

# Poorhouse

INTERNATIONAL

Newsletter  
N°61  
April 2024

## The Pilgrimage of Gilbert & George



Leafage, 1988. © Gilbert & George



Paapa Essiedu in Hamlet © RSC

## William Shakespeare at the Royal Shakespeare Company



Love's Labour's Lost



# The Pilgrimage of Gilbert & George

photo © Prudence Cuming

directed by **Mike Christie** produced by **Supercollider/Zinc Media** running time **88'** Shot in **UHD** with **5.1 audio**

Gilbert Prousch from Tyrol and George Passmore from Plymouth first met in 1967 while studying sculpture at Saint Martin's School of Art in London. It was love at first sight. They began to work together as a collaborative art duo that soon turned into a brand: Gilbert & George.

When settling in London the East End became a sort of microcosm for them. According to George "nothing happens in the world that does not happen in the East End". From their iconic house and studio in London's Brick Lane, Gilbert & George -two-people-one-artist have been at the forefront of British art for over half a century. Their unmistakable art is stark, urban, poetic, profoundly romantic, brutally realistic, and wholly visionary. It has captivated mainstream audiences across the whole planet, making them one of the most intriguing, appealing and globally successful British art phenomena. Their huge exhibitions regularly open across

every continent, and their 2007 Tate Modern retrospective remains the most extensive exhibition of any artist in the history of the gallery.

*The Pilgrimage of Gilbert & George* is a rare, timely and immersive feature documentary that weaves together a body of multiple new interviews with a rich tapestry of historic and rare archive to create an engrossing reflection



Blanket © Gilbert & George

on their journey: from their very first public work as "living sculpture", they have never failed to attract fascination and controversy, admiration and shock, like in 1986 when they won the Turner Prize and in 2005 when they represented the UK at the Venice Biennale.



photo © Prudence Cuming



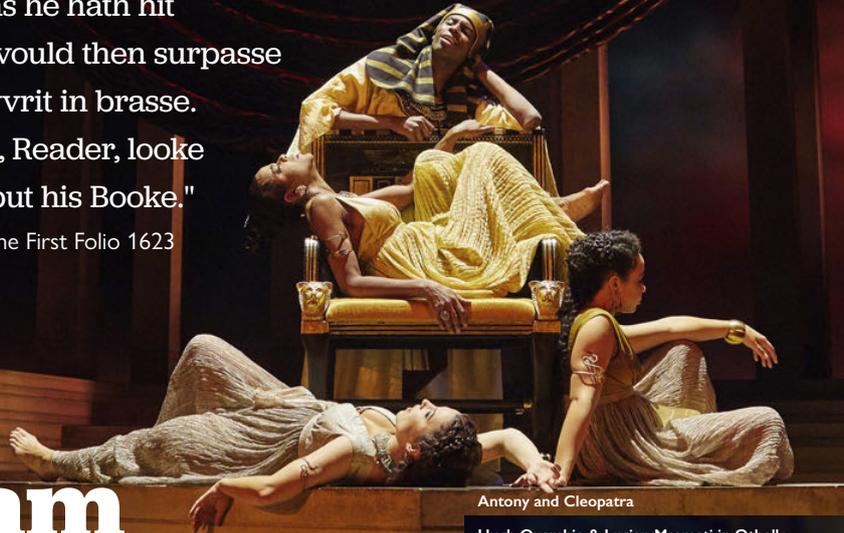
© Gilbert & George

By unpacking their long and literal walk through life - repeatedly likened to a Pilgrimage - substantially in their on words, with only a few other contributors, the film offers a rare, deep and captivating insight into their extraordinary and profound research for life through art. It's an incredibly vivid, honest and human, firsthand reflection that embraces Gilbert & George's mantra of "art for all". Like their art this is a film for the many, not the few: an enthralling revelation for a new mainstream audience, yet a fascinating and unique insight for the most expert viewer.

"This Figure, that thou here seest put,  
It was for gentle Shakespeare cut;  
Wherein the Grauer had a strife  
With Nature, to out-doo the life:  
O, could he but haue dravvne his vvit  
As vvell in brasse, as he hath hit  
His face: the Print vvould then surpassse  
All, that vvvas euer vvrit in brasse.  
But since he cannot, Reader, looke  
Not on his Picture, but his Booke."

Ben Jonson introduction to the First Folio 1623

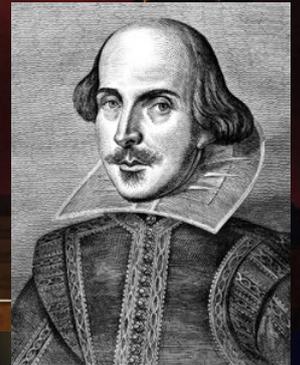
# William Shakespeare at the Royal Shakespeare Company



Antony and Cleopatra

Hugh Quarshie & Lucian Msamati in Othello  
Photo © RSC

William Shakespeare



Theatre critic Michael Billington remembers: "In 1960 the twenty-nine-year-old Peter Hall formally took charge at Stratford-upon-Avon and set about turning a star-laden, six-month Shakespeare festival into a monumental, year-round operation built around a permanent company, a London base and contemporary work from home and abroad. Looking back, it is difficult to realise just how radical Hall's dream was at the time, or indeed how much opposition there was to the creation of what with the royal announcement in March 1960 would henceforth be known as the Royal Shakespeare Theatre and the Royal Shakespeare Company." Here are some highlights out of their vast output:

**ANTONY AND CLEOPATRA** (4K) "Antony Byrne is the alpha male we've been looking for" (*The Daily Mail* \*\*\*\*), "Josette Simon is a Cleopatra to die for" (*The Observer* \*\*\*\*)  
**HAMLET** (HD) "A landmark production with Paapa Essiedu" (*The Times* \*\*\*\*)  
**HENRY IV** Part 1 (4K) "Sher's Falstaff is a joy" (*The Stage*)  
**HENRY IV** Part 2 (HD) "Antony Sher is an insatiable and ebullient Falstaff" (*The Evening Standard* \*\*\*\*)  
**HENRY V** (HD) "... the Shakespeare event of the year" (*The Daily Telegraph* \*\*\*\*)  
**HENRY VI** Part 1 (HD) "Thrilling Game of Thrones" (*The Guardian* \*\*\*\*)  
**KING LEAR** (HD) "Sir Antony Sher gives us his Lear ... a mighty impressive performance" (*The Daily Telegraph* \*\*\*\*)

**LOVE'S LABOUR'S LOST** (4K) "Edward Bennet and Michelle Terry make a splendid pairing" (*The Sunday Times* \*\*\*\*)  
**LOVE'S LABOUR'S WON (MUCH ADO ABOUT NOTHING)** (HD) "This is the most blissful entertaining and emotionally involving RSC offering I've seen in ages" (*The Daily Telegraph* \*\*\*\*)  
**MACBETH** (4K) "Christopher Eccleston and Niamh Cusack make a gripping central couple" (*The Stage* \*\*\*\*)  
**OTHELLO** (HD) "Iqbal Khan's gripping production has already made history by being the first at Stratford to cast a black actor as Iago" (*The Guardian* \*\*\*\*)  
**RICHARD II** (4K) "David Tennant gives a bravado performance of a multi-layered, complex and intelligent medieval king in Shakespeare's masterful history play" (*The Daily Express* \*\*\*\*)



Antony Sher & Alex Hassell in *Henry IV, Part 1*, 2014 photo © RSC

**RICHARD III** (HD) "Hughes's Richard ... is a triumph" (*The Daily Telegraph* \*\*\*\*\*)

**THE COMEDY OF ERRORS** (4K) "... while Breen's new Royal Shakespeare Company's staging is exhaustingly funny, it also touches on deeper distresses about identity and reality. Breen and movement director Charlotte Broom grab every possible gag" (*The Guardian* \*\*\*\*\*)



*The Comedy of Errors*, 2021

**THE MERCHANT OF VENICE** (HD) "... this haunting production crackles with tension. There is evidence of crisp fresh thinking in every scene of this excellent production" (*The Evening Standard* \*\*\*\*\*)

**THE TEMPEST** (4K) "While the effects are innovative, for me the kaleidoscopic visual spectacle pales beside the show's human values and its moving affirmation of forgiveness" (*The Guardian* \*\*\*\*\*)

**TITUS ANDRONICUS** (4K) "A terrific cast gives a masterclass in power and paranoia in this tremendous modern-day revival of Shakespeare's tale of revenge ... when watching Troughton's rock-like Titus's crumbling into madness, you feel you are in the presence of tremendous theatre" (*The Guardian* \*\*\*\*\*)

## William Shakespeare at the Globe Theatre

The Globe Theatre remains one of the most unique, remarkable and breathtaking theatrical spaces in London. It first opened in 1599 and was built by the Lord Chamberlain's Men, the company that William Shakespeare wrote for and part-owned. It burnt down in 1613 during a performance of *Henry VIII.*, co-written with Fletcher, when a mis-fired prop canon caused the thatched roof to catch fire. The rebuilt theatre operated until it was closed down by parliamentary decree in 1642. Sam Wanamaker, "London's favourite American actor and director" was instrumental in building a reconstruction of Shakespeare's original Globe on Bankside and to recreate the 1599 amphitheatre as accurately as possible. The Globe was opened in 1997 by her Majesty the Queen.



**LOVE'S LABOUR'S LOST** (HD) "With a delightful design and jaunty music, it has abundant charm ... entirely enchanting" (*The Times*)

**AS YOU LIKE IT** (HD) "... an *As You Like It* bursting with youth and vigour"

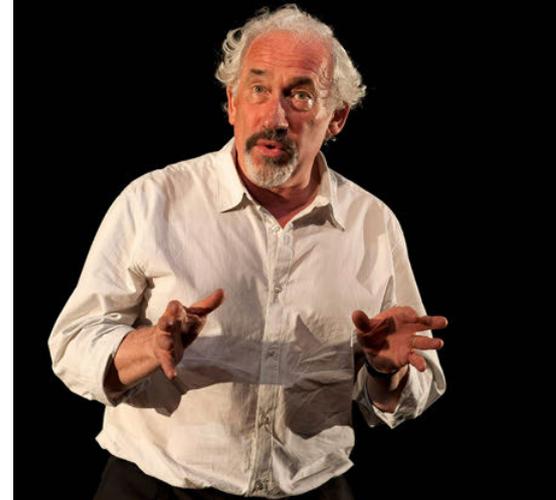
(*The Independent*) "When Jacques delivers his great *Seven Ages of Man* speech, beginning "All the world is a stage", it seems to have been written explicitly for the Globe ... as if Shakespeare had wanted his audience to make the connection between the name of the theatre and the line the actor utters" (*The Telegraph* \*\*\*\*\*)

**ROMEO AND JULIET** (HD) "... (Dominic Dromgoole's production) sets my heart aflutter, too ... clever use of music, a distinctly bustling Verona, and a Benvolio (Jack Farthing) and Mercutio (Philip Cumbus) whose puppyish high jinks hide more fragile uncertainties" (*The Guardian*) "Dromgoole is blessed with a smashing pair of young lovers" (*The Daily Telegraph*)

Also available:

**MEETING SHAKESPEARE** (52', HD) Simon Callow established himself in **THE IMPORTANCE OF BEING OSCAR** and the internationally successful **MYSTERY OF CHARLES DICKENS** as the master of the one-person play who can bring to life literary figures on stage, immerse the audience in their work and deliver theatre entertainment unlike any other performers of his generation.

Simon Callow



## Barbara Hannigan at Severance Hall

Photo © 2023 Roger Mastroianni



Barbara Hannigan, Soprano and conductor, won the Grammy for “best classical solo vocal album with *Crazy Girl* (Gershwin, Berg and Berio) in 2018 and took home the Grammy for “artist of the year” in 2022. In autumn 2023 she made her long-awaited conducting debut with the Cleveland Orchestra. The programme featured an interesting mix of old and new with Haydn’s *Symphony No. 44 in E minor*, Vivier’s *Lonely Child*, Ligeti’s *Lontano* and *Death and Transfiguration* by Richard Strauss. The Haydn Symphony from 1770/71 is part of a group of symphonies in the unusual minor key and shows Joseph Haydn experimenting with elements from the operatic language. Running Time 25 Minutes.

Photo © Marco Borggreve



We know little about Claude Vivier’s birth or background, other than the fact that he was immediately placed in a Catholic orphanage in Montreal, where he spent the first three years of his life. Shrouded in mystery are also the hours leading up to the composer’s death at the age of 34, when he was murdered in his Paris apartment by a serial killer targeting gay men. His small body of work - 48 compositions ranging from choral works and chamber music to opera - is also steeped in the myth surrounding his life. *Lonely Child* is his poignant meditation on love and longing for solo soprano and orchestra. Running Time 20 Minutes.

One concept that preoccupied György Ligeti through much of the 1960s was micropolyphony, a particularly dense web of voices imitating one another, creating a shimmering but ultimately static acoustic surface. In *Lontano* Ligeti achieves this effect through careful calibration of the timbre of each instrument in the orchestra. Running Time 10 Minutes.

Photo © 2023 Roger Mastroianni



Photo © 2023 Roger Mastroianni



*Death and Transfiguration* by Richard Strauss was composed shortly after his first tone poem *Don Juan* in August 1888. When it premiered in 1894 Strauss wrote: “It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist”. Running Time 25 Minutes.

Soloist in *Lonely Child*, soprano Aphrodite Patoulidou, was born in Thessaloniki, Greece. She is one of the most interesting rising stars of today. She recently toured Europe singing Mahler’s *Symphony No. 4* and Vivier’s *Lonely Child* with the LSO conducted by Barbara Hannigan. She is also a songwriter and photographer.

directed by **Clyde Scott** produced by **The Cleveland Orchestra and Lumahai Productions** running time **90'** and with introduction ca. **105'** **Shot in HD**

A hypnotising  
tender story told  
with love

The Times

# Michael Tippett

## The Shadow and the Light

This is the latest of John Bridcut's successful music documentaries featuring the life and work of Sir Michael Tippett, who died a quarter of a century ago in 1989. For many years Tippett dominated the contemporary classical music scene in the UK and was well received in the United States and Germany in particular: he created a distinctive sound - through his sprung, syncopated rhythms or the ecstatic, life-enhancing nature of his melodies and harmonies. He embraced music of the past, while at the same time striking out in novel and unusual directions, whether in his orchestration, the wording of his librettos or the contemporary themes and challenges he chose to tackle.

His life spanned almost the whole of the 20th century, and embraced many of the social issues of his time, from pacifism to homosexuality. His most popular work, the oratorio *A Child of Our Time* made his name in 1944, provoked by Kristallnacht -

the Nazi destruction of Jewish premises in Germany. But it continues to speak powerfully about refugees and persecution in today's generation.

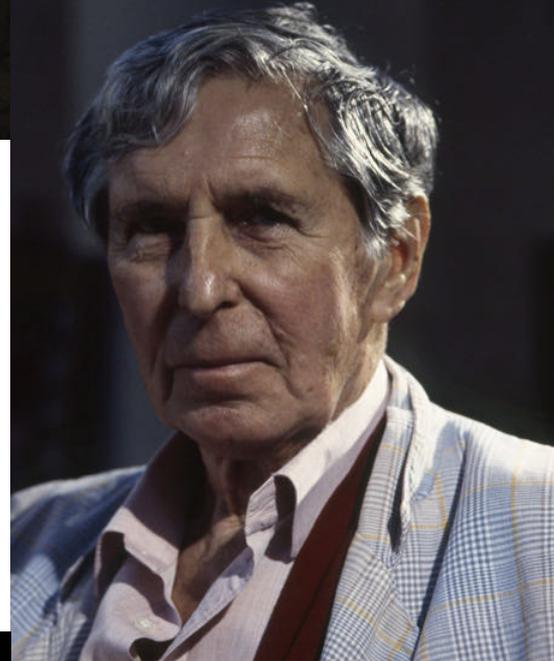
This performance based documentary features extracts of the full range of Tippett's music, specially filmed in Glasgow, with the BBC Scottish Symphony Orchestra and Bearsden Choir, conducted by Harish Shankar, together with the pianist Steven Osborne, the guitarist Sean Shibe and the singers Nadine Benjamin, Kate Bray, Filipe Manu, Ashley Riches and Robert Muray.

Nadine Benjamin



The film illustrates one of Tippett's core beliefs, that only through acknowledging both their shadow and their light human beings are fully whole. His life and music are explored by those who knew him well, or who championed his work, including the conductors Sir Colin Davis, Sir Andrew Davis, Edward Gardiner, Martyn Brabbins and Sean Edwards, the composers Mark-Anthony Turnage and Alexander Goehr, the singers Martyn Hill and Thomas Randle, the pianist Paul Crossley and Sally Groves, who looked after him at his publisher Schott-Music.

Michael Tippett



directed by **John Bridcut** produced by  
**Crux Production, commissioned  
by BBC2** running time **88'** Shot in **UD**

Harish Shankar





# THE DIAMOND COUPLE

In 2022, inside a Los Angeles apartment, Morrie recounts the final moments of his wife, Betty, who passed away at 103 in 2019. At the age of 108 Morrie harbours only one wish: to recover the memories shared with Betty during their 84-year union.

Sonja Bertucci's film unearths and reanimates these memories, by capturing their daily routine, delving into their past through interviews as well as exploring the historical backdrop of the century they lived through. Morrie, as a keen amateur photographer, and Betty, as a meticulous journal writer, have been building an archive of their lives from early on. As the couple gradually opens up to the camera over the span of eight years of filming, their interactions develop new dynamics. Betty overcomes her natural self-effacement, finds her voice, gains in self-confidence, while Morrie learns how to communicate emotion and affirm love – a word that he resisted using up until the final years of Betty's life. As a meditation on the power of memory, the film offers a vision of ageing that does not emphasize loss, but the capacity to renew an attachment to life with each instant that passes.

directed by **Sonja Bertucci** produced by **Rétrovisseur Productions & Blue Crystal** running time **80'** Shot in **HD**



Sonja Bertucci is a Richmond based filmmaker and Assistant Professor in Film Studies at the University of Richmond. She holds an MFA at CalArts and a PhD from UC Berkeley. Her films often thematize grief and loss, ephemerality, the struggle for personal and communal survival and marginalized subjects of cultural life.



## Five Times a Stranger

The painter and sculptor Stavros Kotoulas was born in the Greek village of Zerma. During the Civil War (1946-49) his village was flattened by firebombs. At the end of the Civil War the village only counted 52 inhabitants. The rest, including his family, had mainly fled into neighbouring Albania, from where the children were evacuated to Hungary. About 3000 Greek children found temporary homes and got tuition. Kotoulas stood out with his drawing talent and began to design the newspaper for his children's home. Having been accepted at the Fine Arts School his Greek teachers and the headmaster of his secondary school vetoed the decision and wanted him to learn something practical. When the Soviet Army invaded Hungary in 1956 Stavros stowed away and decided to go to neutral Austria. Barracks built by Hitler

served as the camp for many refugees from Hungary. Kotoulas was sent to a commercial school and trained to become a carpenter. At the same time, he took a course for shop window decoration. The idea to work in a factory to a rigid schedule didn't please the freedom loving Greek. Through the Red Cross he had found out that his siblings and his parents had returned from Albania in 1960 and he therefore went back to Greece where he earned a living by restoring frescoes. Soon the Secret Police would try to build a case against him as a Russian spy. In April 1967 the government was toppled by a military coup and when Georgios Papadopoulos came to power Kotoulas was denounced and decided to leave for Sweden with his friend Savvas Tzanetakis. Both took minor jobs and went to the School of Fine Arts in the evenings.

directed by **Vangelis Efthymiou**  
produced by **Landart Productions**  
running time **75' or 52'** Shot in **4K**

Kotoulas fell in love with a Swedish girl who gave birth to a daughter. He began to paint and got interested in pottery. Eventually he returned to Greece.

Director Vangelis Efthymiou, with many prize-winning documentaries to his credit, takes Stavros Kotoulas together with his daughter on a voyage into the past. They visit all the places in which Kotoulas lived as a stranger, telling the story of his extraordinary life. Looking at today's immigration crisis he concludes that the world hasn't learnt anything from history.





## His Name is ... Terence Hill

Mario Girotti aka Terence Hill was born 1939 in Venice to a German mother and an Italian father. He spent the war years in a village near Dresden. When the teenager moved back to Italy he was discovered by Dino Risi at a swimming contest, who hired him for *Vacanze col gangster* in 1951. He later remembered "they were looking for a boy gang leader and they found me". At a pool again he met his life-long friend Carlo Pedersoli who would hold many Italian swimming titles and participate in the Olympic Games. When Mario Girotti took his school exams he had already twenty film

parts to his credit. While reading Literature and Philosophy at Rome University Visconti offered him a supporting part in *The Leopard*. The encounter with Visconti made him decide on an acting career. He moved to Germany for a while where he appeared in Heimatfilme and adventure and western films based on novels by Karl May. Back in Italy, now as a sun-tanned warhorse, he became a superstar with Spaghetti Westerns and the highest paid Italian actor. Giuseppe Colizzi cast him in *God forgives...I don't*. His co-star was Carlo Pedersoli. They went on to make 18 films together. When Pedersoli was asked to change his name for publicity reasons to something American, he chose Bud Spencer. Girotti was at first reluctant to do the same,

directed by **Marie-Dominique Montel & Christopher Jones**  
 produced by **Mediatika**  
 running time **52'** Shot in **HD**

but finally settled on Terence Hill as his English coach during filming, Lori Hill, would become his wife. When Ferdinando Baldi cast him instead of Franco Nero in *Django*, Prepare a



Terence Hill in *They Call Me Trinity*

Coffin, Terence Hill had found a new way of presenting his heroes which he successfully stuck to for years to come. He appeared in the 80s and 90s altogether in 31 films, the most successful of which were *They Call Me Trinity*, *Trinity is Still My Name* and *My Name is Nobody*, opposite Henry Fonda. He directed himself in a *Don Camillo* and *Lucky Luke* film and at the age of 82 features in the longest ever running Italian television series as *Don Matteo*, a "Monsignore" and detective who regularly beats the Carabinieri in their investigations. Film clips and contributions from critics, film historians and family round off a portrait of this great actor.



Terence Hill in *Crime Busters*



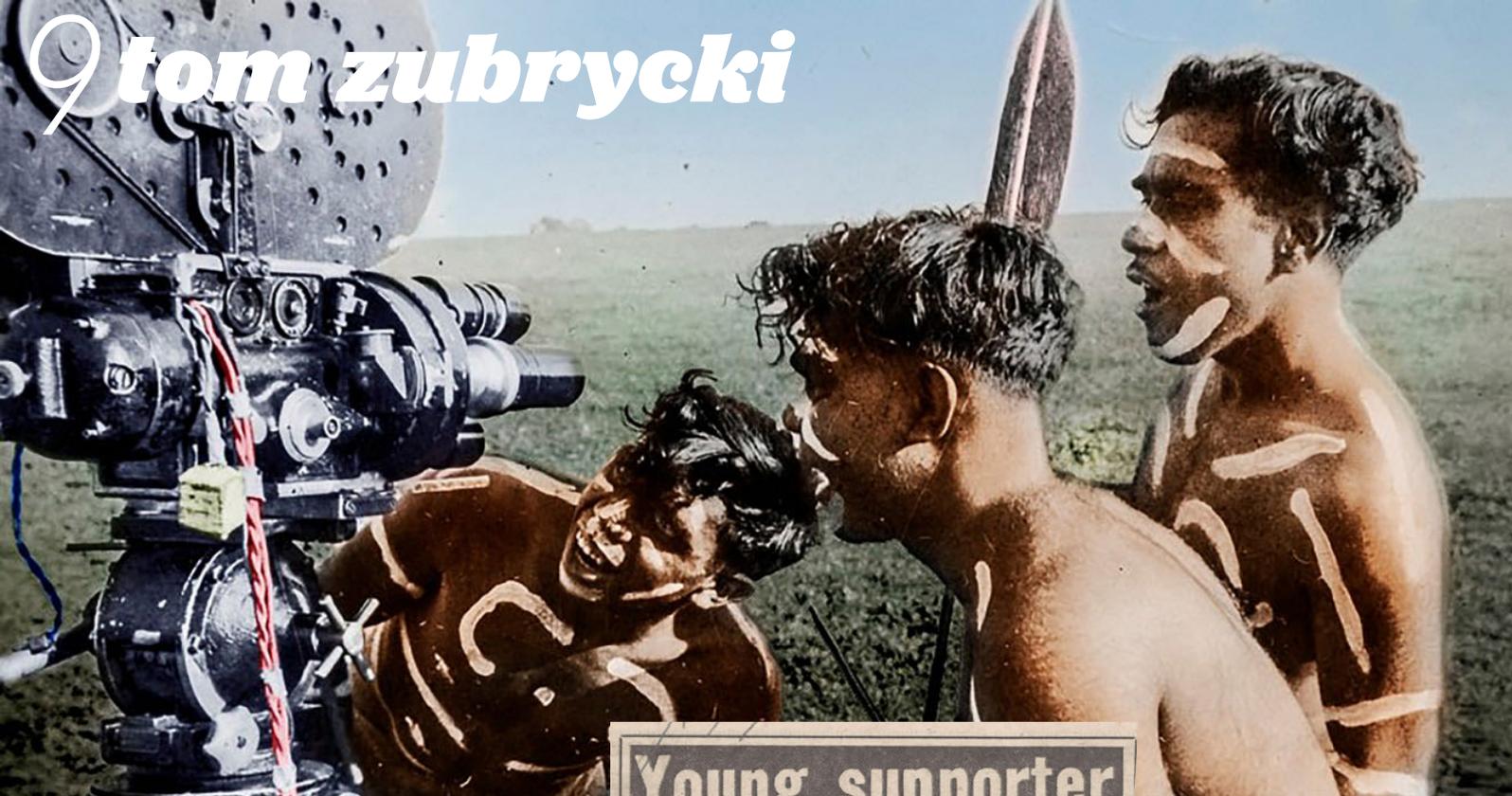


Photo © National Film & Sound Archive

## Ablaze

Imagine Australia today with no Indigenous cultures, languages and communities! This would be our present reality if the Australian government's racial policies of the 1950s and 60s were enforced unopposed. It took one man and a band of courageous activists to stand up to them.

Tiriki Onus sets out to uncover the mystery surrounding a 70 year old silent movie believed to be made by his grandfather William "Bill" Onus. Bill Onus, a Yorta Yorta/Wiradjuri man from Victoria is a truly heroic cultural and political figure who revived his people's culture in the 1940s and ignited a citizen's rights movement that would, against considerable odds, change the course of history. His enormous talents as entertainer, entrepreneur, theatre impresario, the first indigenous filmmaker and television host



Tiriki Onus

### Young supporter on the job

MR BILL ONUS yesterday clasped the hand of his smallest and youngest supporter at the start of the "Vote Yes for Aboriginal Rights" march.

The boy is John Bennett, 3, of Park Orchards.

Mr Onus met John outside the National Gallery just before the city lunch-hour procession began.

Mr Onus, president of the Victorian Aborigines' Advancement League, was the only aboriginal to take part in the march.

Marchers were students mainly.

Mr Onus said he had not expected many aboriginals at the march as most would not have been able to leave their work.

"We think and hope that most people have already made up their minds on this issue in our favor," Mr Onus said.

"But if we lose this, then it will most certainly be an indictment against the Australian people."

A referendum will be held today on the question of allowing the Federal Government to make laws for aboriginals and to allow them to be counted in the Census.



Bill Onus at an Aboriginal Rights March

were all used in the service of winning racial equality and justice. It is little known that Bill generated international support for the Aboriginal rights movement. Music stars like Harry Belafonte visited him and Paul Robeson earned an ASIO file after he spoke out for equality in Australia. As Tiriki Onus journeys across the continent and pieces together clues to the film's origins, he unearths dark intrigues that shape the story into a real-life thriller about a murky campaign to stop

Bill's rising international influence and fame. Filmmakers Alec Morgan and Tiriki Onus tell a compelling story of passionate belief and cultural resilience through never before seen archive footage, reimagined events, animation and eyewitness accounts.

directed by **Tiriki Onus & Alec Morgan** produced by **Tom Zubrycki**  
running time **81'** Shot in **HD**



Arild Erikstad, photo © NRK

## HAPPY RETIREMENT

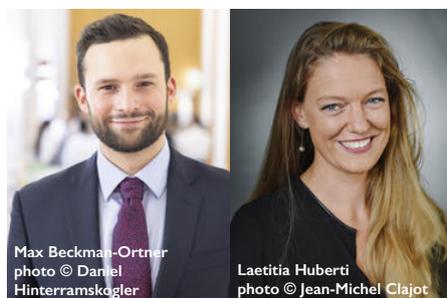
Our colleague and friend, Arild Erikstad, is due to retire from NRK at the young age of 70. He chose the double bass as his instrument and graduated as audio engineer from the renowned Hochschule für Musik at Detmold. He has more than a hundred recordings to his credit including work for CBS Masterworks, Aurora, Chandos, BBC, Sony Classical, Naxos and ECM, to name but a few. In 1992 he joined NRK as Head of Music and after 2005 stepped back to become executive producer and executive for International Relations concerning TV Music. Highlights of his career were the work with Mariss Jansons during the latter's tenure at the Oslo Philharmonic Orchestra, the films with Leif Ove Andsnes and early on recognizing the immense talent of Lisa Davidson. For more than twenty years Arild was editor and moderator of Hoved scenen (Main Stage) presenting concerts, opera and dance. There was virtually no major international musical event retransmitted to Norway which did not see Arild at the location introducing the programme, be it at the BBC Proms, the Summer Night Concert from the Schlosspark at Schönbrunn or the Vienna Philharmonic's New Year's Concert from the Musikverein's Golden Hall. After having been elected Vice President of the EBU Music Expert Group in 1999, he was unanimously voted President of the IMZ Board in 2014. During his tenure, the IMZ moved from strength to strength and is now not only the organizer of the Avant Première in Berlin but also a respected partner of the European Commission's Media Programme. Dear Arild, we all shall miss you!



Katharina Jeschke, photo © Natascha Unkart & Isabelle Köhler

## IMZ RELOADED

At this year's Avant Première in Berlin, Arild Erikstad stepped down as President as he was retiring from broadcaster NRK. At the same time Secretary General, Katharina Jeschke, decided to leave after 14 glorious years at the helm of the Vienna office, bringing a certain Austrian "savoir vivre" to the association and steering it as a major player concerning musical matters into the international arena. She certainly deserves a sabbatical and will probably surprise all of us when we find out what she is up to next. On her recommendation the board unanimously approved Max Beckham-Ortner as new Secretary General at the IMZ Board meeting during Golden Prague. Max began with the IMZ as project manager and was very quickly promoted to Deputy General Secretary concentrating on Market Access - Membership, Avant Première and IMZ Online-Services. He holds a Bachelor of Arts in Social and Cultural Anthropology and of Arts in Political Science. Further studies took him to The Charles University at Prague (Erasmus Exchange Semester), the University of Warwick, UK (Master of Arts in International Political Economy) and the American University, Washington D.C. (Master of International Service). He was Project Manager & Head of Office with the Association of Friends of the American Austrian Foundation in Vienna, when he was lured away to join the IMZ.



Max Beckham-Ortner  
photo © Daniel Hinterramskogler

Laetitia Huberti  
photo © Jean-Michel Clajot

When Arild Erikstad stepped down as President of the IMZ, the board focussed on one candidate which ticked all the boxes: Laetitia Huberti from RTBF, Belgium, was elected at an extraordinary board meeting on November 14th, 2023. She is Commissioning & Managing Editor, Head of la Première, La Trois, Classic 21 & Musiq3. Her main task is to develop editorial strategy and vision, audience development and organisational change. As a Belgian/American she holds a Master in Arts Administration from Columbia University, New York, and a Master in Languages and Modern Literature from the Université libre in Brussels. Before she joined RTBF she was Manager of Public Affairs, Sponsoring and Patronship at the Flagey Cultural Institution, one of the most important cultural venues in Belgium. Last but not least Laetitia is fluent in French, English and Italian. Welcome to the Presidency of the IMZ.



Portrait of JFK by Jamie Wyeth

## READY FOR DELIVERY

Jamie Wyeth 88' & 52'  
The Pilgrimage of Gilbert & George 89'  
The Diamond Couple 80'  
Michael Tippett 89'  
Barbara Hannigan conducts the Cleveland Orchestra 90' and with introduction 105'



The Diamond Couple, photo © Karsten Thormaehlen

## MIPDOC & MIP TV

During MIPDOC and MIP TV Dr. Reiner Moritz will be at the Creative Europe Stand P4.C6 on the 4th floor, Salon des Ambassadeurs or at the apartment: Armenonville, 9 Rond-Point Duboys d'Angers, Cannes Entrance 3, 7th Floor  
Tel. +33 (0)9 5327 3340

**Poorhouse**  
INTERNATIONAL

38 Montreal Road  
Brighton BN2 9UY  
telephone: +44 (0)7745 205179  
email: [info@poorhouseintl.co.uk](mailto:info@poorhouseintl.co.uk)  
[www.poorhouseintl.co.uk](http://www.poorhouseintl.co.uk)