

# ACTUALLY ICONIC RICHARD ESTES



Paris Street Scene, 1972



## THE DARK SIDE OF HOLLYWOOD

Newsletter N°51  
April - September  
2020



Director George Cukor with Marilyn Monroe on the set of *Something's Got to Give*



Susan Hayward and John Wayne in *The Conqueror*

A 4 PART DOCUMENTARY EXPLORING  
CULT FILMS THAT WERE NEVER COMPLETED  
OR WERE INITIALLY BOX OFFICE DISASTERS

### SHUT UP AND LOOK

RICHARD  
ARTSCHWAGER



URSULA VAN RYDINGSVARD  
INTO HER OWN

# 2 floating stone productions

## Actually Iconic: RICHARD ESTES

"Estes layers and merges multiple viewpoints to create dense and detailed scenes that reward the viewer with careful looking. His images are more sophisticated than they appear to be at first glance."

Smithsonian American Art Museum

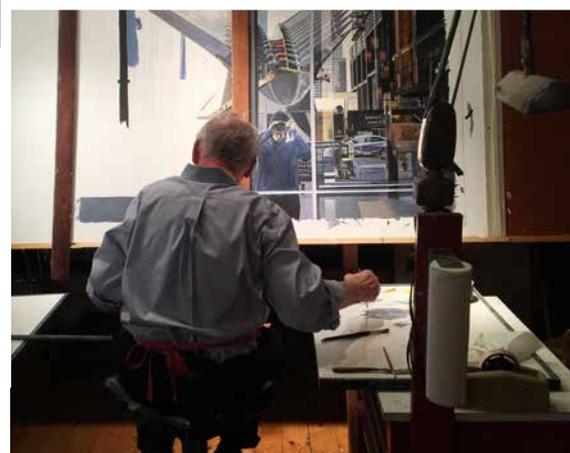
Olympia Stone's documentary on the leading hyper-realist benefits from intimate knowledge of the artist who takes her through the various steps of his career with art work from his archive. Richard Estes studied fine arts at The School of the Art Institute of Chicago, where he also was attracted by realist painters such as Edgar Degas, Edward Hopper and Tom Eakins, who are strongly represented in The Art Institute's collection. He started working as a graphic artist in New York painting in his spare time. His breakthrough came with an exhibition in 1968, which allowed him to concentrate on painting only. His photographs, of which up to 150 go into one painting, he calls his 'secret sketch book'. We watch the painter at work and find out how he manages to create convincing three-dimensionality on a two-dimensional canvas. He says himself: "I think I started using reflections to give more of an abstract quality to the paintings, to make them look less like a photo". His main subjects are cityscapes, telephone booths, storefronts, but he also applies his technique to landscapes and has made a few wonderful portraits. The filmmaker is able to show a representative selection of the artist's work from all periods and interviews curators, gallerists, dealers, collectors and friends who deepen the understanding of Richard Estes the painter and the man. At the age of 87 he is still walking around with a camera ready to catch the interesting moment. Work of his can be seen in the leading museums of the US and abroad.



Bridal Accessories, 1975

directed by **Olympia Stone**  
produced by **Floating Stone**  
**Productions** running time 56'

Poorhouse also represents other documentaries by Olympia Stone: *Curious Worlds: The Art and Imagination of David Beck*, *The Cardboard Bernini* (both Newsletter No. 39) and *Double Take: The Art of Elizabeth King* (Newsletter No. 45).



# Ursula von Rydingsvard Into Her Own

**Born to a Polish mother and an Ukrainian father Ursula spent part of her childhood in German refugee camps for displaced Poles before the family was able to emigrate to the US.**

She is a New York based contemporary artist whose work consists of sculpture and two-dimensional imagery. She uses sculpture, in part, as a means to express memories of her childhood: *"I grew up in the post WWII refugee camps for Polish people in Germany. We stayed in wooden barracks, raw wooden floors, raw wooden walls and raw wooden ceiling. So somewhere in my blood, I am dipping into that source"*, she says. Her studio is filled with massive cedar sculptures, which she painstakingly constructs layer by layer to create large-scale, some times monumental abstract forms which occasionally also serve as a model for a bronze cast.



Her work has been exhibited throughout the world including the Museum of Modern Art in New York, The Art Institute of Chicago, Venice Biennale, Yorkshire Sculpture Park and Storm King Art Center. Filmmaker Daniel Traub follows various recent commissions, including those for MIT and Princeton University, from beginning to final installation. We also hear about her early struggles, passions and profound drive to become an artist. Told mostly through Ursula von Rydingsvard's own voice, the film includes interviews with colleagues, family members and close friends who offer additional perspectives on her life and work.

Poorhouse also distributes **ART:21**. In Season 4, episode **Ecology** we have a segment devoted to Ursula von Rydingsvard.



directed by **Daniel Traub**  
produced by **Itinerant Pictures**  
running time **57'** Shot in HD



# 4 long tail films

Richard with Chair sculptures

Richard with Door, 1983/84

## SHUT UP AND LOOK Richard Artschwager

Painter, illustrator and sculptor Richard Artschwager (1923-2013) can be associated with Pop Art, Conceptual Art and Minimalism.

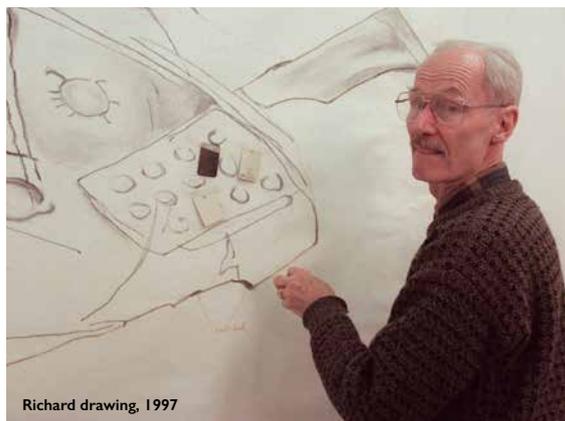
Born from German and Russian parents he early on showed a talent for drawing. Fluent in many languages and a good pianist he made his breakthrough relatively late after having built and sold furniture for some time. His friend Joe Zucker says of him: "**He is like a living Samuel Beckett**". After WWII, still serving in the US army he got an intelligence posting in Vienna, where he met his first wife Elfriede Wejmelka. He remembers talking to her during a concert in Vienna when she admonished him "**to shut up and listen**". This became his motto varied to "**shut up and look**". Maryte Kavaliauskas' film takes us to Detroit, Kansas City, Miami and Los Angeles where work of Artschwager was shown. When he was

Splatter Chair, 1992



preparing an exhibition in Vienna she cleverly uses archive footage, present day Vienna and clips from *The Third Man* to re-create the atmosphere of Artschwager's first encounter with the city. While the painter explains some of his work and is seen drawing we get the impression, that he is also making fun of himself and art lovers. A rich selection of his work and contributions from friends, gallerists, curators and collectors round off the picture of an artist who indeed resembled Samuel Beckett.

directed by **Maryte Kavaliauskas**  
produced by **Long Tail Films**  
running time **57'** shot in **HD**



Richard drawing, 1997



Richard sitting on his Chair



Hair installation view, 2011



Light Bulbs, 2007



Arie Galles, 1971

ZaSu Pitts as Trina, Gibson Gowland as Dr. John McTeague and Jean Hersholt as Marcus Schouler in *Greed*



## The Dark Side of Hollywood

There are movies that make it to cult status. There are other movies that become famous box office flops and later also make it to cult status. There are movies that are never finished or mutilated and considered great by hindsight. Claudia Collao's four part series entitled "The Dark Side of Hollywood" looks at some films famous today but box office disasters at their first release or released in a form not at all corresponding to their creators' vision.

The first part of this mini-series deals with Erich von Stroheim's *Greed*, produced by the young and ambitious Irving Thalberg, a movie that heralded the birth of Metro-Goldwyn-Mayer and above all the beginning of the studio system. Based on the Franck Norris novel *McTeague* von Stroheim, insisting on

expensive location shooting, went way over budget and finally ended up with nine-and-a-half hours of film which Thalberg drastically reduced for release. This was one of the first show downs between creative talent and production with the studios winning and reducing directors to mere employees. With the exception of *The Merry Widow* commissioned from Thalberg next, von Stroheim never finished another of his films in the US and turned to acting in France. Today whatever remains of *Greed* is considered a chef d'oeuvre of the silent cinema. Claudia Collao is using clips from whatever survives of *Greed* and later von Stroheim films *Foolish Wives*, *Merry-Go-Round* and *Queen Kelly* and

from von Stroheim archives, Rick Schmidlin archives, Deborah Thalberg archives and Library of Congress photographs. Her contributors include Rick Schmidlin, who co-directed a restored version of *Greed*, Jeanine Basinger, a film historian, Mark A. Viera, author of *Irving Thalberg, Boy Wonder to Producer Prince*, Richard Koszarski, author of *The Life and Films of Erich von Stroheim*, and Jean-Pierre Mocky, a friend and assistant of Erich von Stroheim.

directed by **Claudia Collao**  
 produced by **Lucien Television**  
 running time **4 x 52'** shot in **HD**



Erich von Stroheim on the set of *Greed*



ZaSu Pitts as Trina in *Greed*

# 6 lucien television

Michael Cimino with  
Kris Kristofferson on the set of  
*Heaven's Gate*



The remaining three parts will cover the following ill fated and legendary movies:

**The Conqueror** directed by Dick Powell is considered one of the worst movies ever made although it did well at the box office. It



Dick Powell



John Wayne

is ill fated because producer Howard Hughes decided to have it filmed near an atomic testing ground in the desert of Utah. Actors John Wayne, Susan Hayward and Dick Powell himself later died of cancer as well as many members of the crew and a remorseful Howard Hughes finally went insane.

**Heaven's Gate** directed by Michael Cimino was a massive box office flop making barely 10% of its enormous cost on first release in the US. Loosely based on the Johnson County War portraying a fictional dispute between land barons and European immigrants in Wyoming in the 1890s it was considered one of the worst films ever destroying Cimino's reputation as a filmmaker causing a re-tightening of studio control over directors. First planned as a 5 hour movie **Heaven's Gate** fell behind schedule, went way over its budget and was called "an unqualified disaster" by the *New York Times*. Some thirty years later a 216 minute director's cut went on the festival circuit and was hailed as a masterpiece while the 1980 studio release version was called "one of the greatest injustices of cinematic history".

Isabelle Hubbert and Kris Kristofferson



Again Claudia Collao assembled all the right film clips and a formidable array of interviewees including Timothy Barker, Susan Hayward's son, Werner Herzog, Patrick Jeudy, director of *Marilyn: The Last Sessions*, Terry Moore, Howard Hughes' last companion, Volker Schlöndorff, Michel Schneider, biographer of Marilyn Monroe, Antoine Sire, author of *Hollywood, la cité des femmes*, John William Straw, author of *Who Nuked the Duke* and many more.

All four films will run for about 52 minutes and **Greed** can be delivered by autumn 2020.

Elizabeth Taylor  
as Cleopatra



Elizabeth Taylor and Richard Burton

**Cleopatra** directed by Joseph L. Mankiewicz and **Something's Got to Give** by George Cukor brought producer 20th Century Fox to the brink of bankruptcy. **Cleopatra** was to be shot by Rouben Mamoulian who was replaced by Mankiewicz who at the post-production was in turn replaced by Darryl F. Zanuck. The film shot for nearly a year went massively over budget but garnered four Oscars for Set, Camera, Costumes and Special Effects. It also was the beginning of a tumultuous love affair between Elizabeth Taylor and Richard Burton. **Something's Got to Give** directed by George Cukor was a remake of the screwball comedy **My Favourite Wife** starring Marilyn Monroe who was fired during the filming, later re-hired and died shortly thereafter. The film was never finished.



Joseph L. Mankiewicz



Marilyn Monroe



George Cukor with Marilyn Monroe on the set of *Something's Got to Give*



# Rita Hayworth From Gilda to Rita

The most glamorous screen idol of the 40s, the top pin up girl during WWII, the typical product of a male dominated Hollywood was in reality a woman of whom Orson Welles rightly said "she was suffering her whole life". The oldest child of Eduardo Cansino, a dancer from a little town near Seville, and an American mother of Irish descent, having performed with the Ziegfeld Follies, Margarita Carmen Cansino was sexually abused by her father at a very young age. "as soon as I could stand on my feet", she recalled, "I was given dance lessons". She had appeared for a while as her father's partner when the head of Fox saw

her dancing at the Caliente Club, realized her potential, arranged a screen test and took her under contract. In order to escape her father's oppression she eloped with promoter Edward C. Judson, more than twice her age, who whored her out to those who could further her career: Men saw her as an investment. Then she fell for Orson Welles and their highly publicized marriage was quickly described as the meeting of the beauty and the genius. While she, now remodeled and named Rita Hayworth, was dreaming of a family life, Orson Welles was wedded to his film projects, one of which entitled *The Lady from Shanghai*

wonderful films including two partnering Fred Astaire who later admitted that she was his favourite dance partner. She first received top billing in *Cover Girl* and became a cultural icon as a femme fatale with Charles Vidor's *Gilda*. *Pal Joey* was her last film for Columbia. Rita Hayworth, a sex symbol or rather a victim of the star system? Julia & Clara Kuperberg will follow her life story using rare interview material with Rita Hayworth and talk to Caren Roberts, screenwriter of the film *Rita*, film collector and specialist on Rita Hayworth. Other participants include Budd Moss, former agent of Rita Hayworth, Molly Haskell, film critic and Tony Maietta, film historian. Hermes Pan, best known for collaborating with Fred Astaire for his choreographies, is remembering Rita Hayworth as a dancer. Clips from films such as *Only Angels Have Wings*, *You'll Never Get Rich*, *You Were Never Lovelier*, *Blood and Sand*, *Gilda*, *The Lady from Shanghai*, *The Affair of Trinidad*, *Salomé*, *Pal Joey* and *They Came to Cordura* will underpin the filmmakers' findings.

directed by **Julia & Clara Kuperberg**  
produced by **Wichita Films**  
running time **55'** Shot in **HD**



presented a totally changed Rita. By now she was the star of Columbia and studio boss Harry Cohn tried to treat her as a personal possession. The next marriage to Aly Khan didn't last either although she bore him a daughter; Princess Jasmin Aga Khan, who should later look after her ailing mother suffering from Alzheimers. Two more marriages followed, but Rita Hayworth never found the happiness she was looking for. Her legacy are some



## Jack Lemmon A True Trooper

Jack Lemmon was born into a well-to-do New England family of Irish extraction. A lonely child he sort of liberated himself by acting in school productions and decided at the age of eight that he wanted to become an actor. After graduation from Harvard he studied acting with Uta Hagen at HB Studio in New York, participated in radio shows and appeared on Broadway. There he was spotted by a talent agent in a revival of *Room Service* in 1953 and moved to Hollywood. George Cukor gave him a first role and is supposed to have advised him not to overact. With John Ford's *Mister Roberts* Lemmon garnered his first Oscar for Best Supporting Actor. In 1959 Billy Wilder cast him as Daphne in *Some Like it Hot*. Lemmon shows the rare gift of provoking laughter when living through tragic of difficult moments. The



collaboration with Wilder stretches over 9 films including *The Apartment* and *Irma La Douce*. When filming *The Fortune Cookie* with Wilder he acts for the first time with Walter Matthau. These two go down in film history as the comic couple par excellence with films like *Grumpy Old Men* and *The Odd Couple*. With Blake Edwards' *Days of Wine and Roses* Jack Lemmon shows his true acting power in a non-comic part. He would later say: "The movie people put a label on your big toe -light comedy - and that's the only way they think of you". During the 70s Lemmon returns more frequently to his first love, the theatre, and appears in *A Long Day's Journey into Night*, sold out for years. *Save the Tiger* earns him his second Oscar; this time for Best Actor. Other major prizes include Best Actor at Cannes, Venice and Berlin as well as two Golden Globes. Lemmon only once tries his hand at directing with *Kotch*, not a commercial success but nominated for four Oscars. The actor dies in 2001 shortly after his alter ego Walter Matthau. He was a modern actor being able to break the Hollywood mould of type casting before the Al Pacinos turned up. Clara and Julia Kuperberg have access to little known Jack Lemmon footage from the 80s talking about his life, one of the last interviews of Tony Curtis and footage with Billy Wilder to chart the progress of Jack Lemmon's career.

Tony Curtis, Marilyn Monroe and Jack Lemmon in Billy Wilder's *Some Like it Hot*



Other interviewees include Marc Wanamaker, Tony Maietta and Joe McBride. The following film clips round off the portrait of an actor not like any other: *The Apartment*, *Some Like it Hot*, *Avanti*, *Cowboy*, *Days of Wine and Roses*, *Irma La Douce*, *It should happen to you*, *Maccheroni*, *The April Fools*, *Missing*, *Pfffft*, *Save the Tiger*, *The Odd Couple*, *The China Syndrome*, *The Front Page*, *The Fortune Cookie*, *The Big Race*, *The Notorious Lady* and *Grumpy Old Men*.

directed by **Julia & Clara Kuperberg**  
produced by **Wichita Films**  
running time **55'** Shot in HD



William Holden and Kim Novak in *Picnic*



Poster for *Bridge on the River Kwai*

# William Holden The Reluctant Star



Gloria Swanson and William Holden in *Sunset Boulevard*

William Franklin Beedle Jr. was born in 1918. His father worked as an industrial chemist and his mother was a schoolteacher. At the age of three the family moved to South Pasadena where Beedle Jr. became involved in radio plays while attending Pasadena Junior College. When he, age 20, appeared in an amateur play as Marie Curie's 80 year old father he was spotted by a talent scout for Paramount. A screen test was arranged, but the date coincided with the finals in chemistry. The youngster had the nerve to have the date moved. After appearing in minor roles his name was changed to Holden and he costarred with Barbara Stanwyck in *Golden Boy* playing a violinist turned boxer. The pressure of preparing for his part by taking lessons in violin and boxing was too much for the young hopeful who took to drinking. Columbia was on the verge of firing Holden when Barbara Stanwyck interfered and began to coach Holden. This led to a lifelong friendship between them. His career took off when Billy Wilder tapped him to play a role in *Sunset Boulevard* which was originally intended for Montgomery Clift who backed out of his contract. This is what Wilder later had to say about the upcoming star: "Bill was a complex guy, a totally honorable friend. He was a genuine star. Every woman was in love with him." With *Stalag 17*, again directed

by Billy Wilder Holden reached total stardom as J.J. Sefton which won him the Oscar for *Best Actor*. During his third film with Wilder, *Sabrina* he had a short lived affair with Audrey Hepburn. Most movie buffs remember him as the ill-fated prisoner, Commander Shears, in David Lean's epic *The Bridge on the River Kwai*. Filming *The Lion* in 1962 with Trevor Howard and Capucine sparked Holden's fascination with Africa that was to last to the end of his life. With the help of partners he created the Mount Kenya Game Ranch and invested in wildlife preservation. Having battled alcoholism and the Hollywood star system he had a successful comeback in 1969 with Sam Peckinpah's *The Wild Bunch*. His last important film was *Network* in 1976 directed by Sidney Lumet. He died in 1981 in an accident. His partner, the actress Stefanie Powers, set up the William Holden Wildlife Foundation after his death.

Filmmakers Clara & Julia Kuperberg rely on the film historians Tony Maietta, Marc Wanamaker and Joseph McBride to tell Holden's

life story using clips from the following films to show the ups and downs of a great actor who unfortunately drowned his self-doubt in alcohol: *Golden Boy, Our Town, Sunset Boulevard, Stalag 17, Sabrina, Born Yesterday, The Moon is Blue, The world of Suzie Wong, Executive Suite, The Bridges of Toko-Ri, The Country Girl, The Bridge on the River Kwai, The Horse Soldiers, Paris When it Sizzles, The Wild Bunch, Breezy, Network, Fedora* and *S.O.B.*

directed by **Julia & Clara Kuperberg**  
produced by **Wichita Films**  
running time **52'** Shot in **HD**

# Witches



Above: *I Married A Witch*  
Below: *The Witches of Eastwick*

Witches seem to be a real phenomenon unlike zombies, vampires or werewolves. We encounter them in the Bible, in fairytales and in most traditional cultures worldwide, notably in Africa and in traditional American communities. They are women with metaphysical powers, often single, living outside the norm and sometimes invested with knowledge about traditional remedies: a danger to the established order.



Filmmaker Sophie Peyrard, herself mainly interested in emancipatory questions, counter-culture and women's art, is looking at the changing image of the witch in feature films from a male point of view to the most recent ones directed by women. She will demonstrate how the evil woman image turns into the empowerment of women on the back of a new feminism in films such as *Harry Potter*, *Maleficent*, *The Witch* and *The Love Witch*, not forgetting the famous television series *Bewitched*, doing away with the *desperate housewife* formula and the three witches who animate Eastwick.



Is there anybody still afraid of a witch today? Apparently young women proclaim themselves witches in a trend of pop feminism but their witchcraft is confined to libertine thinking.

Sophie Peyrard makes her point with clips from *Snow White and the Seven Dwarfs*, *The Wizard of Oz*, *I Married a Witch*, *Bell, Book and Candle*, *Bewitched*, *Rosemary's Baby*, *Carrie*, *The Witches of Eastwick*, *The Craft*, *Harry Potter* and *Maleficent*.



directed by **Sophie Peyrard**  
produced by **Wichita Films**  
running time **52'** Shot in HD



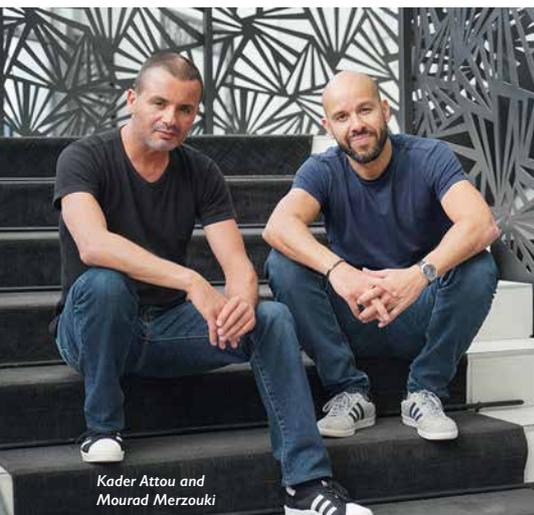
Production photos © Michel Cavalca

# Danser Casa

## DANCING CASABLANCA

This is the latest collaboration between Kader Attou and Mourad Merzouki, both coming from the circus school at Saint-Priest, a suburb of Lyon. Together they created the collectif Accrorap in 1990. With his performance piece *Athina*, first seen at the Biennale de la danse in Lyon 1994, Merzouki gets known in France. The desire to take

and it opened me up to the idea of performing. I learnt to work with music and props". In 1996 Merzouki created his own company Käfig. Today, after thousands of performances around the world, he has established himself in the world of dance along with the great names of the contemporary scene. Merzouki heads the National Choreography Centre at Créteil and organizes the Créteil Festival Kalypso. He has more than twenty creations to his credit and Poorhouse also represents his famous dance piece *Pixel*. *The Financial Times* dubbed him "the ambassador of French hip-hop".

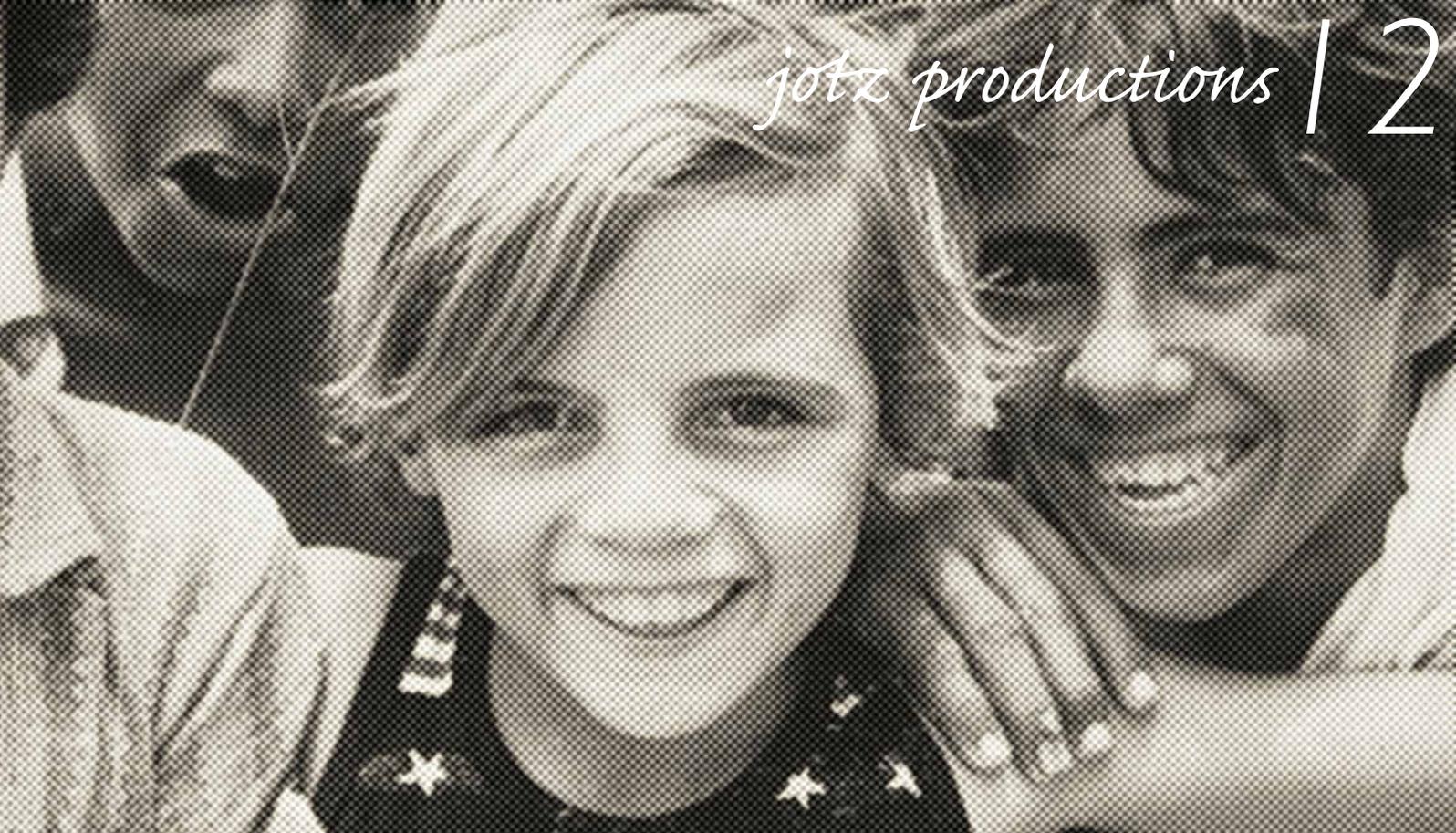


Kader Attou and Mourad Merzouki

hip-hop beyond its street origins has been a driving force in his career. A kid from the banlieu, the outskirts of Lyon, he took up boxing, which taught him discipline, and circus lessons, already devising small performance pieces with his friends. Looking back at his origins he says: "I had trained as an acrobat



directed by **Vincent Massip**  
 produced by **La Belle Télé**  
 running time **70'** Shot in **HD**



# Miguelito Canto A Borinquen

*“Part portrait of a legendary child prodigy, part detective story, part family drama – and always filled with layers of revelation and irony - Miguelito is an emotional cross-cultural journey from New York City to Puerto Rico to Colombia and back - celebrating the joys of salsa music, and the hopes and dreams, but also the harsh realities, of life in the music industry. A beautifully realised film.”* Alan Berliner

Miguel Ángel Gonzáles Sánchez, nicknamed Miguelito, was a little boy from Puerto Rico who helped to sustain his poor family by singing in the streets. There he was spotted by legendary American record producer Harvey Averde who took the eleven year old boy under contract, produced an album entitled *Canto a Borinquen (In Praise of Puerto Rico)* and arranged for a salsa concert at Madison Square Garden. Expecting great things to happen the

entire family moved to New York hoping for Miguelito's career to take off. Even though his songs eventually became cult hits throughout Latin America, the record had no financial success. The family moved back to Puerto Rico and Averde lost sight of the boy who had simply disappeared. Filmmaker Sam Zubrycki wanted to find out what had really happened. There were stories that Miguelito had died in a car crash. Others maintained he was in prison. When Sam Zubrycki finally managed to



contact the family and brought Harvey Averde to Puerto Rico the true story came out. We experience performances by Papo Lucca's La Sonora Ponceña, Nelson Feliciano, Maximo Torres and other Salsa musicians as the film unravels Miguelito's life story.

directed by **Sam Zubrycki**  
produced by **Jotz Productions**  
running time **93'** Shot in **HD**





# A Diamond is Hatched

**On September 8th, 2018 President Vladimir Putin opened the Zaryadye Concert Hall located on the south-eastern corner of the Zaryadye Park in the centre of Moscow. The state-of-the-art public building took three years from design to finish and has a multi-purpose stage.**

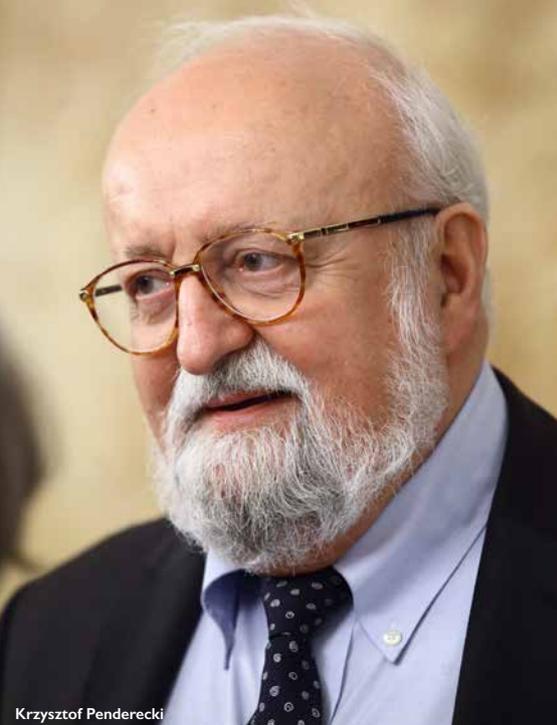
Valery Gergiev and his Mariinsky Orchestra provided a fitting framework for the event with an all-Russian programme of music with world class soloists including Michail Petrenko, Daniil Trifonov and Denis Matsuev. Antoine Perset and Telmondis recorded the opening gala and Perset later went on to create a documentary about the architecture of the hall which was designed by the Moscow based Reserve Team led by Sergei Kuznetsov. It was of course very helpful to have the soloists at hand in order to hear about their first impressions. Acoustics are obviously key and the world's most experienced acoustician Yasuhisa Toyota, with amongst others the Montreal Concert Hall and the Elbphilharmonie to his credit, made sure that

this latest child of his lived up to expectations. Here is an interesting commentary by Michail Petrenko who, without any rehearsal, stepped out to sing at the opening night and could hear himself very clearly. This is what he has to say about acoustics: *"If they are poor, the body, regardless of the singer's wishes, becomes tense, because the singer can't hear himself singing and the sound is unable to resonate and vibrate. There is no return and so you unconsciously start to sing loud to be able to hear yourself and you strain your vocal cords".*

Perset's interesting mix of architecture and performance let's you verify on the spot what Matsuev, Petrenko and Trifonov have to say in praise of the new hall. For Moscovites a true new Diamond is hatched.

directed by **Antoine Perset**  
 produced by **Telmondis**  
 running time **54' Shot in HD**





Krzysztof Penderecki

## FAREWELL TO KRZYSZTOF PENDERECKI

Arguably Poland's greatest composer died on March 29th, 2020. He drew attention to himself when he in 1959 emerged as winner of the three top prizes at the Second Competition for Young Polish Composers for works he had anonymously submitted. We first met at Yale in 1976, when Denis Marks of the BBC together with my company produced a profile of the composer and conductor. The British crew was very much surprised by Krzysztof and Elzbieta's hospitality giving us a sumptuous lunch. I remember taking back pages of his first violin concerto to Isaac Stern, who the piece was dedicated to. Isaac moaned as the music was forthcoming very late, a particular habit of Penderecki's. In January 1978 I was recording the New York première of the piece at Carnegie Hall with Stanislaw Strowaczewski and his Minnesota Orchestra. Picking up the Pendereckis from their hotel a day or two earlier, taking them to dinner at Shun Lee Palace with Isaac Stern, we talked about the tricky cadenza and I encouraged Krzysztof not to give in to Stern's proposal to rewrite it a bit. When notoriously late Stern waited for us at the restaurant we knew what would happen, and sure enough Stern brought up the cadenza and asked for some simplification. When Penderecki refused, Stern got up after a first helping of Peking Duck, said "then I must practise" and left. The next evening he gave Penderecki and me, sitting with the score in row 7, one of his piercing looks and faultlessly charged into the difficult cadenza. For the composer's 60th birthday I organized a Penderecki Festival at Alte Oper Frankfurt and got a birthday present with the Clarinet Quartet performed by the soloists who had premièred the piece earlier that year at the Schleswig-Holstein Musik Festival. In order to make the second Penderecki Profile, directed by Andreas Missler-Morell, a little more colourful I volunteered to film

at Penderecki's Arboretum with more than 1000 different species of trees at his Luslawice summer house. When Penderecki received the Cannes Classical Award I arranged together with Elzbieta Penderecka a recording of his *Seven Gates of Jerusalem*. As Penderecki was made a Honorary Member of die Freunde der Musikgesellschaft in Vienna, he composed his *Sextet* for a performance at their wonderful concert hall, which I recorded under difficulties. The score wasn't ready in time. We had to smuggle the television director Agnes Meth onto the balcony to hear the dress rehearsal and write her script. The performance was a huge success but we did not catch the first movement really well. I rushed back stage and said to Rostropovich "if there is one minute more of applause, go out and repeat the first movement". Luckily there was. We last met at his 80th birthday party in Warsaw in 2013. The world is losing a great composer and humanist and I a true friend.  
Reiner Moritz

Ronald Reagan



## US PRESIDENTIAL ELECTIONS THIS AUTUMN

We would like to remind broadcasters that we have a very fitting documentary entitled *Ronald Reagan - The Custom Made President* which could be aired during the Primaries. Directed by Clara and Julia Kuperberg, running time 52 Minutes.



Descent into the Maelstrom

## PRIZES

Congratulations to Catherine Hunter for winning the **Grand Jury Prize** at the Oniris Film Awards with her *Australia's Lost Impressionist - John Russel*, while Jan Vardoen won the **Jury Prize** at the Golden Raven International Film Festival in Anadyr for his *Descent into the Maelstrom*, both distributed by Poorhouse International.

## READY FOR DELIVERY

*Rita Hayworth - From Gilda to Rita* 55'  
*Jack Lemmon - A True Trooper* 55'  
*William Holden - The Reluctant Star* 55'  
*Danser Casa (Dancing Casablanca)* 70'  
*Richard Artschwager - Shut up and Look* 57'  
*Ursula von Rydingvard - Into Her Own* 57'

## CORONAVIRUS

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