

*Portfolio*

INTERNATIONAL

IN SEARCH OF  
THE IDEAL MALE  
MADE IN  
HOLLYWOOD

Newsletter N°31  
October - December  
2013



**WILLIAM  
KENTRIDGE  
THE  
NORTON  
LECTURES**

six drawing  
lessons  
available  
for television



Humphrey Bogart



Robert Redford



Al Pacino

## IN SEARCH OF THE IDEAL MALE MADE IN HOLLYWOOD

Critic Molly Haskell says "when I think of male types in the cinema the images of men through the years and how they change I don't really see it in terms of evolution, of progress. I really think even more than with women, there are sort of two or three basic types and they just recur over and over but in different forms, you know, taking on the colour and the contours of the society, the Zeitgeist so to speak."

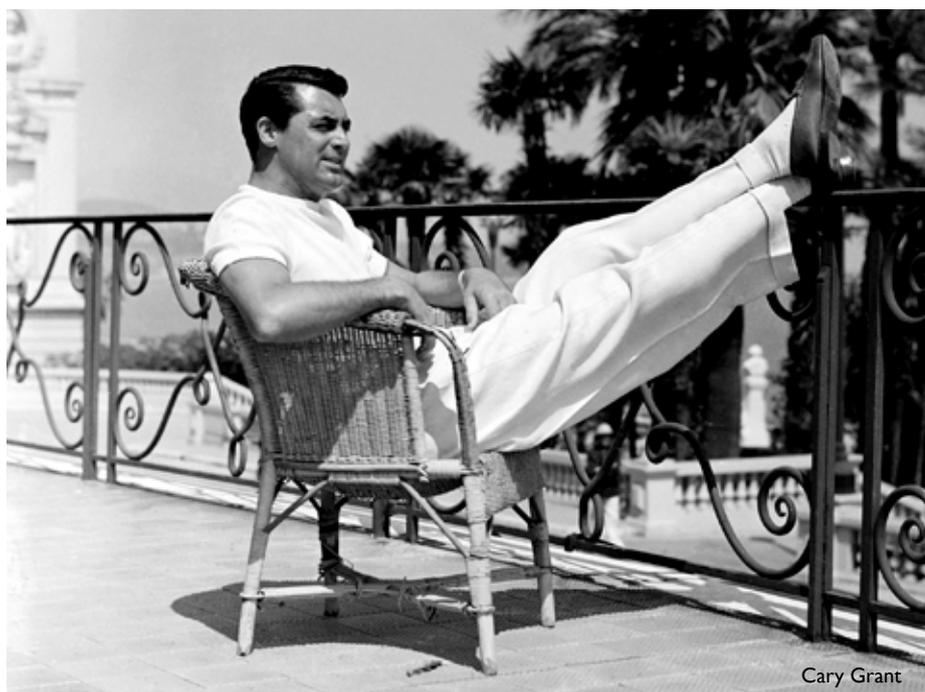
And Hollywood has always reacted to the Zeitgeist from the Jazz age in the thirties and its spirit of liberation incarnated by Valentino to the creation of the anti hero perfectly

incarnated by Dustin Hoffman. As we have the virgin and the whore we have the good guy and the bad guy, the lover, the cowboy, the gangster, all industrialized and clichéd by the Hollywood studio machinery.

Molly Haskell, Maria Janis Cooper - the daughter of Gary Cooper - Stephen Heller and David Dopkin comment on a rich selection of cleverly chosen clips dealing with the appearance of men in film. And Stephen Heller concludes "there is no real stereotype of the male anymore". I mean, we are beyond that, in so far as homosexuality has been accepted more or less in the culture, men

don't have to live up to that macho ideal". We also learn about typecasts and real actors who would inhabit their roles. Name like Gary Cooper; Henry Fonda, James Stewart and James Cagney come to mind. And after World War II the male became much more complex and as Stephen Heller puts it "not just the husband that comes home to the ideal American family". People with problems, neurosis and psychological problems begin to invade the screen. Hollywood adjusted to the post war trauma.

After the great success of Wichita's *Chick Flicks* it was only a matter of time that Clara and Julia Kuperberg were to take a hard look at the way Hollywood presents the male and how the image has changed over past decades to catch up with reality albeit always belatedly.

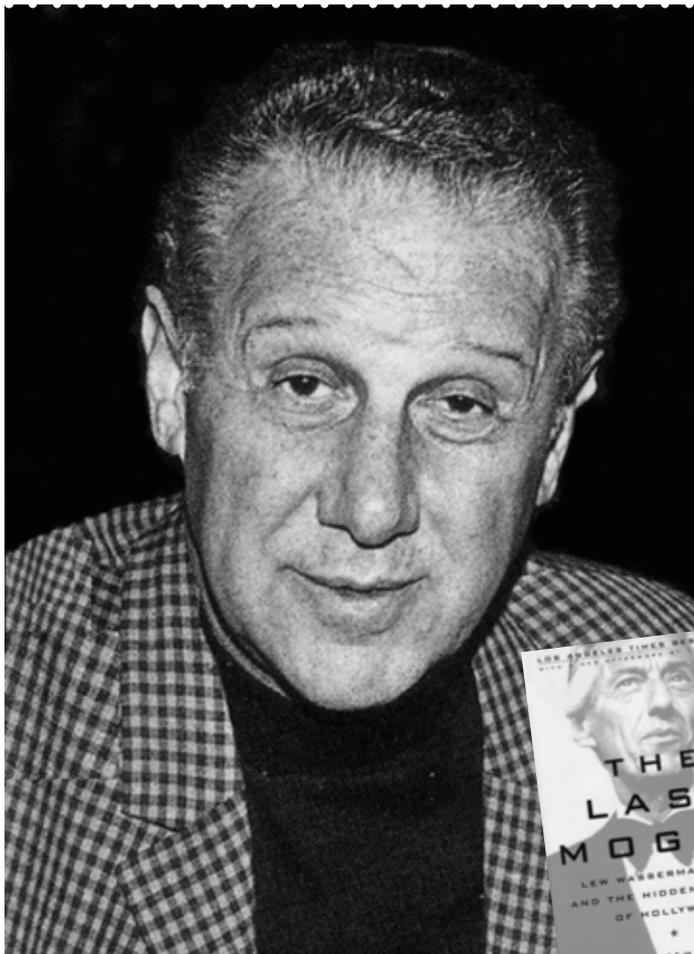


Cary Grant

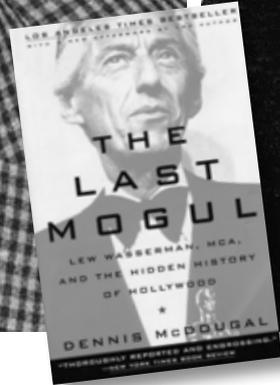
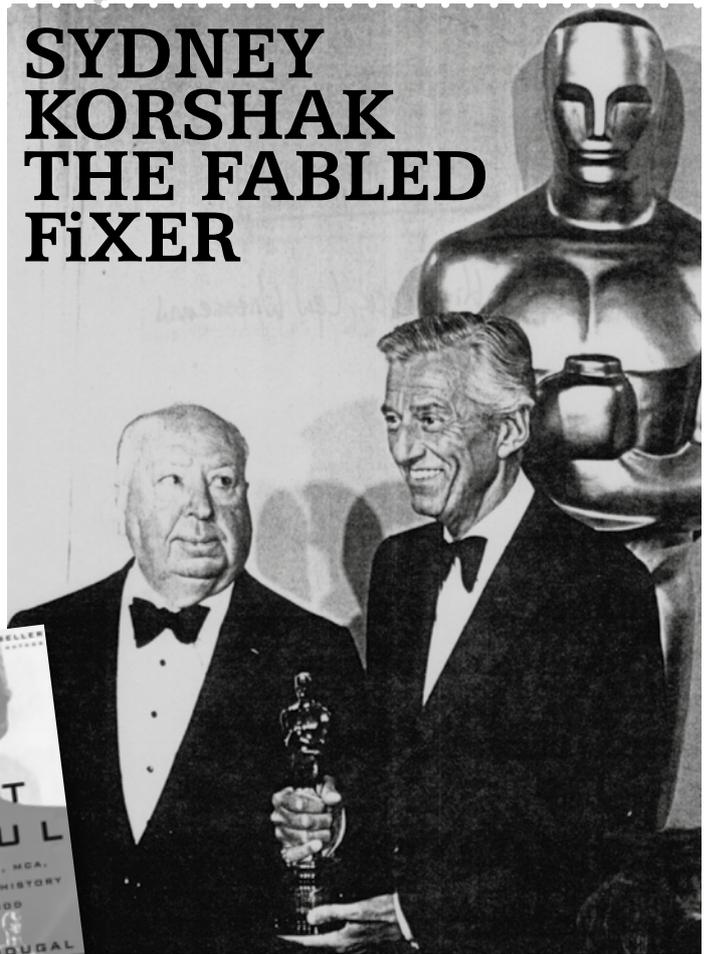


Humphrey Bogart &amp; Lauren Bacall

directed by  
Clara & Julia Kuperberg  
produced by Wichita Films  
running time: 52' shot in HD



## SYDNEY KORSHAK THE FABLED FIXER



FBI man Bill Roemer considered Korshak to have been nothing less than **“the most important contact that the Mob had to legitimate business, labour, Hollywood and Las Vegas”**. And Nick Tosches described him as **“one of the great hidden figures of 20th Century organized crime”**. Attorney Sydney Korshak was thought by many to be the most powerful man in Hollywood for the last half Century. Until his death he remained an impeccably dressed enigma whose power reached deep into the lives of Jimmy Hoffa, Frank Sinatra, Lew Wasserman and Ronald Reagan. Clara and Julia Kuperberg set out to bring to life this mysterious figure who was running an empire from a reserved table at Le Bistro in Beverly Hills with nothing but two telephones, who could call a strike at a minute’s notice, propelled Ronald Reagan, the one time B-picture actor and president of the actor’s union SAG to the post of governor of California and ultimately into the White House and who paved the way for Lew Wasserman to become **“the Last Mogul”** of Hollywood as Dennis McDougal titled his biography of the one time strong man of Universal. Clara and Julia Kuperberg have very good relations with Hollywood and are very much liked there because of their enthusiasm for movies, in particular American movies. They were able to interview Gus Russo who normally refuses

any appearance in front of a camera. Russo has written the only book about Sydney Korshak entitled *Supermob*. He is currently preparing a documentary on the assassination of JFK and his book *The Secret War against Castro and the death of JFK* was nominated for a Pulitzer Prize in 1999. An earlier film of his for PBS entitled *Lee Harvey Oswald makes you think*. The other main witness the Kuperbergs were able to persuade to talk is Dennis McDougal, one time journalist at the *LA Times* and author of *The Last Mogul* a well researched book on Lew Wasserman. Having made a documentary on Dominick Dunne, who inadvertently took some of the rare pictures of Sydney Korshak, the Kuperbergs also have access to some material from this investigative journalist. The stories about Korshak are many and NBC has rare footage from the eighties which Clara and Julia will also try to obtain. Korshak undoubtedly could pull strings as the production of the *Godfather* clearly shows. Robert Evans the producer tells how the Mafia was going to prevent filming in New York by threatening to murder his wife. One phone call from Korshak settled the matter. When Francis Ford Coppola and Marlon Brando wanted to cast Al Pacino for the part of Michael Corleone they hit a brick wall as MGM refused

to let their actor go to rival Paramount. Mysteriously a sudden strike threatened the completion of MGM’s new grand hotel at Las Vegas and the actor was released. Robert Evans himself describes Korshak as his “Godfather”! Clara and Julia Kuperberg will surprise you with many more stories which have Korshak at their centre from the early days of his being a lawyer in Chicago until his death in 1996, when he was truly in control of Hollywood. Filming takes place in Chicago, Los Angeles, Las Vegas and Palm Springs, where the enigmatic Sydney Korshak left his footprint. We will hear interesting parts of a story that only Korshak himself would have told.

**“Korshak negotiated more as the lawyer and Wasserman negotiated as the party to the negotiations. If Lew didn’t get it done, Sidney would get called in.”**

directed by  
Clara & Julia Kuperberg  
produced by Wichita Films  
running time: 52’ shot in HD



Lewis Carroll, self portrait



Xie Kitchin, Lewis Carroll's favourite sitter



The fake photo

directed by **Adrian Maben**  
 written by **Edward Wakefield**  
 running time: 60' or 90' shot in  
 HD

## WONDERLAND REVISITED

### Spirit of Place

An essential part of this film retraces the life of Charles Dodgson, alias Lewis Carroll, by visiting the very places where he lived and worked. What remains of the spirit of this man in those locations and how do they relate to his work as the author of *Alice's Adventures in Wonderland* and to the three thousand photographs that he took over a period of 25 years?

To put it more simply, what are the signs of Lewis Carroll that are still visible today at Christ Church, Oxford University, the college where he held a lectureship in mathematics from 1856 to 1881 and where he remained until his death in 1898?

The director of this film has requested permission to film in Christ Church and to revisit the rooms, cathedral gardens and quadrangles which were known to the mathematician and writer. They are invisible to the general public and have become, over the years, a carefully kept secret.

His private suite of rooms with its adjoining photographic laboratory have been transformed into the graduate common room but the Deanery and Cathedral gardens are essentially the same as they were in the nineteenth century.

The Christ Church Library where Lewis Carroll worked as sub librarian has recently been restored. Several windows of this imposing building overlook the Deanery gardens and the "Cheshire Cat" chestnut tree which meant that Carroll could see when the Liddell children (Alice, Edith and Lorina) came out to play.

The Great Hall, the one that was used in the early Harry Potter movies, and certain stretches of the river Isis from Folly Bridge upstream to Godstow where the story telling lecturer in mathematics took the Dean's daughters on a boating trip are also the same today as they were in the second half of the nineteenth century.

### The Fake Photo

From a more contemporary point of view, some writers on Lewis Carroll have suggested that his interest in young girls - fourteen years was the limit - together with the recent discovery of nude photos of small children (six nude studies have survived, and two are of small boys) were proof of his penchant for paedophilia.

While photographing and exhibiting naked children might be shocking to twenty-first century sensibilities, it was perfectly normal during the Victorian era. Nude photographs of children were a representation of innocence and purity and were sought after by parents in an age of high infant mortality. And it is worth while bearing in mind that Carroll always took his photographs with the full knowledge of, and permission from, the child's parents.

Carroll had a deep and loving friendship with many children. Several years later, those who talked about their relationship with him described it with warmth and fondness. None of his child friends ever suggested that anything inappropriate occurred.

But the need to speculate on the sexuality of Lewis Carroll makes a good commercial argument; it sells newspapers and new books.

Recently, a fake photograph that appeared on the internet a few years ago shows the young Alice embracing the photographer. But the image is in fact a composite of two separate well known photos, one of Carroll, the other of Alice. They have been joined together and flipped so that they appear to be kissing. And because the photos have been reversed, Lewis Carroll's hair is parted on the wrong side - on the left hand side instead of the right.

### The Films

Over the years The Lewis Carroll Alice became a publishing sensation beloved by children and adults alike. The book has run into hundreds of editions, has been translated into at least 97 languages with countless adaptations in other media.

The first British *Alice in Wonderland* film, dated 1903, was rediscovered at the British Film Institute and has been recently restored by David Schaefer, an expert in Alice-related films. Parts have been tinted, parts are scratched and badly damaged, but taken as a whole it appears to have a very contemporary style.

American silent films followed in 1910 and 1915 and they were remarkable because of the casts of hundreds with pageants, banquets and Alice defying the Queen of Heart's army of playing cards. These were the silent Hollywood versions of Alice.

In 1966 came Jonathan Miller's BBC production with a star cast (John Guilgod, Michael Redgrave and Peter Sellers among others) and an attractive teenage schoolgirl, Anne Marie Malik, who played the role of Alice.

Alice in Wonderland film by Tim Burton



A *Don in Wonderland* shot in Christ Church, and a film by Jean-Christophe Averty produced by the ORTF in Paris were also made in the sixties.

Most recently the Tim Burton 3D cinema version has appeared and became the tenth biggest grossing movie of all times. In a long interview, the director tells us about the changing face of Alice over the years. No longer the Dean's innocent dream child of the nineteenth century, she now represents a darker, more sinister vision of the world where things are not quite what they seem to be and danger lurks at every crossroad. Tim Burton recently described Carroll's stories as "drugs for children" and Wonderland as a place where "everything is slightly off, even the good people."

### The Final Years

For reasons unknown, Lewis Carroll gave up photography in 1880 and one year later decided to retire from his lectureship at Christ Church. He continued to write children's tales but they were far less successful than Alice. Over Christmas 1897, he visited his sisters at their house in Guildford and developed influenza, but within a week it had turned into pneumonia for which nothing much could be done. He died on January 14th 1898, two weeks away from his 66th birthday and was buried at the Mount Cemetery.

### Alice Makes a Trip to New York

In 1932, Alice Hargreaves, the married name of Alice Liddell, was invited by Columbia University, New York, to visit America on an ocean liner. She was to celebrate the centenary of the birth of Lewis Carroll and to receive an honorary doctorate.

Paramount Pictures were there to greet Alice and some unique newsreel footage survives. Clutching an American edition of Alice the spritely eighty year old proclaimed, "I am sure that my adventures overseas will be almost as interesting as my adventures underground. I have every prospect of having a most wonderful time just as I did down the rabbit-hole."

She later went on to say, "I think many of my earlier adventures must be irretrievably lost to posterity, because Mr. Dodgson told us lots of stories ... He seemed to have an endless store of fantastic tales, which he made up as he went along ... I think that the one he invented that



Alice Hargreaves

afternoon must have been better than usual ... I started to pester him to write it down for me ... I am glad I did it now."

Credentials of Adrian Maben include *Pink Floyd at Pompeii*, *Mao - A Chinese Tale* and *Comrade Duch - Welcome to Hell*.

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# FROM VIENNA TO BROADWAY

## A CHRISTMAS CONCERT



With music ranging from Shostakovich's *Festive Overture* to Josef Strauss, George Gershwin and Leonard Bernstein and to end with Leroy Anderson's *Sleigh Ride*. Swedish Sofi Jeannin, a specialist in conducting choral works and presently the chief conductor of the Radio France Chorus, steers the Orchestre National de France and the Chorus of Radio France through this entertaining evening of musical lollipops, assisted by the wonderful Swedish soprano Ida Falk Winland.

directed by Jean-Pierre Loizil  
 produced by CLC running time:  
 43' or 83' shot in HD





# WILLIAM KENTRIDGE THE NORTON LECTURES

The work of South African artist William Kentridge has been seen in museums and galleries around the world since the 1990s, including Documenta in Kassel, Germany (1997, 2003), The Museum of Modern Art in New York (1998, 2010), the Albertina Museum in Vienna (2010), Jeu de Paume in Paris (2010). Kentridge's production of Mozart's *The Magic Flute* was presented at Théâtre de Monnaie in Brussels, Festival d'Aix and in 2011 at La Scala in Milan. He directed Shostakovich's *The Nose* for the Met Opera in New York in 2010 (the production went to Festival d'Aix and to Lyon in 2011) to coincide with a major exhibition at MoMA.

Also, in 2010 the Musée du Louvre in Paris presented *Carnets d'Egypte*, a project conceived especially for the Egyptian room at the Louvre. In the same year, Kentridge received the prestigious Kyoto Prize in

recognition of his contributions in the field of arts and philosophy.

In 2011 Kentridge was elected as an Honorary Member of the American Academy of Arts and Letters, and received the degree of Doctor of Literature honoris causa from the University of London. In 2012, he has been named laureate for the Dan David Prize awarded by Tel Aviv University.

The Charles Eliot Norton Professorship in Poetry was endowed in 1925 by C.C. Stillman (Harvard 1898).

Incumbents are in residence through their tenure of the Chair, and deliver at least six lectures. The terms "poetry" is interpreted in the broadest sense, to include all poetic expression in language, music, or fine arts.

Music lovers will undoubtedly recall Leonard Bernstein's Norton Lectures from the 70s.



Art:21 also produced a wonderful profile of William Kentridge in 2010 which won a Pulitzer Prize and is also distributed by Poorhouse International. *The Norton Lectures*, including demonstrations of Kentridge's works divide into the following themes:

- Drawing Lesson One: iN PRAiSE OF SHADOWS - 71'**
- Drawing Lesson Two: A BRIEF HiSTORY OF COLONiAL REVOLTS - 80'**
- Drawing Lesson Three: VERTiCAL THiNKiNG: A JOHANNESBURG BiOGRAPHY - 76'**
- Drawing Lesson Four: PRACTiCAL EPiSTERMOLOGY: LiFE iN STUDIO - 68'**
- Drawing Lesson Five: iN PRAiSE OF MiSTRANSLATiON - 59'**
- Drawing Lesson Six: ANTi ENTROPY - 72'**

These are now available for television and non theatrical world wide.





The Red Shoes



Matthew Bourne's Swan Lake



Roland Petit's Le Jeune Homme et la Mort

# DANCE ON SCREEN - A DiARY

Little did I know what I let myself in for when I accepted the IMZ commission of making a documentary to celebrate 25 years of *Dance Screen* to coincide with the San Francisco Festival. After the wonderful experience with *Music in the Air* I thought this one would be a little bit easier. John Kelleher of Warner Music spontaneously offered clips right after the IMZ January Board in Cannes when the final decision was taken. Having produced ballets with almost all the usual suspects I thought the rest would be very straight forward and relatively simple. Antoine Perset and Denis Morlière of Telmondis agreed to let me have any clips I might need and were also willing to provide an ENG crew for interviews if necessary. But many other IMZ members and institutions could not or would not make sense of a film commissioned by the IMZ and designed to be used as a fund raiser for the International Music Centre. My first idea was to use the two *Sacre du Printemps* performances of Gergiev with his Mariinsky forces in celebration of the 100th anniversary of the notorious *Sacre* Premiere at the Théâtre des Champs Elysées as an opener. This would have given us a chance to muse on the lack of moving images from that occasion and then moving further back. In fact my friend Valery Gergiev did not only agree but also offered to be interviewed and with the help of Telmondis this interview took place the day after the last performance in Paris. In the meantime I had also obtained a go ahead from Sascha Waltz for her choreography of the *Sacre* and a nod from Millecent Hodson and Kenneth Archer who had tempted the reconstruction of Nijinsky's choreography from the few existing

sketches, photos and Marie Rambert's notes on her score. Then the SACD, representing the non existing choreography of Nijinsky intervened and formally put me on notice not to show anything of the reconstructed version. Well, we still open with Sascha Waltz and just talk about Nijinsky. Going further back we received wonderful help from the Cinématèque de la Danse in Paris who provided material from as early as 1896 while the Centre de la Danse did not even bother to react to a courtesy visit I paid them. Some of the Scandinavian friends dithered and Mats Ek laconically replied "I will not participate" while the Norwegians supplied important clips. However John Neumeier whose *Mahler 3* closes the programme was willing to talk as well as Brigitte Lefèvre, the Director of the Paris Opera Ballet. Again Telmondis came to help with a crew. Clips from other sources started to flow in, from members and non members of the IMZ, including Matthew Bourne's *Swan Lake* and Edouard Lock's *Petit musée de Velasquez* as well as a Merce Cunningham piece from WNET. Then we hit on a technical problem with Brigitte Kramer, the producer of Alain Platel's *Passion - Kinshasa Last Stop*. Bernhard Fleischer of Moving Images organized to interview her at short notice and we took the badly needed material from a server and dropped it into the film hours before going into a dubbing theatre and flying off with a drive to San Francisco. It was pretty nerve wracking but everything came together in the end.

Heike Connolly in London had organized the filming with the Ballet Boyz, Matthew Bourne, Clement Crisp of the FT, Bob

Lockyer and Margaret Williams and made the transcripts in her spare time. Wolfgang Bergmann of Arte Germany persuaded the producers of Wim Wenders's *Pina* to help and mobilized the technical department of ZDF. As I don't want to give away everything you are going to see I shall simply thank at this point everybody who got involved. I hope you will enjoy what you are seeing. NRK, SBS, SVT and YLE were kind enough to support it from the beginning and Arthaus Musik will release it for Home Video. The English and International versions are available as of now.



Margot Fonteyn

directed by Reiner Moritz  
 produced by RM Creative for IMZ  
 running time: 59' shot in HD

# CONCERTS FOR TELEVISION



Paavo Järvi conducting Orchestre de Paris © Julien Mignot

LGM continues its privileged relationship with the Orchestre de Paris, arguably the leading Symphony Orchestra of France. One of its attractions is undoubtedly the brilliant programming provided by its Chief Conductor and Artistic Director Paavo Järvi. Obviously you need popular music to attract a fickle Parisian public but Järvi succeeds in creating a programme mix which pleases and educates at the same time. Where else do you hear Sibelius, Rachmaninoff, Lutoslawski, Janacek and Haydn to name but a few. And this is why concerts given by the Orchestre de Paris at Salle Pleyel find buyers from Latin America to Scandinavia and from New Zealand to Japan. PHI is proud to distribute their latest recordings from which we have made the following selection for this MIPCOM:

## ANDREY BOREYKO CONDUCTS THE ORCHESTRE DE PARIS

Russian conductor Andrey Boreyko succeeded Mikko Franck at the helm of the Orchestre National de Belgique and heads at the same time the Düsseldorf Symphony. He conducts Lutoslawski's *Concerto for Orchestra* (1950-54), a masterpiece from the composer's earlier period when he experimented with Polish

folklore. It is played far too rarely and serves as a wonderful introduction to Lutoslawski's world. And with Khatia Buniatishvili there is a young Georgian pianist, as talented as beautiful, who has Horowitz and Rubinstein competition prizes to her credit.

directed by **Olivier Spiro**  
produced by **LGM**  
running time: 101'

## LOUIS LANGREE CONDUCTS THE ORCHESTRE DE PARIS

Louis Langrée, Chief Conductor and Artistic Director of the New York Philharmonic opens with the *Tragic Overture* by Brahms, not heard very often in concert, and follows it with the *Double Concerto* by Mendelssohn, a very virtuosic and enjoyable piece. Soloists are Bertrand Chamayou and Jean-Frédéric Neuburger. Being French and visiting Paris Langrée closes with the only Symphony written by César Franck.

directed by **François-René  
Martin** produced by **LGM**  
running time: 99'

## PAAVO JARVI CONDUCTS THE ORCHESTRE DE PARIS WITH JORGE PRATS

Rachmaninoff's *Piano Concerto No. 3* is obviously a darling of concert goers and highly skilled pianists. With Jorge Luis Prats, a Cuban in the footsteps of Claudio Arrau, who won Premier Prix Marguerite Long at age 21, he found himself a soloist who brings new colours to this well known concerto. The encores after this tour de force speak for themselves: Bizet / Busoni / Prats : *Sonata No.6 "Carmen Fantasy"* and Lecuona : *Mazurka in glissando*.

directed by **Sébastien Glas**  
produced by **LGM**  
running time: 57'



Louis Langrée

## PAAVO JARVI CONDUCTS THE ORCHESTRE DE PARIS WITH MENAHEM PRESSLER

This concert was an homage to Menahem Pressler, the founder of the famous Beaux Arts Trio. At the age of nearly ninety he brings great maturity to Mozart's mysterious *Concerto for Piano No. 79, K: 595*.

directed by **Corentin Leconte**  
produced by **LGM**  
running time: **66'**



Paavo Järvi and Menahem Pressler

## TOMAS NETOPIL CONDUCTS THE ORCHESTRE DE PARIS

This Czech conductor of the younger generation has made himself already quite a name in the opera pit. Not surprisingly does he play Czech music but also the well loved *Four Last Songs* by Richard Strauss with Anja Harteros as the soloist. Miss Harteros is considered to be one of the leading sopranos of today and recently stunned the Salzburg audiences with a wonderful portrait of Elisabetta in Verdi's *Don Carlo*.

directed by **Vincent Massip**  
produced by **LGM**  
running time: **103'**



Paavo Järvi and Leonidas Kavakos



Anja Harteros

## YUTAKA SADO CONDUCTS THE ORCHESTRE DE PARIS

Yutaka Sado, Artistic Director of the Pacific Music Festival of Sapporo and Grand Prix of the coveted International Bernstein Competition in Jerusalem, teamed up with the fabulous Boris Berezovsky, not in another concert of Rachmaninoff but the composer's charming *Rhapsody on a theme of Paganini*. The programme also includes choruses and overtures by Giuseppe Verdi.

directed by **Sébastien Glas**  
produced by **LGM**  
running time: **111' or 66'**



Yutaka Sado

## PAAVO JARVI CONDUCTS THE ORCHESTRE DE PARIS WITH LEONIDAS KAVAKOS

Being from the Baltic Paavo Järvi has a natural inclination towards Sibelius and that is why he frequently puts the composer into his programming, this time with his *Violin Concerto*. In Leonidas Kavakos he invited a violinist who has recently stunned the musical world with a wonderful recording of the ten Beethoven *Violin Sonatas*. He ends the concert with the *Third Symphony* of Johannes Brahms, the most difficult piece for any conductor.

directed by **Olivier Simonnet**  
produced by **LGM**  
running time: **102' or 43'** (without  
the Brahms Symphony)



Menahem Pressler



## THE LEGEND OF THE INVISIBLE CITY OF KITEZH AND THE MAIDEN FEVRONIYA

Nikolai Rimsky-Korsakov having always been criticized for correcting, finishing and orchestrating works of his friends Mussorgsky and Borodin, was a formidable composer in his own right. His music is influenced by Glinka, Balakirev, Berlioz and Liszt but owes little to Wagner. Being an expert in orchestration, his music combines elements of folklore and specific Russian colours. He belonged together with Mussorgsky, Borodin, Balakirev and Cui to the group of Russian nationalist composers nicknamed the "Mighty Handful" and shared a room with Mussorgsky for some time. In 1872 he was appointed Professor of Practical Composition and Instrumentation and Director of the Orchestral Class at the St Petersburg Conservatory. Amongst his later pupils were Lyadov, Glazunov, Myaskovsky, Stravinsky and Prokofiev. On "Bloody Sunday" January 22nd 1905 he sided with the students and provoked an exodus of professors from the Conservatory who all were reinstated however when the Czar granted more liberties.

His penultimate finished opera *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* was premiered at the Mariinsky Theatre on February 20th 1907, the day of elections for the first Imperial Duma under the baton of F.M. Blumenfeld. Based on a libretto by V.N. Belsky Rimsky-Korsakov's imposing work is at once a fairytale abounding in fantasy and a parable about oppression and political arrogance. The peasant girl Fevroniya's wish to make the City of Kitezh invisible, thus

protecting it against attacks by the Tartars is magically answered. However the girl herself is taken captive. Ultimately she succeeds in finding the entrance to Kitezh and the city turns out to be a true paradise. Fevroniya is united with Prince Vsevolodovich who fell in battle. Through leitmotifs and expressive tone painting the music tells a story which is based on a pantheistic world view. Spectacular crowd scenes are contrasted with a deeply personal treatment of the leading characters that puts into relief the protagonists. César Cui reacted to the premiere with "congratulations from C.A.Cui upon Kitezh, an original and strikingly homogenous work. Praise onto you!"

It is to the credit of the Dutch National Opera to have brought in Dimitri Tcherniakov to stage this work with a wonderful cast.

Following the performances in Amsterdam this production will be shown at the Paris Opera, The Barcelona Liceu and La Scala in Milan.

By the way PHI also distributes Rimsky-Korsakov's last finished opera *The Golden Cockerel* in a magical production from Théâtre du Châtelet in Paris.

directed by **Misjel Vermeiren**  
produced by **NTR & De  
Nederlandse Opera**  
running time: **300'** Shot in **HD**  
with **5.1 Surround Sound**

## THE LEGEND OF THE INVISIBLE CITY OF KITEZH AND THE MAIDEN FEVRONIYA

Nikolai Rimski-Korsakov (1649-1708)

Libretto by Vladimir N. Belsky

**Netherlands Philharmonic  
Orchestra**

Conducted by **Marc Albrecht**

Choir

**Koor van De Nederlandse**

Stage Director

**Dmitri Tcherniakov**

cast

Prince Yuriy Vsevolodovich

**Vladimir Vaneev**

Prince Vsevolod Yuyevich

**Maxim Aksenov**

Fevroniya **Svetlana Ignatovich**

Grishka Kuterma **John Daszak**

Fyodor Poyarok **Alexey Markov**

Page **Mayram Sokolova**

Burunday **Vladimir Ognovenko**

Bedyay **Ante Jerkunica**

300'



© A. Bofill



© A. Bofill

## ARIANE ET BARBE-BLEUE

Paul Dukas is best known by his Scherzo for Orchestra L'Apprenti Sorcier based on Goethe's ballad. He studied at the Paris Conservatoire in the same class as Claude Debussy whose opera *Pelléas et Melisande* he greatly admired and which influenced him in composing his Conte Lyrique *Ariane et Barbe-bleue*.

Dukas was a very respected teacher himself first at the Conservatoire and later at the Ecole Normale de Musique until his death. His credo was that "form in art cannot exist as a separate entity but must be a direct outcome

of the creative impulse and has no value apart from its appropriateness to the idea it seeks to express". No wonder that he felt drawn to the music of Rameau and later in his life edited *Les Indes Galantes* and other works by the composer. Being extremely self-critical only very few of his compositions were judged worthy to survive. Among them is his only opera *Ariane et Barbe-bleue*. It is based on a text by Maurice Maeterlinck who had conceived it with the composer's sensitivity in mind. This Conte Lyrique in three acts was premiered at the Opera-Comique in Paris in May 1907 to considerable success. The character of Ariane symbolizes the liberating pity which struggles against the enslavement and feebleness of humanity and endeavours to elevate towards a higher consciousness those souls which are not yet sufficiently developed to understand its significance.

One may call to mind here the first chorus, a brilliant variation accompanying the rustle of precious stones which fall from the doors opened by Ariane, the striking colour of the underground song sung by Bluebeard's wives, the sudden apparition of Bluebeard himself. We would also like to single out the poignant scene in the second act between Ariane and the imprisoned women, their deliverance, their ecstasy before the sudden glow of the daylight before the beauty of the country and of the sea. And in the third act when the tyrant returns and Ariane departs the wives who dare not follow their liberator and rather choose to go back to the daily slavery of their existence.

### ARIANE ET BARBE-BLEUE

Paul Dukas (1865 - 1935)  
Libretto: Maurice Maeterlinck

**Orchestra & Chorus of the Gran Theatre del Liceu**  
Conducted by **Stéphane Denève**  
Stage Director **Claus Guth**

#### cast

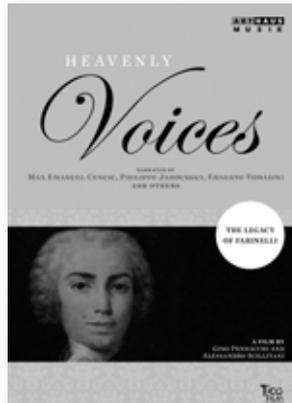
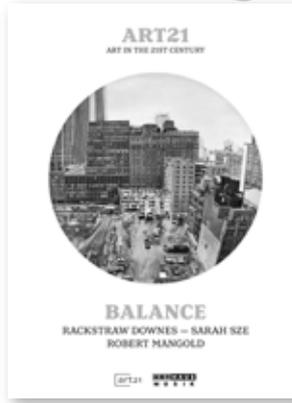
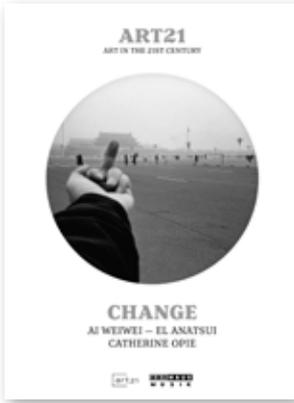
Ariane  
**Jeanne-Michèle Charbonnet**  
Barbe-bleue **José van Dam**  
Nurse **Patricia Bardon**  
Sélysette  
**Gemma Coma-Alabert**  
Igraine **Beatriz Jiménez**  
Mélisande **Elena Copons**  
Béllangère **Salomé Haller**  
Alladine **Alba Valdaura**

120'

directed by **Pietro d'Agostino**  
produced by **Gran Teatre del Liceu** running time: 120' shot in HD with 5.1 Surround Sound



© A. Bofill



© Fred Lyon

## NEW PROGRAMMES NOW AVAILABLE FOR DELIVERY

Fred Lyon: *Living through the Lens* 52'

Dance on Screen 59'

Steve Schapiro - *An Eye on American Icons* 53'



Cassius Clay (Muhammad Ali) biking with neighbourhood kids by Steve Schapiro

Trisha Brown at Lyon 60'

Bobby McFerrin live at the Alfa Jazz Festival 57'

Nils Landgren Funk Unit live at the Alfa Jazz Festival 59'

Herbert Blomstedt and Orchestre de Paris Concert: Beethoven, Brahms and Chopin (pianist Lars Vogt) 49'

Paavo Järvi and Orchestre de Paris Concert Haydn, Mozart, Debussy (pianist Menahem Pressler) 66'

Tomas Netopil and Orchestre de Paris concert: Janacek, Strauss, Dvorak (Soprano Anja Harteros) 103'

## OUT ON DVD

PHI is distributing Paavo Järvi's interpretation of Stravinsky's fabulous *Sacre du Printemps* and *Firebird* scores together with Debussy's *L'Après-Midi d'un Faune* which were all rendered famous by Diaghilev's *Ballets Russes*. This programme has been sold for television from Japan to Sweden and is now released by EPC for the Home Video market world-wide, the first also for the Orchestre de Paris.

*Art:21* is growing further providing state of the art accounts of developments and trends in the US, the leading art market of today. Seasons from *Art:21* have been sold in ten countries and are now also available on DVD in Europe through Arthaus Musik.

Arthaus Musik has also just released Tico Films documentary *Heavenly Voices - The Legacy of Farinelli* which tells the story of the castrato phenomenon, and how the most gifted amongst these singers rose to international stardom.

The Toulouse Opera celebrated the 200th birthday of Richard Wagner with a production of his rarely performed early opera *Rienzi* to great acclaim. The recording is now available through the Opus Arte label world-wide. Television rights are distributed by PHI.

## PRESS & PRIZES

Cavalli's *Didone* production with William Christie and Les Arts Florissants was elected by the *Gramophone Magazine* as DVD of the month.

*Opera Now* and *International Record Review* singled out the DNO's *Oregon* as a brilliant representation of Tchaikovsky's much loved opera.

Here is a private message from Steve Schapiro to Clara and Julia Kuperberg whose film *Steve Schapiro - An Eye on American Icons* is now available:

*"Dear Clara and Julia, We saw the film tonight. IT'S AMAZING!!! What an incredible, enjoyable and integrated film you both made. It is superb. We can't thank you enough. We knew you would do a great job, but this surpasses anything any of us could ever have envisioned.*

*THANK YOU THANK YOU THANK YOU"*

## POORHOUSE INTERNATIONAL AT MIPCOM 2013

During MIPCOM Dr. Reiner Moritz will be at the Media Stand H4.35, Tel. +33 (0)4 9299 8596 or at the apartment: Armenonville - Entry 5, 6th floor 9 Rond Point Dubouys d'Angers 06400 Cannes, Tel : +33 (0)4 83 44 08 91

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