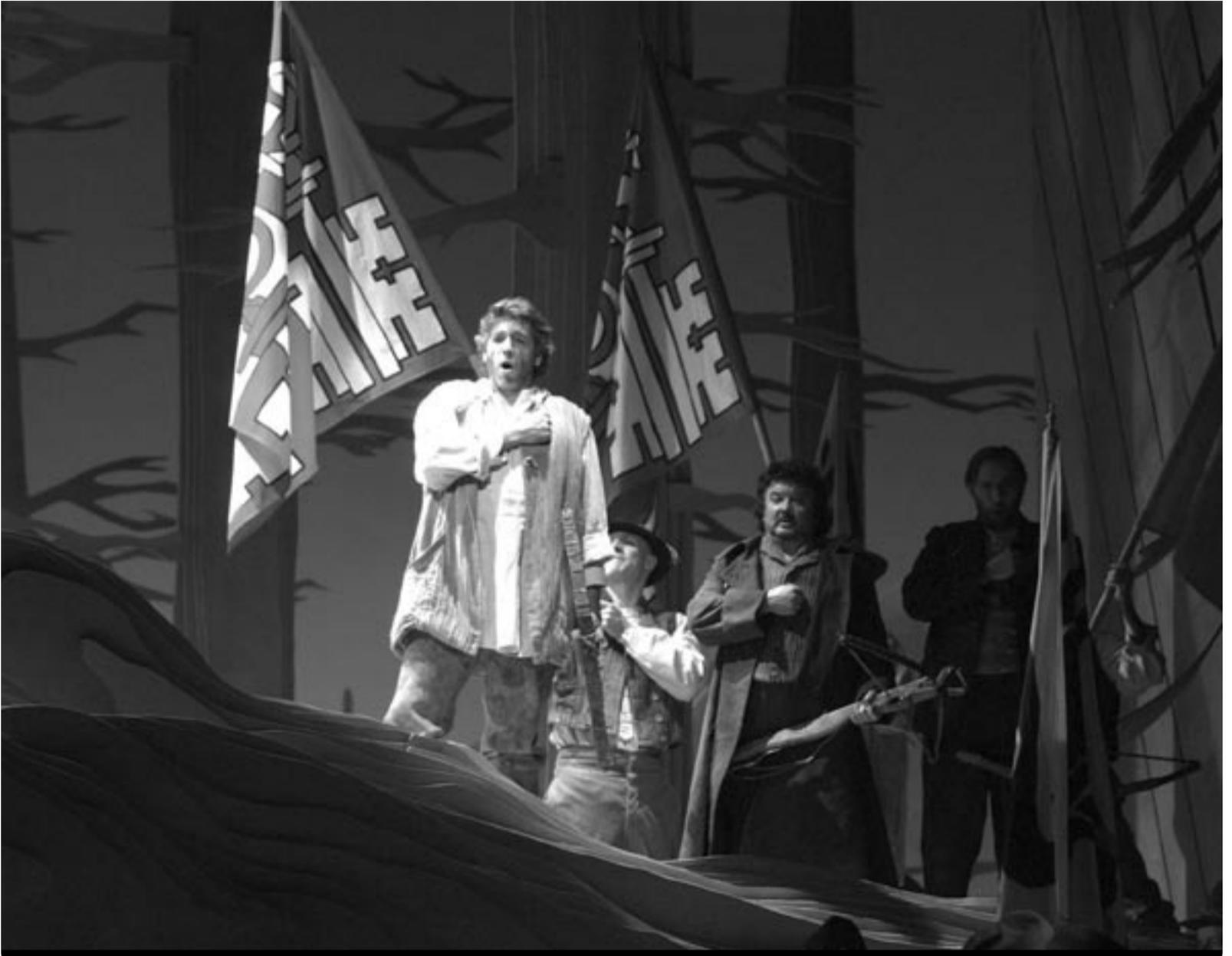
Conductor **Maurizio Benini**  
 Stage Director **Jorge Lavelli**  
 Stage Designer & Costumes **Max Bignens**  
 Lighting **Jacky Lauthem**  
 Choirmaster **David Levi**

with the Orchestra & Choir of L'Opéra National de Paris

Faust **Marcello Giodani**  
 Marguerite **Soile Isokoski**  
 Valentin **Russel Braun**  
 Méphistophélès **Ferruccio Furlanetto**  
 Siebel **Kristine Jepsen**  
 Wagner **Nicolas Teste**  
 Dame Marthe **Martine Mahé**

Directed for Television by François Roussillon  
 Running time: 155'





## GUILLAUME TELL

François Roussillon et Associés entrusted us with a further title from Opéra National de Paris, their recent *Guillaume Tell*.

*Guillaume Tell* is Rossini's last opera, composed in 1829 and a prototype of French Grand Opera. It was the second opera after *Le Comte Ory* composed on an original French Libretto. The entire opera lasts nearly five hours, a factor that

has not helped its popular appeal. The piece is however a treasure trove of great music which comes to life in this carefully shortened version by conductor Bruno Campanella. Francesca Zambello's stage direction adds a Swiss flavor. She had the good luck of working with Thomas Hampson in interpreting the title role. It is worthwhile watching for him alone.

### GUILLAUME TELL

Opera in Four Acts

Gioacchino Rossini

(1792 - 1868)

written by Victor-Etienne de Jouy et Hippolyte Bis  
from the play by Friedrich von Schiller

Conductor **Bruno Campanella**  
Stage Director **Francesca Zambello**  
Stage Designer **Peter Davison**  
Costumes **Marie-Jeanne Lecca**  
Lighting **Jean Kalman**  
Choreography **Blanca Li**  
Choirmaster **Peter Burian**  
Director **François Roussillon**

Orchestra & Choir of the Opéra National de Paris

Guillaume Tell **Thomas Hampson**  
Arnold Melthal **Marcello Giordani**  
Mathilde **Hasmik Papian**  
Hedwige **Nora Gubisch**  
Jemmy **Gaële Le Roi**  
Gesler **Jeffrey Wells**  
Walter Furst **Wojtek Smilek**  
Melthal **Alain Verhes**  
Rodolphe **Janez Lotric**  
Ruodi **Mathias Zacharias**  
Leuthold **Grégory Reinhart**

Directed for Television by François Roussillon

François Roussillon et Associés

Opéra National de Paris

in association with France 2, France 3 & TF1

Running time: 190'

**OPERA**  
NATIONAL  
DE PARIS

## ==HAPPY BIRTHDAY! Les Arts Florissants and William Christie

2004 is the 25th Anniversary of the founding of William Christie's Les Arts Florissants.

**'William Christie is one of those who one day had the great idea to have a look at what happened in France, in French culture. It is not without irony that he, American by birth and now of French nationality, an American, came to somehow rediscover our repertory which we had almost forgotten.'**  
Patricia Petibon

"I came to France because I am a Francophile. I love France. I have a deep love of French music. It certainly wasn't a desert. There were marvellous collections of instruments, marvellous libraries, and it was exciting to be where the composers lived and worked..."

How did my Ensemble become known as Les Arts Florissants? It is thanks to my friend and colleague, the first tenor in my ensemble, Michel Laplénie. We had for a number of months, if not for a year, called ourselves "l'ensemble vocal et instrumental baroque de l'Île de France" which I'm sure every one will agree is not terribly happy as a name. It was long, cumbersome and terribly bureaucratic. One afternoon in my flat on the avenue Victor Hugo, we were working on *Les Arts florissants* (by Marc-Antoine Charpentier). Michel, I remember, closed his score, looked up at us with a smile and repeated five or six times "Les Arts Florissants, Les Arts Florissants, Les Arts Florissants, voici un joli nom pour un ensemble" and it was unanimously accepted by the assembled company without further ado! ..

I had absolutely no idea then how this would grow. The group didn't set out with a direction in mind. We had a strong desire to do new and exciting things, and that set us apart. We were exclusively Baroque and knew we wanted to tackle the French repertoire, which we thought wasn't done enough, or where it was done.....was badly done".

WILLIAM CHRISTIE



It is a great pleasure for Poorhouse International to work with William Christie and his Arts Florissants in *Les Boréades*, *Les Indes Galantes* and *Les Paladins*. Just remember that it was Christie who introduced Baroque opera into the Opéra-Comique for the first time and where he triumphed in 1986 with *Atys* by Jean-Baptiste Lully. And it was Christie again who in 1988 recorded Marc Antoine Charpentier's *Te Deum* from which Eurovision then took its signature tune.

We hope he and his wonderful ensemble will let us discover many more great works of music in times to come. Ad multos annos!

REINER MORITZ



© Anna Bloom/Virgin Classics

Rapturous praise greeted L'Opera National de Paris's 2003 production of Rameau's masterpiece *Les Boréades* performed at the Palais Garnier, Paris; the Barbican London and the Brooklyn Academy of Music, New York:

**"Christie has spent a lifetime reviving and restaging rare Baroque operas and this time he's created something unforgettable ...What Christie has managed to do is to create a totally innovative and engaging vision, charming and faithful to the spirit of the original. The audience was ecstatic..."**  
(Palais Garnier, Paris) *The Independent* 13.4.03

**"Rameau's *Les Boreades*...is a stunning masterpiece. The conductor, William Christie is an incomparable interpreter of Rameau and the orchestra of Les Arts Florissants gave a crackling, lithe and wondrous account of the score..."** (the Brooklyn Academy of Music) *The New York Times* 13.6.03

**"I'm a craftsman, and if I'm able to convince, it's because I've stuck to it. I certainly haven't tired of what I'm doing, and there is still so much more to do and learn. That's what the future is: trying to do what we do, better."** William Christie January '04

*Les Boréades* and an introductory documentary will shortly be published by Opus Arte on DVD



© James Fergusson

Under the title *Lunch with the FT* the *Financial Times* recently published an extensive interview with pianist András Schiff on the occasion of his second recording of Bach's Goldberg Variations (ECM Records). This reminded me of an article that appeared in the *BBC Music Magazine* last year in which Roderick Swanston discussed the 40 odd easily accessible recordings of the Goldbergs and shows the recordings that best reflected the stylistic variety of Bach's keyboard masterpiece. He then said: "In the end the performance that I found most sympathetic to Bach's original intention for diversity and for conveying his choice of a two-manual harpsichord was András Schiff (Decca) who brings to each variation a subtlety and insight that never fails to be intriguing. Schiff is my best buy for a piano version."

I fully agree with Swanston's findings and can only recommend Schiff's most brilliant audiovisual recording for Metropolitan which is part of our programme offers.

**ANDRÁS SCHIFF, GOLDBERG VARIATIONS**  
Running Time: 82'  
A live recording directed for television  
by Janos Darvas.

**You get closer,  
but you never  
arrive.**  
András Schiff

**Poorhouse**  
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