

**Poorhouse**

INTERNATIONAL

**SIR IAN McKELLEN** ==  
from Macbeth & Gandalf  
to Widow Twankey

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2004

== **WORLD MUSIC**





## == THERE CANNOT BE ANOTHER ACTOR who has played, and brilliantly, Macbeth for the Royal Shakespeare Company; Gandalf in 'The Lord of the Rings', to which will soon be added Widow Twankey in pantomime. Will there be no limit to the ambitions of Sir Ian McKellen?

When we did a South Bank Show portrait of the man 20 years ago he was an out and out classical English stage actor, most at ease in the underground rabbit warren which supports the National Theatre. He was the grammar school boy from Lancashire who leapt to Cambridge University - so the story went - by literally jumping onto a table during the crucial interview and delivering a Shakespearean monologue. He seemed perfectly formed to inherit the mantle of Gielgud or Richardson.

Despite Ian's best efforts 20 years ago, our film was bound to be at that time of his life the guarded reflection of a man in the armour of tradition and constrained by social conventions - particularly of course relating to the admission of homosexuality by any high profile public person.

One reason we went back as it were for a second bite 20 years on is that so much in his life and in ours has changed. Most importantly perhaps he came out - not an easy thing to do. He was setting himself up as potential quarry for homophobic sections of the press and the public. And not only did he come out and declare that he was Gay, he put himself at the front of the charge for Gay Rights. Gay recognition, Gay equality.



To mix politics and art in this country is often considered a dangerous or at the very least an undesirable cocktail. These matters must be kept separate - that's the going rule. McKellen had the nerve to bring them together.

But that was far from the sole reason that we returned to make another profile. McKellen has managed to change, even to reinvent his career as an actor and in a spectacular way. I remember meeting him in Sydney at Mardi Gras just as he was starting out on the filming of the epic 'Lord of the Rings.' Both of us needed a stiff drink as we had just witnessed the beginning of the Mardi Gras procession which was a Cavalcade entitled 'Dykes on Bikes' - three or four hundred women, often bare breasted and bold as Boadicea, hair streaming in the wind, roaring down the cheering streets on glistening Harley Davidsons. We toasted each other and wondered what they would have made of it in the industrial north of England. Then Ian said 'you must come over to New Zealand - what's happening over there is quite amazing.' He seemed to me that he was amazed that he was part of it and not a little surprised. Gandalf has launched him into a worldwide fame he could never have dreamed of and yet he still plays the 'Dance of Death' with Frances de la Tour.

“One of the reasons I became a professional actor was because I'd heard that you could meet queers in the British theatre.”

Ian McKellen

This South Bank Show film is neither as restrained nor as reverent as its predecessor and this is not only because Ian had changed. Manners have changed, film making has changed and this film is made by one of a new young generation of South Bank Show directors. Matt Cain, who like Ian is from Lancashire, leapt to Cambridge, and is also open about his homosexuality. I found it fascinating and very entertaining to watch the two of them spar and fence their way to a portrait of an actor which fittingly, is like no other I have ever seen.

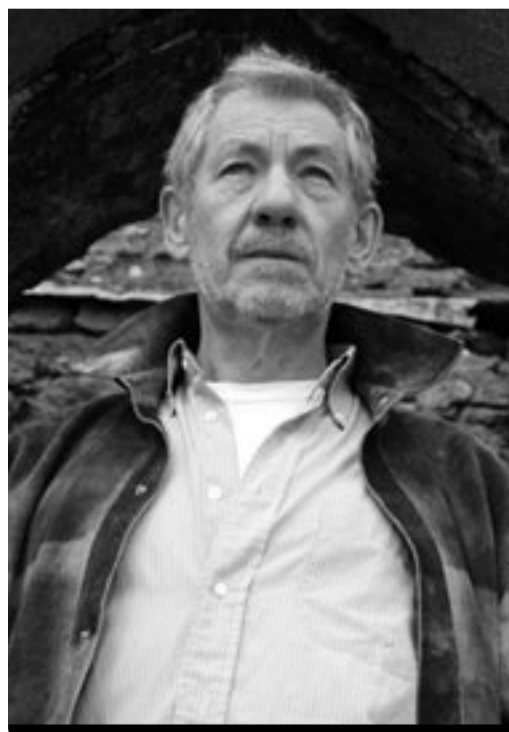
by MELVYN BRAGG for *The Radio Times*

### A YEAR IN THE LIFE OF IAN MCKELLEN

Produced and directed by Matt Cain

Running time: 60'

Internationally acclaimed film star and one of Britain's foremost classical stage actors, Ian McKellen, allows The South Bank Show unprecedented and exclusive access to record a year in his life at work, on the road and at home. In June 1984 The South Bank Show began documenting a year in McKellen's life whilst he was at the pinnacle of his stage career at the National Theatre. Twenty years later, that life has changed beyond all recognition - the two most significant changes being his rise to international celebrity and his public 'coming out' as a gay man. In June 2003, The South Bank Show began following McKellen around the world once more to record another - very different - year in his life. This film begins with Ian backstage on the last night of *Dance of Death* in the West End. The journey that follows takes us inside his home in London's Docklands; on the set of re-shoots for *Lord of the Rings* in New Zealand; on a promotional world tour with fellow cast members Liv Tyler and Orlando Bloom; behind the scenes at the BAFTA's and the Oscars; on location in Leeds and Dublin making his new film *Asylum* opposite Natasha Richardson; and on an emotional journey to visit his elderly stepmother at her home near Morecambe Bay. The film that emerges is dynamic, revelatory and honest. McKellen candidly discusses the demands of international celebrity, his thoughts on getting older, his homosexuality, political activism and acting for both the stage and screen. Says Ian McKellen: "One of the reasons I became a professional actor was because I'd heard that you could meet queers in the British theatre. And it's quite true that you can. Thank Goodness. And I entered then a world that was not normal. I entered then a world in which people could be at ease with their sexuality".



### ROBERT FRANK: HOLD STILL...KEEP GOING

A portrait of one of the greatest Photographers and Filmmakers of the Twentieth Century

Produced and directed by Gerald Fox

TX October 2004

This South Bank Show film will be the Robert Frank film to end all films, a collaborative documentary that seamlessly interweaves between Robert Frank today, aged 80, reflecting on a lifetime of image making and the richly textured films and photographs themselves. The different elements will be so well integrated cinematically that it will be impossible to define where our film begins and his ends.

Through it we will gain a unique understanding of the way in which an artist, whose very work is about "intimate personal expression", expresses himself through images and sounds. The films are as much about the famous figures who have populated his life, including Jack Kerouac, Allen Ginsberg, William Burroughs, Walker Evans, Edward Steichen and Mick Jagger as they are about his own autobiography.

Through our documentary we will, hopefully, gain a deep understanding of the America of the Beat Generation, Frank's own family life including his relationship with his wife, the painter June Leaf, his dead children and his present dual life in downtown New York and the lonely landscape of Nova Scotia.

Our documentary will be shot over two and a half days in New York and Nova Scotia. In both his studios and homes in these two places, Frank will dig through the past looking at a mountain of collected memorabilia including photographs, images, paintings, objects, text and books that relate to his career as one of the most influential photographers of the twentieth century.

We will gain an understanding through the 'archaeology' of his childhood in Switzerland, growing up as a Jew during the Nazi era, his travels in Peru, Paris, London and a Welsh mining town as a young, ambitious photographer and his seminal voyage across America in a car producing the now legendary series, *The Americans*, probably the single most influential photographic work of the last fifty years. These sequences in which he looks at these photographs will be interspersed with powerful images of his photographic work and archive footage of the time to bring it all alive in an exciting way on screen.

We will also then examine his move into film with *Pull My Daisy* based on the play *The Beat Generation* by Jack Kerouac, as well as all the subsequent films, many of which are deeply personal and turn an unflinching gaze upon himself as an artist, including the deaths of both his son and daughter and various close friends, all of which have become central to his powerful body of work.

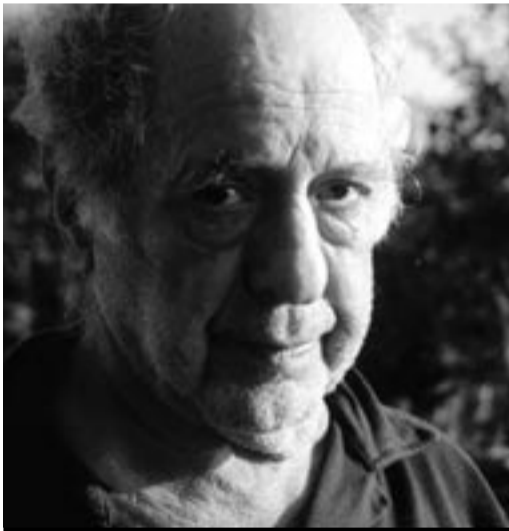
We will also travel with Frank shooting from a bus around New York to visually reflect the photographic essays he created about life in New York City and also make an excursion with him to Coney Island, a place about which he made a photographic study in 1958 and hasn't returned to since.

Similarly, in Mabou, Nova Scotia we will film his daily life, allowing him to reflect on the power the landscape has on him and the art films that he has made about this place over the years. We will see him interacting with his wife, June Leaf, who has played an enormous role in his art, helping him to get over the tragedies that have affected him so greatly. We will film them both, working and making art in this remote environment.

Throughout we will glide between our filming and his own films, showing the way in which time and memory constantly interweave in an artist's life and work, building up an original filmic portrait of an elderly man and visual poet looking back at his rich past in a wholly cinematic fashion.

**GERALD FOX**

*The exhibition at the Tate in November, which is the first monographic exhibition of his work in Britain, will include more than one hundred and fifty black-and-white photographs never before displayed outside the USA. It also marks his eightieth birthday.*



© Gerald Fox

Robert Frank

## ON SANITY

**Produced and directed by Jonathan Levi**  
**Running time: c.51': TX Feb 2005 (tbc)**

Our culture's obsession with the myth of the mad genius has made madness glamorous. Insanity has come to be seen as having a powerful and mysterious creativity, which we both fear and envy. Yet whilst we have endlessly written about, sung about and dramatised the mad, we have completely ignored the sane. In general, we can say little about what sanity is apart from that it is the absence of madness.

In this lively and thought-provoking programme, the renowned psychoanalyst Adam Phillips argues that rather than seeing sanity as "normal", "sensible", "conformist", we need a completely new vision of what it means to be sane. His inquiry takes us on a pacy and colourful journey through madness in life, art and literature to the present, from Hamlet, Romantic poets and Alice in Wonderland, to art therapy classes at Broadmoor mental hospital and the temporary madness induced by drugs like LSD.

The programme's conclusions are startling and original. Phillips says that unless we search for more appealing definitions of sanity to aspire to then there is no hope of stemming the epidemic of mental illness that we are currently experiencing. This programme goes some way in opening up the question of where we should start looking, and argues that sanity can be risk-taking and surprising rather than predictable and conformist.

Charles Jencks' garden is the thunderclap revelation of the conjunction of arts and sciences in the modern world. Portrack House marks a turning point in the world history of gardens.

Michel Baridon - Garden historian

## STREET MUSIC STORIES

**Produced and directed by Archie Powell**  
**Running time: 50'**

For centuries, London, like many of the world's greatest cities, has attracted thousands of musicians to perform in its streets, squares and tunnels and it is these arenas that provide the backdrop to this unique South Bank Show.

Director Archie Powell and Associate Producer Roz Edwards spent weeks combing the South Bank, Covent Garden Piazza and the Underground listening and talking to musicians from all walks of life. This documentary film focuses on the stories of four very different buskers who, for various reasons, use the street as their stage. But what compels a musician to busk? Is it through desire or necessity? Are they looking to be discovered or simply trying to survive? Are they on the way up or spiralling down?



Sello Maake Ka-Ncube as Othello

## OTHELLO

**Produced and directed by Susan Shaw**  
**Running time: 51'**

Written by William Shakespeare sometime between 1601 and 1604, *Othello* remains one of the most powerful and controversial tragedies, known as Shakespeare's domestic tragedy. It's a study of jealousy, racism, sexuality and power.

*Othello* tells the story of a noble black General leading the white army of Venice at war with the Islamic Turks. He elopes with a young Grecian aristocrat, Desdemona, fighting all social and racial conventions. He wins over the Venetian Senate, but he's destroyed by a jealous ensign, Iago, who seduces him into believing that his young wife has been unfaithful to him, driving him to murder.

*Othello* is perhaps the greatest black character created for the stage, but it's often been played by white actors. Bob Burbage who gave his first performance 400 years ago at the Globe, Sir Lawrence Olivier and Orson Welles in the 20th Century.

The South Bank Show explores the performance history of the play and asks what it means today. It features a new production from the Royal Shakespeare Company starring Tony Sher as Iago and Sello Maake Ka-Ncube as Othello.

## THE GARDEN OF COSMIC SPECULATION

**Produced and directed by Nigel Wattis**  
**Running time: 49': TX March 2005 (tbc)**

South Bank Show's *The Garden of Cosmic Speculation* is about the garden at Portrack House in Scotland and its designer, Charles Jencks, one of the world's leading thinkers and writers about architecture and design, who won this year's Gulbenkian Prize for his garden at the Scottish Gallery of Modern Art.

The programme structure will be built on three walks around different sections of the garden. On each walk, presenter Melvyn Bragg will interview Charles Jencks, about the garden's symbolic references to a different area of current human knowledge - the nature of matter, the foundations of life and the history of creation.

For each area, leading scientists will give a brief overview of the current extent of human knowledge in their branch of science and show us, where appropriate, the data that has been used as a visual reference for the garden. Other voices, such as well-known gardeners, will give appraisals of Portrack's style and worth.

Arresting visual sequences set to music and a variety of traditional and new photographic techniques will be used to explore the wonderful visual potential of the garden and move the viewer through the landscape in novel, engrossing ways.

The programme will be unified by Melvyn Bragg's interview with Charles Jencks on the "Black Hole Terrace". It will be put in context by a brief history of the symbolic garden as an expression of man's contemporary cosmological understanding. It will tell how this particular garden has proved a turning point in its creator's career, leading to extraordinary new international commissions.



Jeanette Winterson

## JEANETTE WINTERSON

**Produced and directed by David Thomas**  
**Running time: 50'**

*Lighthouse Keeping* is the novelist Jeanette Winterson's latest book published in 2004. It's her 10th book since she first emerged in 1985 with the partly auto-biographical *Oranges are not the Only Fruit* written when she was 23. It went on to win the Whitbread Prize and she later adapted it successfully for television. Other of her novels include *Sexing the Cherry*, *Written on the Body*, *The Passion* and *The Powerbook*. Hers is a unique voice. Since her debut her writing has become increasingly experimental, tending to ignore conventional narrative in favour of a more poetic approach to writing prose.

She is also an accomplished polemicist, tirelessly promoting the importance and seriousness of art. Her writing often draws, as does David Thomas's South Bank Show film, on her remarkable upbringing.

## WORLD DOMINATION

Simon Broughton examines the rise of world music and its place on stage and in the media.

Anyone who's into music – in concert, on record, on radio or TV – must have noticed the world music boom. While the classical music business has been gloomy, there's been an explosion of international sounds on CD, into concert halls, festivals and the media. In London, for instance, the main 'classical' venues like the Barbican and the South Bank have revived their programmes and broadened their audiences with major international artists and themed festivals. It's partly a democratisation of culture, long overdue, but also a breaking down of insularity and resistance to foreign sounds.

In Britain the same has happened with food. Now, every high street has at least a Thai restaurant, a bistro and a tapas bar alongside the traditional staples of fish and chips, a Chinese and an Indian. The growth in long-distance travel and budget airlines has enabled people to see the world and broaden their minds. And world music has seen the heart-warming success story of the *Buena Vista Social Club* – a handful of veteran Cuban musicians and singers whose album of classic Cuban music has now sold over 7 million copies. It helps that it's a pretty seductive tourist destination as well. Estimates vary, but the market share of classical music and world music sales are not far apart at somewhere between 3 and 5%.

So this autumn in London sees *Black President*, a major 6-concert festival at the Barbican dedicated to the legacy of Nigeria's larger-than-life creator of Afrobeat, the UK premiere of Youssou's Sufi-inspired *Egypt* album, major artists from Hungary, Greece, Algeria and Cuba, including the Buena Vista star Ibrahim Ferrer, and *Atlantic Waves*, a major festival of Portuguese music. That's just the highest profile artists playing in London in October and November.

The term 'world music' isn't much liked – surely all music is world music? – but it's been a remarkably successful label. It was first coined as a marketing term in 1987 by a group of interested parties who wanted boxes in record stores into which they could put their product. Even for lovers of African music, say, musicians names were often unfamiliar, unpronounceable and hard to remember. Eleven indie record labels stumped up the £3500 that the original 'world music' marketing campaign cost. It must be one of the most successful in history. While non-aficionados will still have problems with the names, many people now recognise the different sound worlds of North Africa, West Africa and South Africa. Or they'll have encountered the glorious vocal talents of Cesaria Evora, Ladysmith Black Mambazo or Mariza.

In Britain much of this music has found a home on BBC Radio 3 and the digital TV channel BBC4. Both broadcast extensively from WOMAD, the leading world music festival in the UK (with spin-offs round the world), and also from the *Awards for World Music*, initiated by the BBC two years ago. An awards ceremony surely means the genre has come of age. Another indication is the success of *Songlines*, the world music magazine which I edit and is currently getting over 100 new subscribers a week. The reason isn't hard to fathom. There's a whole world of music out there which looks vibrant and sexy, but people know very little about it and want to know more. This music is often a window on the world, so while *Songlines* is ostensibly a music magazine we're dealing with politics, current affairs, history, travel and religion. That's why world music also works well on television.

A television documentary can take you somewhere you might never be able to go, or want to go. The written word can be graphic and vivid, but it's hard to beat the impact of a well-crafted film, hearing the music and seeing it played in situ. *Breaking the Silence*, the last documentary I made for BBC4 was about the return of music to Afghanistan after the Taliban. Through the country's music it was possible to chart the country's sorry history over the past 25 years of war. Music was

always caught in the crossfire. I went to Kabul just two months after the fall of the Taliban and even though the city was devastated and people were lining up for food aid, the hunger for music was tangible. Afghanistan is clearly an extreme case, but I'm currently involved in a series put together by the European Broadcasting Union, called *European Roots*. Made by directors across Europe, these are music stories that also highlight contemporary life across the continent. *Moravian Carnival*, a film by Petr Hejn, takes you into an extraordinary world fuelled by music and *slivovic* less than 150km from Vienna. While a film by Sándor Silló is on the Gypsy band Parno Graszt in the village of Paszab, but tells a bigger story about the realities of Gypsy life as Hungary joins the EU. And Mira Erdevicki's film about Mostar Sevdah Reunion is a powerful piece on one of the most remarkable bands in the Balkans from the destruction of Mostar's historic bridge in the Bosnian war to its recent reconstruction. In all these examples, the music is beautiful, passionate and has something to tell.

But while these films take you to places and situations you're unlikely to experience for yourself, world music and tourism is a growing phenomenon. Europe is bursting with music festivals and there are more exotic ones from Cuba to Zanzibar. One that really seems to have caught the imagination is the *Festival in the Desert*, dubbed the 'remotest music festival in the world' 70km into the Sahara from Timbuktu. The haunting Touareg music, the magical location with its hour-glass sand and the thrill of sharing the dunes with West Africa's greatest musicians and the occasional intrepid rock star like Robert Plant or Damon Albarn make it an unforgettable experience. The very existence of the festival is an example of the intricate links between politics and music. The turban-swathed nomads of the desert felt they were getting a poor deal in Mali and in 1990 a Touareg rebellion broke out. Fighting continued till 1996 when a final peace was achieved and there was a burning of arms in Timbuktu. The Festival is one of the enterprises dreamed-up to integrate the region with the rest of the country and generate some income. The festival has only been going four years and there have already been two films - one more documentary, the other more performance. Obviously music is at the heart of a festival like this, but it's important to remember that, wherever it is, a stage is a stage and the context is essential.



Another impressive festival which celebrated its 10th edition this year is the *Fez Festival of World Sacred Music*. It was started in response to the first Gulf War in Iraq as a meeting place of peace and understanding. The spiritual dimension is one that grows out of the history of the city itself, the artistic and religious capital of Morocco since the 9th century. It's a region that has been home to the three monotheistic faiths since the Romans were there and this year's festival opened with the symbolic and harmonious meeting of three female singers, one Muslim, one Jewish and one Christian. The voice of Sephardic Jewish singer Françoise Atlan is as smooth and caressing as silk; for the Catholic faith, the more flowery tones of Catalan singer Montserrat Figueras; and representing Islam, Aicha Redouane, with a richly textured voice like the beautiful sandstone walls of Fez itself which form the impressive backdrop to the evening concerts at Bab Makina. The spiritual theme of the festival is wide and extends to Tibetan Buddhist dancing and Native American music in the other venue in the shade of a gnarled barbary oak in the garden of the Batha Museum. It also embraces classical, traditional and contemporary music so the Tallis Scholars and Jordi Savall appear alongside Youssou N'Dour, Miriam Makeba and the Pakistani Sufi singers Meher and Sheher Ali. It's idealistic, of course, but in that spectacular location it clearly demonstrates the power of not just world music, but all music, as a voice for peace.

Simon Broughton is a freelance film maker and editor of *Songlines*, the world music magazine [www.songlines.co.uk](http://www.songlines.co.uk)



Colenso Abafana



© Rémy Boisseau/French Institute, Fez

Toussou N'Dour

## JORDI SAVALL

Directed by Oliver Becker

Running Time: 60'

Not only one of the greatest players of the viola da gamba, Barcelonian-born Jordi Savall is a conductor and world famous performer of music from the Middle Ages, Renaissance and Baroque periods. Here he performs with two members of Hesperion XXI, Rolf Lisveland (guitar and theorbo) and Pedro Estevan (percussion).

## ABBEY LINCOLN

Directed by Oliver Becker

Running Time: 60'

Abbey Lincoln, activist in the black American struggle for freedom, performs freedom songs and spirituals in concert with Brandon McCune on piano, John Ormand on bass and Jaz Sawyer on drums.

## SHEIKH AHMAD AL TÛNI

Directed by Oliver Becker

Running Time: 90'

The charismatic Egyptian singer, Sheikh Ahmad Al Tûni and his musicians perform Sufi songs in praise of the Prophet Mohammed and the great Muslim mystics.



Sheikh Ahmad al Tûni

## JULIA MIGENES

Directed by Oliver Becker

Running Time: 49'

Julia Migenes first appeared as Carmen in Francesco Rosi's film and then was an unforgettable Tosca. Here she performs a classic programme of sacred songs with piano.



Julia Migenes

## == THE WORLD SACRED MUSIC FESTIVAL IN FEZ 2001, 2003 & 2004

LGM has been covering highlights of the 2001, 2003 and 2004 Fez Festivals of which Poorhouse International is distributing a selection. These stunning performances, sometimes complemented by interviews with artists, work well for Religious broadcasts but will also satisfy World Music lovers.

### COLENZO ABAFANA

Directed by Oliver Becker

Running Time: 60'

Colenso Abafana are an award-winning South African Zulu group specializing in 'a cappella' singing: a style that combines influences from Gospel music and ethnic Zulu songs. Created in 1987 they have performed many times in festivals around Europe.

### LES MOULOUDYATS DU MAROC

Directed by Oliver Becker

Running Time: 90'

Two concerts of Moroccan music are featured. One celebrating the richness of Moroccan sacred music during Mouloud, the birthday of Mohammed, with performances by Essawas from Fez, ensembles from Sama' and well known artists such as Mohamed Ba Jeddoub and Thami al Harraq. The other is the ritual and ceremonial Dakka, or 'hit, beat' practised during the festival of Achoura including popular music from the Berbers, Ahwach and Agwal.

### THE ANOINTED JACKSON SISTERS

Directed by Oliver Becker

Running Time: 53'

These magnificent Gospel singers from North Carolina were originally founded by the late Evangelist Bertha Jackson. The ensemble with their mixture of Black American urban music, Jazz and Rhythm and Blues electrify audiences throughout the world with their passion and energy.



# susheelaraman

Concerts from Fez cont.

## FEZ FESTIVAL 2003 HIGHLIGHTS

Directed by Oliver Becker  
Running Time: 54'

Oliver Becker having attended most of the festival and made specials on Julia Migenes and the Anointed Jackson Sisters, used footage from other participants such as The Masters of Music from Armenia, Abdelhadi Belkhatat, Farida Mohamed Ali and the Ensemble Maqam, The Al Kindi musicians and the Hadra of Taroudant in order to give viewers an idea that sacred music in the various cultures and religions conveys the same feelings.

## FEZ FESTIVAL 2004 OPENING NIGHT

Directed by Mathias Ledoux  
Running Time: 61'

To change the format, when LGM went back in 2004 they decided to do a special of the opening concert which interestingly brought together Montserrat Figueras, Aïcha Redouane, Françoise Atlan and the Whirling Dervishes of Konya. Representatives of different cultural backgrounds all performed peacefully together - one of the strengths of the Fez Festival.

## FEZ FESTIVAL 2004 DOCUMENTARY

Directed by Mathias Ledoux  
Running Time: 52'

This represents the best of Fez 2004 and all aspects of it, ranging from Liz McComb to the Pakistan Qawwali chants of Mehr et Sher Ali, Iranian Sharam Nazeri and Monastic dancers from Tibet.

## LIZ MCCOMB AND L'ARC HARLEM CHOIR

Directed by Mathias Ledoux  
Running Time: 68'



Liz McComb

Liz McComb grew up in Ohio, USA in the cradle of Gospel music. She not only enjoys well deserved recognition in the USA but also in Europe where she now lives. Her formidable stage presence, her mellow deep mezzo voice and her talent as a pianist put her on a par with Ray Charles and James Brown. She is

accompanied by Harold C Johnson on organ and the Arc Gospel Choir of Harlem.



Sheikh Ahmad al Tūni



Mouloudiyats



## SUSHEELA RAMAN: MUSIC AT THE CROSSROADS

A Film by Mark Kidel

Running time: 52'

Susheela Raman is one of the most interesting and original musicians to combine an Indian heritage with other music. But Raman is perhaps the most adventurous of all of them, continually breaking new ground, and searching most widely for sounds, textures and rhythms with which she can combine a vocal style rooted primarily in South Indian classical singing, but tinged with inflections drawn from Anglo-American folk, soul, blues and jazz.

Susheela Raman enjoys collaborating with an increasingly eclectic assembly of musicians – on her latest album, she will work with, among others, a percussionist and bass-player from West Africa, the Nigerian drummer who developed Fela Kuti's Afro Beat, overtone singers from Mongolia, a virtuosic clarinetist from Greece and a saxophone-player from Ethiopia.

Susheela Raman is truly a 'musician at the crossroads', linked to a tradition that goes back to the Vedic chants of 2000 years ago, turned on by funk, rhythm and blues and rock of the 1970's and 80's, as well as by jazz and folk, and continually absorbing new sounds through her contact with the rapidly expanding 'world music' scene. It is impossible to locate Susheela, for she is of no particular place and does not feel she belongs overwhelmingly to one tradition more than another, in spite of her parentage and early upbringing in an expatriate Tamil household.

The Indian connection – while not representing a self-conscious 'search for roots' - is important for Susheela. This element in Susheela's musical activity represents an encounter with a strongly disciplined and tradition-bound musical culture – a form of classicism – which has not changed much for centuries. The techniques for working with the voice are rooted in Vedic chanting practices, and lie at the root of much South (and therefore also North) instrumental music. These techniques are complex, require a great deal of practice, and can only really be learned in the traditional way, by imitation, at the feet of the guru.

The film follows Susheela Raman on a journey to Chennai (Madras) and Thanjavur in South India, where her ancestral roots lie.

The film follows Susheela to her mother's birth-place, in Thanjavur, a centre for the worship of Tygaraja, the 18th century saint, mystic and composer who is the author of many of the songs that Susheela has included in her repertoire. Here, Susheela and her musical partner Sam Mills visit the singer Venkatesan, who specialises in traditional chants and the repertoire of Tygaraja and with whom Susheela has studied recently.

At Venkatesan's house, a traditional Brahmin household, we will see a way of life that has hardly changed over the centuries.

The South Indian section of the film will not, however, exclusively concentrate on Susheela's traditional roots, as part of it will focus on an encounter with some younger classically-trained Chennai musicians who are keen to explore new directions, including the use of electric guitars and electronic keyboards. Susheela and Sam will also meet up with the South Indian singer Yesu Das, from whose cassettes Susheela picked up and learned one of the mainstays of her repertoire, the song "Nagamomo".

The film will also feature a sequence of Susheela Raman in a supercharged jam with some folk drummers and acrobatic drummers, the Pattapam, near Thanjavur.

Finally, we will see Susheela and Sam Mills working on their new album in a London recording studio, where they will be joined by some of the regular African musicians they work with, as well as by special guests from Greece and Ethiopia.

The style of the film will be primarily visual and musical. We will avoid conventional interviews altogether, and tell the story of Susheela's musical journey through observing what happens during its course, encouraging talk wherever possible, but allowing, as much as possible, the musical interactions to speak for themselves.

MARK KIDEL January 2004

Poorhouse International also distributes Mark Kidel's recent film on BILL VIOLA



## ==ALECHINSKY

### SUR LE ViF

A film by Jean-Michel Meurice

Running time: 52'

Produced by Anthracite, France

Filmmaker and artist Jean-Michel Meurice's film of Pierre Alechinsky portrays the renowned Belgian artist at work over one year.

Meurice spent many hours in his colleague's studio – as artists love to do – chatting and watching him paint, but this time a camera was discreetly poised to follow every curve and elaborate stroke of the artist's brush.

Pierre Alechinsky was born in 1927 in Brussels but later moved to Paris where he studied printmaking and became one of the founding members of the COBRA movement. For 20 years from 1958 he exhibited regularly at the Galerie de France as his international career began to grow.

In this film Alechinsky also talks about painters who have influenced him and artists he has befriended such as Breughel, Picasso, Japanese calligraphy masters, Pollock, Dotremont, Mansour, Tardieu, Caillois and Butor.

His biting wit is revealed through his use of ink and paper, Japanese brushes, ceramics, junk, old books, puns and jokes to cleverly link objects and words.

Erik Satie's joyous music accompanies this intimate look at the creative process.



## BUDDHA'S PAINTER THE RENAISSANCE OF MONGOLIAN ART

A film by Thomas Gonschior

Running time: 55' Digibeta 16:9

Throughout the world Mongolians are regarded as a martial people still living in the shadow of Genghis Khan. But more than 400 years ago, brave Mongol warriors one-by-one swapped their weapons and armour for the red robes of monks in order to fight the real enemy within, not the presumed enemy outside. Whilst the world gradually forgot its fear of Mongolia, these warriors poured the same energy into Buddhism that had enabled them to amass the greatest empire the world had ever known, and in so doing acquired an amazing depth of Buddhist culture and spiritual achievement. But this rich Buddhist heritage of Mongolia today is hardly known to the outside world.

One-third of the male population of Mongolia were ordained monks when the Communists took over the country in the 1930s. The monks were not just 'wasting food', as was suggested later, they were scholars, artists, craftsmen, doctors, scientists and educators. Central Mongolia alone had more than 700 Buddhist temples decorated with golden silks. Almost nothing survived the communist destruction and only a few ruins remain today to show where the temples existed. The communists massacred thousands of Buddhists monks and any survivors were obliged to live as married lay people, although still retaining their monastic attitude. After the downfall of the communist regime in the early 90's, Buddhism flourished again in this vast country of nomads.

Purevbat is not only the most outstanding artist in Mongolia today, he also became a Buddhist monk. Whilst growing up in the countryside as the son of a nomad, his mentor, an old man who had been a monk, recognized Purevbat's innate artistic talent. The boy was later sent to Ulaanbaatar, the capital of Mongolia, to study at the National Art College. He graduated with the highest distinction in his class and was sent to Moscow for further studies. He became interested in art as an expression of a people's culture. Then he realized that Mongolian Art tradition is connected with Buddhism in almost every aspect. Finally he became an ordained monk to study Buddhist philosophy and to research the roots of traditional Mongolian painting.

Purevbat located two surviving Mongolian Buddhist art experts, Danjang Lama and Dorje Zangchen Lama, and asked them to teach him the traditional ways. To gain more knowledge and experience he went to India and studied for three years with Ven. Samgye Yeshe, the official tangka painting master of His Holiness the Dalai Lama.

Returning to Mongolia, in the Autumn of 1993 Purevbat opened an art school within Ganden Buddhist University, the 'Zanabazar Mongolian Institute of Buddhist Art'. Born in the seventeenth century, Zanabazar, was a great Buddhist scholar and master. He founded the specific Mongolian Buddhist Art style and produced a number of fine Buddhist images, particularly statues which are now listed as world classics. The few of his remaining works can now be seen at the Zanabazar Museum in Ulaanbaatar.

The new Zanabazar Art Institute, which Purevbat founded, started in an empty class room with young boys from all over Mongolia who had had no previous artistic education. In the traditional system of teaching tantric art students learn, after an initial period of basic education, the more important methods by apprenticing to a master and helping with his various works. Completion of training as a tantric artist requires not only intelligence and a skilful hand, but also the strong renunciation of desire for the mundane world - the goal of all Buddhist monks. The exterior of the school may still look shoddy, but internally it has the soul of the finest tantric art institute in the world.

Unlike any other art form, Buddhist art requires strict proportions and method in producing tangkas. It demands not only a skilful hand, but also devotion and a deep knowledge of Buddhist philosophy. A tangka produced by a real master is a silent teaching of the Buddha and a guiding path to enlightenment.

The film gives a glimpse of the glorious Mongolian Buddhist heritage, visiting the remains of Holy sites, such as Kharakorum, the old capital and Tuvkhon, a mountain monastery, where the young Zanabazar meditated before he created his famous works of art. In the summer of 2003 Purevbat made known publicly the finding of mass graves in the suburbs of Ulaanbaatar. More than 1000 murdered bodies, most of them monks were found there. Finally the film introduces the work of Purevbat and his students at the Zanabazar Mongolian Institute of Buddhist Art. It shows the master and his students working with great devotion on the revival of Buddhism and its art in Mongolia. Purevbat talks about Mongolian history and he reveals the complex philosophical Buddhist and tantric background of his works.





## IVRY GITLIS & THE GREAT TRADITION

Directed by Tony Palmer

Executive producers: Jeanne & Donald Kahn

Co-productions: Isolde Films & Paragon Ventures

Running Time: 118' widescreen

He is a legend, even among other violinists. He has been at the top of his profession for over sixty years. He is probably the last of a great tradition, from Heifetz and Enescu to Menuhin, Thibaud and Milstein. He is both our link to the past and our guide for the future. For most musicians, he is *the* violinist.

A Goodwill Ambassador for UNESCO, he has also appeared in films with The Rolling Stones and Isabelle Adjani. He has been directed (as an actor!) by Truffaut and Schloendorff. He has jammed with John Lennon, Eric Clapton, Oscar Peterson, Dizzy Gillespie, Marcel Marceau and Stephane Grappelli. Today, he enjoys improvising with Youssou N'Dour and with his sons' rock 'n' roll band, 'Enhancer'.

His recordings of the concertos by Stravinsky, Paganini, Tchaikovsky and Alban Berg (which won the Grand Prix du Disque) are reckoned to be among the definitive accounts of these works. His CD of the Bartok Concerto was voted Best Record of the Year by the *New York Herald Tribune*. He performs regularly in front of Presidents and Kings, but his greatest joy is the annual master classes for young students in Germany and France in which he is an inspirational teacher.

He was born in Haifa in Palestine, of Ukrainian parents. He gave his first concert when he was eight, and has since played with all the major orchestras in the world – in New York, Berlin, London, Paris, Vienna and Philadelphia, as well as giving recitals with among others Martha Argerich. He is constantly travelling, and we follow him to Bolivia, Israel, Italy, Senegal and France, where he now lives.

The Great Tradition from which he comes is not only the tradition of East-European violin playing which spread across the world as a result of the pogroms in Russia – to the United States and the concert houses of Europe – a tradition which has reverberated with all contemporary violinists. It is also the tradition of story-telling, of the troubadour keeping alive the folk memories of an entire generation. And what a story-teller Ivry Gitlis is – a non-stop stream of tales about the frequent absurdities of music-making, of how *not* to play the violin, of the meaning of 'being Jewish' - all with a passion and self-evident love of his art. An unforgettable film.

“...the best artist's profile I have ever seen”

Andrea Anderman



## HAYDN PROJECT AT KUHMO

Directed by Oliver Becker

Co-producers: LGM/Bayerischer Rundfunk/FR3/YLE ©2004

“Kuhmo has a habit of turning visitors into Junkies, you find you are reluctant to skip the next recital in case you miss another revelatory interpretation or repertoire discovery.”

Andrew Clarke, *Financial Times*

During this year's Kuhmo Chamber Music Festival the organiser, Seppo Kimanen, made one of his wild dreams come true in performing all 69 Haydn Quartets.

“During the 1780's Haydn's fame spread across Europe, though he maintained his employment and residence in the service of the Esterházy family.

The Lindsays are experts in the Haydn repertory, and unlike many ensembles they seek to maximise the music's toughness, its unusual and compelling individuality. The rhythms are sometimes dogged, with tempi that allow every phrase to tell. Individual players contribute details to the general effect that make a strong impression.

The Lindsays will surely be the benchmark for years to come. The recorded sound is clean and true, and each of the marvellous works exudes its own personality in every bar”.

TERRY BARFOOT

The Lindsay Quartet is considered to be one of the best in the world and certainly the very best when it comes to playing Haydn. In their interpretations his quartets which look so simple on the surface reveal their true nature and turn into major works.

This is why we focused on the Lindsays' performances of Haydn's works at Kuhmo and recorded in high definition with four cameras, under studio conditions:

- Opus 20 No. 2;
- Opus 33 No. 3;
- Opus 54 No. 1 & 2;
- Opus 42;
- Opus 20 No. 5;
- Opus 76 No. 5

## 4 BETTER, 4 WORSE THE ANATOMY OF A STRING QUARTET

Running Time: c.50'

Director: Reiner E. Moritz

Co-produced by LGM/Bayerischer Rundfunk/FR3 and YLE

Great string quartets congregate each year at Kuhmo to make music and enjoy themselves for two glorious weeks in the high North close to the Polar circle.

We seized the opportunity of this year's Kuhmo Chamber Music Festival to find out what a String Quartet is all about and what makes it tick. Siegmund Nissel, the second Violin of the famous Amadeus Quartet, once gave the following definition of the String Quartet: “It is like a bottle of wine. The first Violin represents the label and the Cello the bottle, but the second Violin and the Viola are the content”.

The Lindsays are of course one of the great Ensembles of today, and its members individually told us what makes four people live together, travel together and work together. Different aspects of playing together are demonstrated in extracts from the various Haydn Quartets we recorded.

Along with the Lindsays we filmed the Jean Sibelius Quartet rehearsing Haydn in front of the camera and Rautavaara's String Quintet 'Unknown Heavens' which introduced a second cellist into the rather tightly-knit quartet.

The Danel Quartet rehearsed Mendelssohn and discussed the thorny question of finding a consensus for interpretation and what happens when they can not agree.

The Auer Quartet demonstrated some of the difficulties of playing together when they attacked the last movement of Bartok's First String Quartet.

Very few people realise when seeing four players walk out on stage that they have been working together, sharing food, travelling, booking into hotels for many, many years. In fact, members of a String Quartet probably see more of each other than ordinary married people.

This is of course not possible without some tension, especially if they are good musicians, have strong characters and definite ideas about interpretation. Even the polite Amadeus Quartet sometimes apparently went through shouting matches behind closed doors.

All of this and many funny stories come out in our filming of the various quartets. Perhaps the Public will better understand the delicate balance needed every single night when four people sit down and play in front of their audience.

Interviews with the eminent teacher Vladimir Mendelssohn and the organiser of the Kuhmo Chamber Music Festival, Seppo Kimanen, round off this documentary.





## == BOHÈME

Written by Tony Britten

Directed by Tony Britten and Clive Donner

Running time: 94'

The film *Bohème* is based on Music Theatre London's stage production of the opera. Over the years MTL has endeavoured to de-mystify opera by creating productions which use actor-singers performing modern, idiomatic English versions of the core repertoire. Set in the present day and accompanied by new chamber orchestrations, the work has delighted both audiences new to opera and experienced opera goers, who appreciate that a new look at the form need not be disrespectful to the source material. Interestingly, the company has been highly successful in the Netherlands, Belgium, Germany and at the Vienna Festival, despite the material being sung in English.

The detail that actor-singers bring to their characterisations means that the work is ideally suited for the screen, as evinced by our award winning BBC/Sony Classical *Marriage of Figaro* in 1994. However, my aim has always been to move beyond conventional multi camera programmes and make single camera, location based films. *Bohème* is the first in what I hope will be a slate of similar projects.

The joy of working on *La Bohème* has been that Puccini writes with such muscular passion about real people in real situations. Although his operas were composed during the final flowering of the grand, romantic tradition, they are in essence intimate pieces which explore complex human issues. The power of the music is not just about beautiful lines, but unfailingly accurate reflections of the emotional journey that his characters go on. Add to that a highly developed understanding of narrative and dramatic structure, and it becomes clear that a work like *La Bohème* should be a film maker's dream!

The updating of the story of *La Bohème* was never going to be a problem – boys get drunk and behave badly today just as they did in nineteenth century Paris, girls still have sugar daddies and dodgy landlords still complain about unpaid rent! However the character of Mimi required examination. Whilst making her a drug addict seemed an obvious solution, I needed to be sure that this would be dramatically credible, and that the audience would not lose sympathy with her. Not being in any way an expert on drug abuse, I commissioned research which threw up some sobering statistics. It is well documented that heroin addiction is widespread throughout the world, what may be less well known is that often there are few outward physical signs of the problem. People generally don't die of heroin poisoning, but an associated condition – hepatitis brought on by sharing dirty needles, liver failure, septicaemia and so on. And people certainly don't become addicts because they are bad or immoral – they are more often than not reacting to peer group pressure,



lonely or just plain unlucky.

Having learnt some of these unpleasant facts I felt able to relate them to poor Mimi, a victim whose untimely demise forces Rodolfo, Marcello, Schaunard and Colline to come to terms with real life. As Colline expresses it in my version of the famous *Coat* aria: "We've been children at play, and now its time that we grew up – the kindergarten's closing".

With regard to the "kindergarten" it is important to note that Puccini had the true dramatist's gift of interpolating humour into a serious situation, which not only makes the narrative more engaging but underlines the ultimate tragedy. I believe we have been successful in making the comedy scenes genuinely comedic, largely through the talented artists whose work has such a particular quality.

In practical terms *Bohème* was extremely challenging to produce. It is shot on film, in and around Deptford, a fairly run down area of south east London. I knew I wanted the setting to be gritty and realistic, and the moment that I discovered the main location – Mumford's, a derelict flour mill, I knew that we had struck gold. Not only did it provide the boy's "squat", a huge pillared area that my production designer fell in love with, but we were able to take over the entire floor below and turn it into a mini studio, with costume department, make up area, cutting room and production offices. The public house round the corner from the mill not only became the location for act two, but provided extras and did the catering! I don't know if the people living in the little garden square where we shot act three were deaf, or merely terribly polite, but no-one objected to four days of Puccini roaring out from loudspeakers – perhaps they just liked the music!

If one is lucky, making a film can be a joy from beginning to end, and so it was with *Bohème*. Artists, musicians, creatives and crew displayed a level of commitment and passion that I believe is reflected on the screen. I hope my next project, Verdi's *Falstaff* will be a similar experience, I certainly have plans for the corpulent knight that I feel sure Verdi and Boito would heartily approve of!

Tony Britten

## BOHÈME - SYNOPSIS

Four young men, Rodolfo a playwright, Marcello an artist, Schaunard a musician and Colline a philosopher, live in happy chaos in a squat in south east London. What little money they have tends to be spent on booze and dope, with occasional allowances for food. They spend a lot of their time avoiding Benoit, a dodgy caretaker entrusted with collecting the rent, something that doesn't happen often. Into this sybaritic mess comes the enigmatic Mimi, an embroiderer who lives upstairs. She and Rodolfo fall immediately in love.

Marcello has a highly charged relationship with Musetta, a beautiful but flighty girl whose love for him is often outweighed by her desire for financial comfort. Her present paramour is Alcindoro, an older man with loads of money and no taste whatsoever. On the night that Rodolfo and Mimi meet – Christmas Eve, they all spend a riotous evening in the local pub, where Musetta decides to get rid of "Alci" and go back to Marcello.

Rodolfo moves in with Mimi and all is well for a while, but they are under increasing strain. Mimi is clearly unwell, and seems to be hiding something from Rodolfo. He loves her passionately, but is not mature enough to deal with his feelings of confusion and jealousy. After a few months the lovers part, and Rodolfo goes to where Marcello and Musetta are staying to seek solace. Mimi follows him, and tells Marcello about Rodolfo's overwhelming jealousy. She and Rodolfo meet accidentally, and vow to try once more, at least "until the roses bloom again". Meanwhile Marcello and Musetta have one fight too many and part forever.

Some months later Marcello and Rodolfo, on their own again are back with the other guys at the squat. A drunken evening is interrupted by the appearance of Musetta, who has found Mimi dying outside. They bring her in and she and Rodolfo reaffirm their love. Musetta knows Mimi's secret – she is a heroin addict, and Marcello is sent out to get her one last fix. Colline sells his beloved flying jacket to raise some cash, and Musetta buys Mimi some gloves as she is shuddering with the cold. All these efforts come too late, and Mimi dies in Rodolfo's arms.

## LA BOHÈME

Based on "Scènes De La Vie de Bohème"  
by HENRI MURGER

Adapted from Music Theatre London's  
stage production of *La Bohème*.

First performed at the Stadsschouwburg,  
Amsterdam, The Netherlands on 5th August 1997

Music **Giacomo Puccini**  
Original Libretto **Giuseppe Giacosa  
& Luigi Illica**  
Translated & Directed **Tony Britten**

### The Bohème Orchestra

Flute, Alto Flute, Piccolo **Andy Findon & Judith Harvard**  
Clarinet, Alto Saxophone,  
Bass Clarinet **Sean Thompson &  
Tim Holmes**  
Horn **Judith Goodman**  
Violin **Beveley Davison**  
Cello **Neil Johnson**  
Double Bass **Steve Russell**  
Piano, Keyboards **Jonathan Gill &  
Daniel Jackson**

### Cast

Schaunard **Tim Bruce**  
Drug Dealer **Jeremy Poulson**  
Marcello **Darryl Knock**  
Rodolfo **Graham Mackay-Bruce**  
Colline **Ian K. Jervis**  
Benoit **Nigel Planer**  
Mimi **Mary Lincoln**  
Tracy **Alexandra Maitland-Hume**  
Musetta **Maria Kesselman**  
Alcindoro **Simon Masterton-Smith**

Running time: 94'

## == THE REAL RAMEAU

A Documentary by Reiner E. Moritz  
Produced by LGM

Co-producers FR3 and YLE Teema

Running time: 55'

Bach and Handel have become household names, but their contemporary Jean-Philippe Rameau has remained largely unknown. Only recently fabulous stage productions of his *Platée* and *Les Boréades* brought him back into the lime light. I believe a Rameau Renaissance is at hand in the same way as Monteverdi was rediscovered in the 1970s and Handel in the 1980s.

We know very little about the personal life of Rameau, but what little evidence there is we will show in the documentary filming in his home town Dijon and in the city's archives. We know more however about his theoretical works and his unbelievable outpouring of operatic masterworks from the age of 50 right up to his death in 1764.

His last masterwork, *Les Boréades*, was ready to be performed but mysteriously disappeared, only to re-surface in the 1980s where it received great critical acclaim at Salzburg in 1999 and Opéra National de Paris in 2003.

William Christie and Les Arts Florissants contribute with clips from productions of *Les Indes Galantes*, *Les Boréades* and *Les Paladins*; one of his most famous religious works, the Grand Motet "*In Convertendo*" and extracts from typical chamber music by the composer. Christie therefore is also one of the main interview partners. The other is Sylvie Boissou, editor-in-chief of Rameau's operas. With her we visit some of the rare manuscripts in the Bibliothèque National and fill in the gaps in his life story.

Extracts from Diderot's *Le Neveu de Rameau* punctuate the film and serve as first-hand testimony to how Rameau's contemporaries perceived this temperamental genius.



## IN CONVERTENDO

Produced by LGM

Jean-Philippe Rameau spent most of his life as an organist but very little of his church music is known.

*In Convertendo* is considered one of Rameau's greatest achievements and shows him at the height of Bach's composition skills.

This recording was made at Saint-Louis des Invalides and unites William Christie, Les Arts Florissants and handpicked soloists in a performance for the camera to be remembered.

*In Convertendo* with a running time of under 30 minutes makes ideal programming for Easter or Whitsun.

## CHAMBER MUSIC

Produced by LGM

Some of Les Arts Florissants' very experienced musicians got together to perform rarely heard Chamber Music of Rameau. These so called *Pièces de Clavecin en Concerts* are true discoveries for their melodic inventiveness and harmonic beauty.

In just about five minutes Rameau portrays himself as rather shy (*La Timide*) or the very self-conscious famous composer (*La Rameau*) or sketches out the main features of his most important sponsor, the influential Grand Fermier La Pouplinière (*La Pouplinière*).





## == GIANNI SCHICCHI

An LGM Production for FR2, TF1 & MEZZO

Running time: 58'

Gianni Schicchi is the final part of *Il Trittico*, a trilogy of one-act operas which was first performed at the Opéra-Comique in Paris in 1922. This work is full of scathing humour, filled with lively and varied dramatic situations encouraging the cleverest vocal and expressive combinations. The then Director General of the Paris Opera House, Hugue Gall, paired this opera with an equally frivolous piece entitled *L'Heure Espagnole* and together they made a wonderful double-bill.

The story - The wealthy Buoso Donati has died and bequeathed all his money to a friary. Rinuccio persuades his reluctant family to turn to Gianni Schicchi, father of his beloved, to help them recover the money. After studying the will, Schicchi comes up with a plan to impersonate the dying man and dictate a new will. However, in the presence of the notary and family, he bequeaths the estate to his 'dear friend Gianni Schicchi'. Caught in their own trap, the family are powerless to do anything and are evicted from the house. Only the lovers remain.

### GIANNI SCHICCHI

Giacomo Puccini

(1858 - 1924)

A one-act comic opera

Conductor **Seiji Ozawa**  
 Stage Director & Costumes **Laurent Pelly**  
 Set Designer **Caroline Ginet & Florence Evvard**  
 Lighting Designer **Joël Adam**  
 Dramaturge **Agathe Mélinand**

Orchestra & Choir of L'Opéra National de Paris

Cast  
 Gianni **Alessandro Corbelli**  
 Lauretta **Patrizia Ciofi**  
 Zita **Elena Zilio**  
 Rinuccio **Roberto Sacca**  
 Gherardo **Jean-Paul Fouchécourt**  
 Nella **Jeannette Fischer**  
 Betto **Alain Vernhes**  
 Simone **Donato Di Stefano**  
 Marco **José Fardilha**  
 La Ciesca **Tiziana Tramonti**  
 Maestro Spinelloccio **Orazio Mori**  
 Amantio di Nicolao **Roberto Accurso**  
 Pivellino **Josep Miquel Ribot**  
 Guccio **Armando Noguera**

Running time: 58'

## L'HEURE ESPAGNOLE

An LGM Production for FR2, TF1 & MEZZO

Running time: 52'

This comédie musicale in one act was first performed at the Opéra-Comique (Salle Favart) in Paris on 9 May 1911. Ravel dedicated it to the wife of a cabinet minister, whose intercession played a determinant role in persuading the theatre director of the suitability of the work, despite the risqué plot.

The story - Torquemada, an eighteenth-century clock-maker, has to leave his shop unattended every Thursday for an hour to go around the town winding up the municipal clocks. His wife, Concepcion, makes the most of the regularity of his absences to entertain her lovers.

As the story begins, she is prompting her husband to set off on his duty, but the untimely arrival of a customer, the muleteer Ramiro, spoils her plans, especially as Torquemada insists that Ramiro wait for him. As a way of keeping the unwanted visitor busy, Concepcion asks him to carry a grandfather clock up to her bedroom.

With him gone, she welcomes her lover the poet Gonzalve and informs him of the slight change of plan. When Ramiro comes back downstairs, she tells him that he has just moved the wrong clock and he should bring it down again. This gives her time to persuade Gonzalve to hide inside the clock. Ramiro will be carrying up to her bedroom next. In the meantime, the banker Don Inigo, another of

Concepcion's lovers, arrives, and decides to hide in one of the clocks.

And so, while Ramiro continues carrying clocks up and down the stairs, Concepcion too keeps climbing up and down to visit her lovers in turn, only to decide that neither satisfies her any longer. In the end, she offers her favours to Ramiro. Torquemada returns to find Don Inigo and Gonzalve downstairs, still inside their clocks, and tries to sell each of them their clock. When Ramiro and Concepcion come down, the five characters step forward to offer the audience the moral of the story in a sparkling quintet.

### L'HEURE ESPAGNOLE

Maurice Ravel

(1875 - 1937)

Conductor **Seiji Ozawa**  
 Stage Director & Costumes **Laurent Pelly**  
 Set Designer **Caroline Ginet & Florence Evvard**  
 Lighting Designer **Joël Adam**  
 Dramaturge **Agathe Mélinand**  
 Cast  
 Concepcion **Sophie Koch**  
 Gonzalve **Yann Beuron**  
 Torquemada **Jean-Paul Fouchécourt**  
 Ramiro **Franck Ferrari**  
 Don Inigo Gomez **Alain Vernhes**

Running time: 52'





## NEW ON DVD

PHI is proud to present its first DVD releases in cooperation with Opus Arte. *Les Boréades* has been an immediate success and remains top of the FNAC hit list. The press has been extremely complimentary.

*Les Troyens* is a world premiere in so far as for the first time John Eliot Gardiner was able to use the instruments the composer had wanted. This complete version of the opera was highly acclaimed when seen at the Châtelet to celebrate the 200th anniversary of Berlioz in 2003 and is launched on DVD together with a documentary entitled "A Masterpiece by Hector Berlioz Revived" and additional interviews with the conductor.



**\* PRiZE \***  
**LES TROYENS**

**Awarded the Critics' Prize 2004  
GRAND PRIX (MEILLEUR SPECTACLE LYRIQUE  
DE L'ANNÉE) PAR LE SYNDICAT DE LA  
CRITIQUE MUSICALE**



## BiRTH OF AN OPERA

A film by Jean-Michel Meurice  
Running time: 52'

“Opera is the universe of illusions and dreams. It is situated in the city but does not belong to the city”

Paul Andreu

Paul Andreu, the well known French architect was the first to be approached by the Chinese authorities to design an Opera House for Beijing. Jean-Michel Meurice, renowned film-maker and painter in his own right, has followed Paul Andreu's prestigious project from the very beginning.



A site was found next to Tiananmen Square at the corner of the Forbidden City and the People's Palace, and a work force of 4,000 was deployed to build an elliptic hemisphere in the middle of an artificial lake which would house three halls: an Opera House seating 2,500; a Chinese Theatre seating 1,200 and a Concert Hall seating 2,000. The total cost of this landmark of 21st Century China is estimated at 350 million Euros.

Jean-Michel Meurice, a very old friend of the architect, has had unprecedented access to all stages of the development and construction and is filming progress on the site at regular intervals.

## MAO, A LiFE

The Online-crew has now been filming in China twice and will return this winter for some winter footage from the Long March locations.

With the help of the Chinese authorities, Philip Short has been able to interview close allies of Mao and to research archive material which was unknown in the West until now. Poorhouse International will have some clips available for screening at MIPCOM.

Post production of this four part series, co-commissioned by Arte, will be completed by Summer 2005 for delivery during the Autumn of the same year. Further partners include DR, SBS and SVT.



## PARSiFAL

The High Definition production of Nikolaus Lehnhoff's *Parsifal* at the Festspielhaus Baden-Baden worked like a dream.

Thomas Grimm and Outside Broadcast recorded the dress rehearsal and all three public performances which were highly acclaimed by the press. One critic said: "Waltraud Meier and her colleagues clearly relegated Bayreuth to second position", when comparing our production with this year's new one at Bayreuth.

The preludes were properly lit and recorded separately in order to ensure the best picture and the highest quality 5.1 surround sound.

Co-producers include SWR, NHK, YLE, HRTV and Canal 22. The DVD release is scheduled with OpusArte for Spring 2005.



## RAFAEL KUBELiK

On December 14th Rafael Kubelik would have been 90 years old. Time to remember this great conductor of the 20th Century. Reiner Moritz's film is available in English and German versions, running time 59'.

*Poorhouse*

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