

His Name is ... Terence Hill



**a portrait of a
great actor told
with film clips
and contributions
from critics, film
historians and
family**

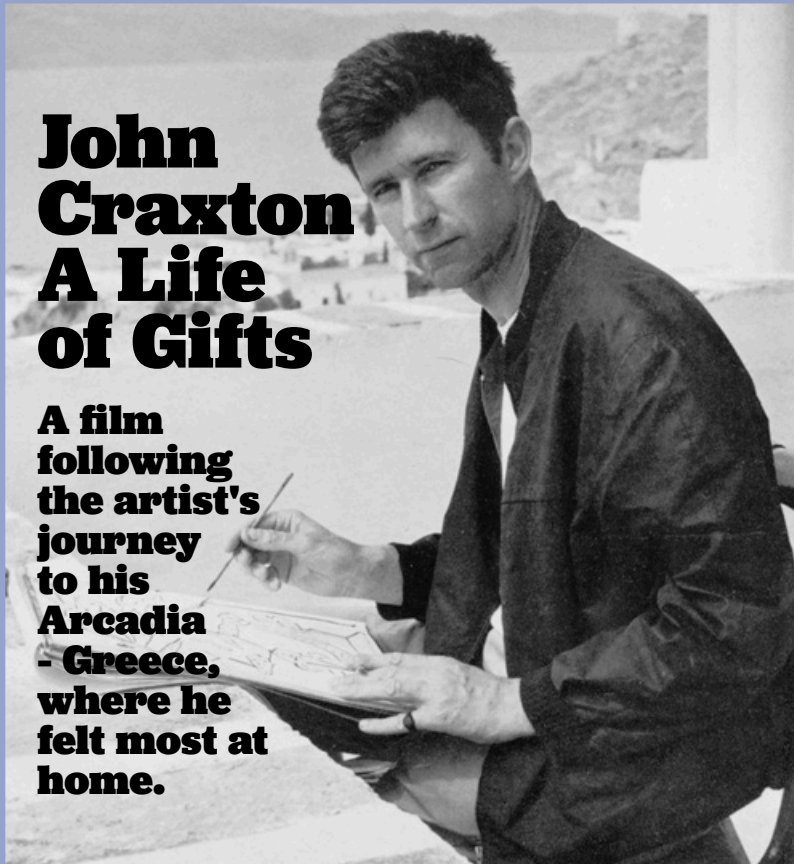
The Heart Dances

**Filmmaker
Rebecca Tansley
delves into the
creative process
of creating a ballet,
from the very
beginning, up to
and including a
very successful
first night**



John Craxton A Life of Gifts

**A film
following
the artist's
journey
to his
Arcadia
- Greece,
where he
felt most at
home.**





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*,



Terence Hill in *Crime Busters*



Terence Hill in *They Call Me Trinity*

Prepare a 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.

***“the voice
is the
instrument
that is
closest to
the soul”***

Cecilia Bartoli
in *Alcina*

Cecilia Bartoli & Friends

This documentary by Fabio De Luca oozes with energy and all of Cecilia Bartoli's friends comment on the mezzo's never ending power. This is a programme celebrating the singer's

50th birthday and has already been widely seen. As the first licenses come to an end, Poorhouse International together with RSI Lugano is offering this film again as it has lost none of its charm. You will feel in high spirits when you watch so many great

artists working with Cecilia and talking about her, and you might be infected by some of her incredible energy.

Her credo is to “put body and soul into the character (she is playing) and serving a composer's music”. After all “the voice is the instrument that is closest to the soul”. You will see Cecilia performing with Daniel Barenboim who recalls watching her as a young singer on television, asking her to audition and signing

her for the three Da Ponte operas. We hear Jaroussky telling about his first experience with Cecilia, giving a concert in Paris, and him waiting for an hour and a half at a signing session. During the progetto Argerich the two artists talk about the voice and its development and Martha Argerich concludes “we musicians try to imitate the breathing of the singers”. Patrice Caurier and Moshe Leiser remember their staging of *Norma* for Cecilia, “somebody who is putting thought into every word and when the music isn't just there to be pretty”. We see Cecilia rehearsing *Westside Story* with Gustavo Dudamel at Salzburg, meet Anne Sofie Mutter who admires the broad musical interests of the singer, ranging from arias for castrati to the legendary Maria Malibran and find out what Antonio Pappano has to say about her *Dorabella* when he was Barenboim's assistant during the recording of *Così fan tutte*. And it is Barenboim who aptly sums up what Cecilia Bartoli means to us: “Cecilia is extraordinary, because she brings together so much. She has it all: voice, musicality, text, actress movement on stage”. No wonder that she was the first woman ever to sing at the Sistine Chapel.



Singing in the Sistine Chapel



in *Norma*

directed by **Fabio De Luca**
produced by **Christian Gilardi for RSI**
running time **54'** Shot in HD

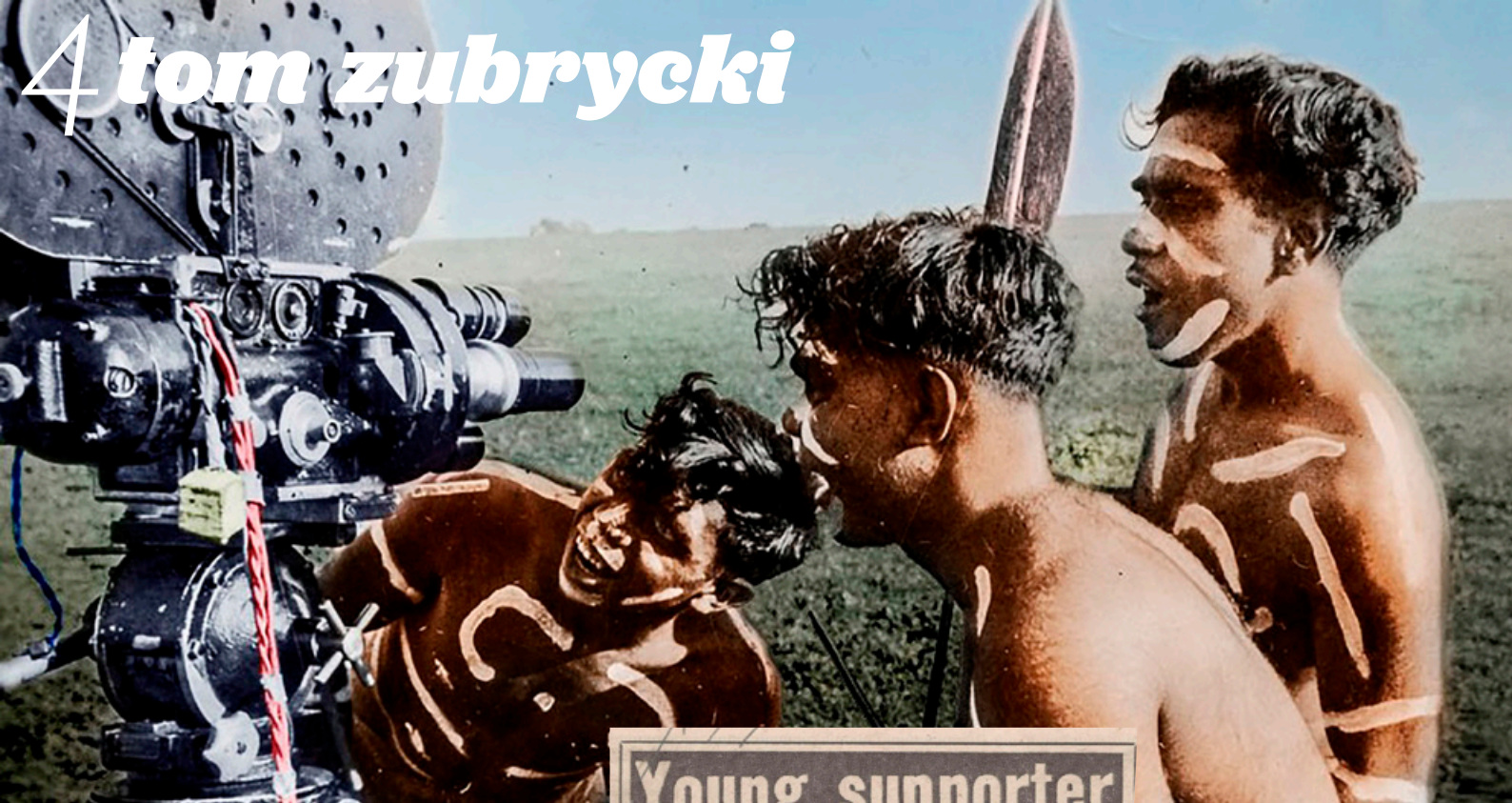


Photo © National Film & Sound Archive

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



Tiriki Onus

Bill Onus at an Aboriginal Rights March

indigenous filmmaker and television host 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**

The Heart Dances



In 2015 Jiří and Otto Bubeníček, two well-known Czech dancers, created a one-act ballet inspired by the iconic film *The Pianist* for Ballett Dortmund in Germany. Three years later they were invited by the Royal New Zealand Ballet to extend their version

Patterson to adapt their ideas for a New Zealand context. Meanwhile the dancers responsible for delivering the ballet face challenges of a different kind as they have to come to terms with the famous characters of Ada, Stewart and Baines and the love triangle they are caught up in. They also discover that retelling this story raises questions – in their case about inter-personal rather than inter-cultural relationships. Filmmaker Rebecca Tansley follows the story from the very beginning up to and including the very successful first night. Ballet lovers will enjoy the process of the creation of a new piece while others may take an interest in a clash of cultures and its solution painstakingly arrived at.

directed by **Rebecca Tansley**
produced by **Minerva Productions**
running time **98'** Shot in **HD**



of Jane Campion's story to a new two-act ballet. While Jiří worked on the choreography Otto was responsible for the set and video designs, staging and music arrangement which includes pieces by Smetana, Schnittke, Ives, Debussy, Brahms Arensky, Chopin, Nyman, Shostakovich as well as traditional music and *The Heart Dances* by New Zealand pianist Flavio Villani. The story in short deals with a mute Scottish widow who expresses herself through piano playing. She travels with her young daughter to a remote part of New Zealand after her arranged marriage with a frontiersman.

When the Bubeníček's arrive in New Zealand they are unaware that their work raises questions of cultural appropriation. They must therefore work together with Māori cultural adviser Moss Te Ururangi

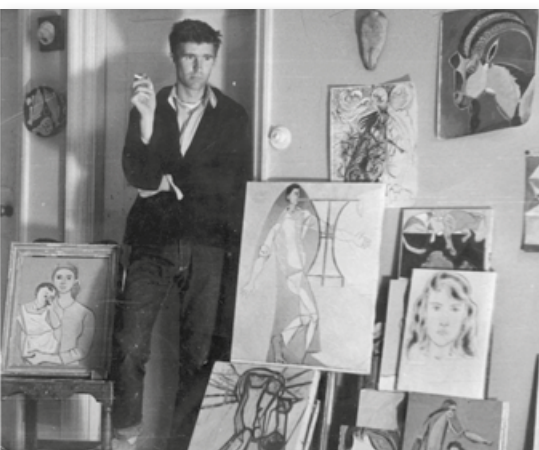


Photos © Stephen A'Court Photography

John Craxton, October 3rd 1922 - November 17th 2009, was one of the leading British neo-Romantic artists of the mid twentieth century – a term he was uncomfortable with, preferring to be known as a 'kind of Arcadian'. And this film follows Craxton's journey to his Arcadia - Greece, where he spent most of his life after the war, latterly in the town of Chania in Crete and where he felt most at home.

Broadly influenced by William Blake, El Greco, and more contemporary figures such as Picasso, Miró and Sutherland, Craxton was nevertheless his own man from the start. We explore the dynamics of his early close friendship with Lucian Freud, a friendship which soured in later life, but which afforded both young men a platform for development largely enabled and funded through the generosity of arts patron and close friend, Peter Watson.

John Craxton came from an extraordinary family. His father Harold was a much-admired pianist and teacher, his brothers all achievers and his sister, to whom he was very close was the brilliant oboist, Janet Craxton. We will film at the Craxton Studios in Hampstead,



in Craxton Studios, Hampstead



with Margot Fonteyn,
at Bourtzi Castle

John Craxton - A Life of Gifts

where music making and art flourish to this day. We will follow the young John's journey through a London ravaged by war, but resilient in artistic endeavour in all fields, reflected in the symbiosis between the Craxton musical tradition, a flourishing new world of painting and its place in literary publications such as *Horizon* and *Penguin New Writing*.

Craxton went to Greece in 1946, first to Athens where he was taken under the wing of the Ambassador's wife who became the first of several female admirers who helped the hungry artist out financially with never a moment of resentment. A visit to Poros, where he discovered enduring passions for Greek dancing and Greek sailors was followed by lengthy spells on Hydra, where his lifelong friendship with Greek artist Niko Ghika and his wife Barbara and English travel writer Patrick Leigh Fermor and his wife Joan was cemented.

We have already filmed at the Venetian house on the old harbour at Chania, which remains in the Craxton Trust's possession. Also owned by the trust are the rights to all the over one thousand Craxton artworks and many letters, photographs and memorabilia to which we have full access and of course are at the core of a film such as this.

John Craxton supplied the beautiful stage and costume designs for Frederick Ashton's *Daphnis and Chloe* at the ROH in 1951 and designed dust jackets for all of Paddy Leigh Fermor's popular travel books. In addition to possessing these myriad and significant artistic talents, John Craxton was clearly loved by

many – as evinced by a cast of characters that we will meet that includes George Melly, Margot Fonteyn, John Lehmann, Leonard Cohen and Sir David Attenborough.

John Craxton's paintings mirrored his personal journey – essentially a sepia hue until he left London for Greece, where his life, loves and art became suffused in glorious, animated and sun-drenched technicolour. Aided by a specially commissioned score which references Janet Craxton's oboe playing and Greek ethnic wind instruments and dancing, *A Life of Gifts* will figuratively and literally reflect this unique character and creator, who for too long has been rather side-lined. **Tony Britten**

directed by **Tony Britten**
produced by **Capriol Films & The Arts Channel** running time **52'**
Available in 4K & HD with 5.1 surround sound



Pastoral for P.W. 1948



My Rembetika Blues

A film about love, life and Greek Music

This is what Mary Zournazi, the Australian film maker, author and cultural philosopher has to say about her most recent feature documentary:

"My Rembetika Blues is a film about the power of music and what makes us human. Rembetika music or the Greek blues is a music of the streets and a music of refugees. The film explores the heart and soul of Rembetika music through people's stories of love, loss and belonging. Rembetika developed its roots from migrant experience. My grandmother was one of the 1.2 million refugees who fled the Smyrna disaster (Burning of Smyrna) in Turkey in 1922

and arrived at the Port of Piraeus in Greece. She, like many, became part of a movement of people, and of tradition, which saw the birth of Rembetika. Through its rawness and unique style, Rembetika provides one of the world's foremost musical accounts of migrant experience. Through my grandmother's story, I narrate a personal account of the depth of longing and belonging that is part of the migrant life. By weaving together different stories and interviews,

the film looks at the legacies of history and migration, and how music can connect people in times of struggle and in times of need. Drawing on the parallels of the migrant and economic crisis in Greece, the film explores the revival of Rembetika today, and how it continues to convey everyday life and struggle through the fusion of street music, hip-hop and other influences such as Byzantine music and the Blues. The film documents people's memory and experiences that are often left out of the chronicles of history. It is a universal story about love, life and music".

Mary Zournazi is an Associate Professor at UNISW Sydney. She currently teaches and researches in areas of visual sociology, cinema, culture and emotions, social justice, digital culture and issues of communal belonging. Her award-winning documentary *Dogs of Democracy* was screened worldwide. She is the author of several books including *Inventing Peace* with German filmmaker Wim Wenders and *Justice and Love* with Rowan Williams, former Archbishop of Canterbury. *My Rembetika Blues* is winner of the Gold Remi Documentary Award from World Fest Houston International Film Festival.

written & directed by **Mary Zournazi**
produced by **Tom Zubrycki**
running time **83'** Shot in HD



photos © Sarah Lowe





Aldwyth Assembled

Filmmaker Olympia Stone, whose recent *Actually Iconic*, a film on hyperrealist Richard Estes, we also distribute, has turned her eye and camera at Mary Aldwyth, the American queen of collages and assemblages. Aldwyth who deliberately dropped her first name Mary to obscure her gender is not a feminist although she gives women artists the pride of place. Influenced by artists like Joseph Cornell, Kurt Schwitters, Hannah Höch and Bruce Conner she produces her collages from bits of cut-out material from art history books, encyclopaedias, and other historical texts while her assemblages, often boxes, are put together from found objects. In her subversive spirit she reminds us of Marcel Duchamp who has been a great influence on her work.

In one of her best-known collages titled *Casablanca* she assembles hundreds of artists' eyeballs looking at you thereby reminding you of the most famous line of the movie *Casablanca* 'Here's looking at you, kid'. In *Slip Sildin, Slip Slidin Away* she works with her favourite colour red and as the painter Philip Guston used a lot of red in his later work, Aldwyth turns her collage into a homage to the painter. Her *Twinkle Twinkle* assembles art stars and movements in a universe with little white holes and names, while the never-ending work *The World According to Zell* is made of cuttings from Zell's two-volume *Encyclopaedic Dictionary* her sister once gave her. She uses images she simply likes and pictures that represent particular artists. Her magnum opus, she has been working on for years, is entitled *Pictures of Nothing* after a series of Mellon lectures by the one-time chief curator of the MOMA, Kirk Varnedoe, who talked in six instalments about Abstract Art since Pollock. As he died three months later his friends put together the book under the title *Pictures of Nothing*. Aldwyth has been buying up copies of the book to use it as source material for an ongoing collage trying to turn the lectures into a visible work. Contributions from art historians, artists and friends round off the profile of an inquisitive spirit whose motto is: Art is Work. While visiting her spectacular studio in a tree house on a South Carolina island, Aldwyth also talks very critically about art history and male patriarchy.



Casablanca, photo © Nick Rhodes

directed by **Olympia Stone**
produced by **Floating Stone**
running time **53'** Shot in HD



The World According to Zell, photo © Nick Rhodes



I Regret to Inform, photo © Nick Rhodes

Cursive II

Lin Hwai-min's *Cursive* (2001 work) picked up the energy with which old calligraphy masters set black ink on matt-white paper and transformed this energy into dance.

On the occasion of the 30th anniversary of the founding of his company, Lin picked up on this theme again and choreographed, ...*Cursive II*: a sequel with a different approach. Experts differentiate between five different shades of the dark ink used in calligraphy drawing. While *Cursive* explored the darker tones, *Cursive II* shimmers in the lighter shades.

Projections of calligraphic masterpieces are completely foregone this time. Support from the old masters is extraneous and, now fully autonomous, Lin Hwai-min defines his own concept of danced beauty, ... in



photos © Liu Chen-hsiang

Cursive II

Cloudgate Dance Theatre of Taiwan
Choreography Lin Hwai-min
Music John Cage
Set Design Austin Wang
Lighting Design Lin Hwai-min
Costumes Lin Jing-ru



place of classical calligraphy, Lin and his set designer, Austin Wang, project cropped and blown-up images of precious, eggshell-white porcelain created around 900 AD in the Sung Dynasty on to the white backdrop. The soft glow of the porcelain, with its hair-fine and lilac coloured cracks on its surface, further highlights the poetic character of the dance.

Since the choreography of *Moon Water* in 1998, Lin has used tai chi techniques – in which Cloud Gate dancers are regularly taught and trained in – next to western modern dance movement and movement phrases from Chinese kung-fu in his dance pieces. *Cursive II* largely owes itself to tai chi.

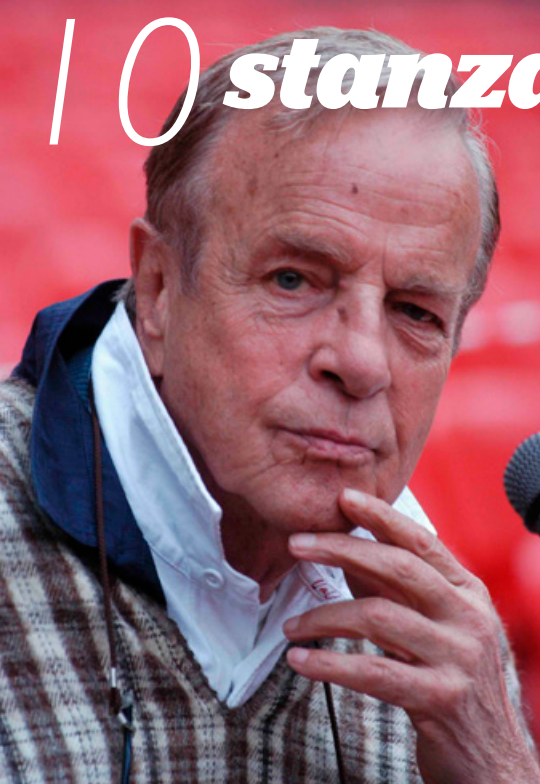
Cursive II consists of ten sections in which most of the sections appear to flow into one another without any visible or audible pause. Almost like Hans van Manen, so too by Lin do the groups of dancers appear to suck the next group of dancers from the side curtains; a permanent movement flow that never breaks off is the consequence.

The movement is delicate and introverted: in a far-eastern manner, this deconstruction

of the body mirrors that which the West is familiar with in William Forsythe's work – complete individuality. Parallel motions are seldom and only of short duration; in each ensemble, there is at least one dancer that works again synchronicity. Partnering and providing support are reduced to a minimum, even in the pas de deux. At the same time, there is an impression of greater harmony. *Cursive II*, if it were a western ballet, would be a continuation of the "White" Classical and Romantic choreography. Instead, "*Cursive II* defines the beauty and poesy of dance in a far-eastern perspective. It is of a disturbing, almost achingly painful beauty." (Jochen Schmidt)

This RM Creative ballet will work very well with a portrait of Lin Hwai-min by Christophe Blavier entitled *Lin Hwai-min - Between Two Worlds*.

directed by **Ross McGibbon**
produced by **Cloudgate Dance Theatre**
running time **70'** Shot in **HD**



with Maria Callas

Franco Zeffirelli Directing from Life

On February 12, 2023 Franco Zeffirelli would have been 100 years old and Poorhouse International is proud to distribute this definitive documentary directed by Chris Hunt. It explores how Zeffirelli's sense of drama was born out of his own experience, and how his life inspired his productions. Here is a man whose childhood experiences were dramatic enough for any opera plot. His mother was rejected by his father; young Zeffirelli witnessed huge and violent rows between them including her stabbing him. Her dress designing business failed because of the scandal of the affair, and she died, adored by her son when he was six. Echoes of this relationship occur in his close friendship with Maria Callas, a hugely talented star rejected by her lover, which ruined her health and career so that she died young. The Zeffirelli/Callas *Tosca* can be seen as a tribute to his mother

as *Callas Forever* is a tribute to his friend.

A great exponent of operas by his countrymen Puccini and Verdi, it is easy to see the memory of his parents in the work he chose to film: In *La Traviata*, where the shamed heroine, like his mother, dies young of consumption, as does Mimi in *La Bohème*, or Carmen and Pagliacci, where the protagonist kills his lover/wife.

During the war Zeffirelli fought as a partisan and twice escaped death by firing squad. He himself identifies a clear link between his work and the "theatre of war" which he experienced, in scenes like the Jesus of Nazareth crucifixion.

Zeffirelli was undoubtedly one of the greatest directors of opera ever and has also some of the most dramatic movies to his credit: *Romeo & Juliet*, *Jesus of Nazareth*, *Hamlet* and *Brother Sun, Sister Moon*. They showcase the intensity of his feeling for Shakespeare and religion, while *Callas Forever* and *Tea with Mussolini* are biopics of his friends and himself. Zeffirelli, a terrific and mischievous interviewee, guides us through his art, its wellsprings in his extraordinary life story, and his relationships with great collaborators like Callas, Domingo and Visconti. While this is very much his take on his own story, Hunt also interviewed others such as directors Peter Sellers and Atom Egoyan, singers Plácido Domingo, José Carreras and (in archive) Joan Sutherland, actors Dame Judi Dench, Maggie Smith and



Plácido Domingo & Teresa Stratas
in *La Traviata*



Glenn Close & Mel Gibson
in *Hamlet*

Joan Plowright (who starred in *Tea With Mussolini*), star of *Jesus of Nazareth* Robert Powell, long-time script supervisor Angela Allen, costume designer Raimonda Gaetani, assistant director Stefan Trespici, director at La Scala Marco Gandini, composer of four of his films Alessio Vlad and Pippo Pisciotta, Zeffirelli's assistant director and friend whom Zeffirelli describes as his 'son'.

directed by **Chris Hunt**
produced by **Stanza Media**
running time **52'** Shot in **4K**



Leonard Whiting & Olivia Hussey in *Romeo & Juliet*



Semele

by George Frideric Handel



The world première took place at Covent Garden on 10th February 1744 as part of Handel's Lenten subscription series. Charles Jennens sarcastically referred to the new work as "no Oratorio, but a bawdy Opera". And indeed the libretto does not very much look like a plot for an Oratorio. It is taken from *The Metamorphosis* by Ovid and relates the story of Semele who is supposed to be wedded to Athamus, whom she does not love. During the wedding ceremony she is

abducted by her lover Jupiter. Juno, outraged by her husband's adultery, visits Semele in the guise of her sister Ino and persuades Semele to demand of Jupiter that he reveals himself to her in his true nature so that she may become immortal. When Semele acts coldly to Jupiter he swears to grant her whatever she desires. Jupiter has to show himself in his true nature and the mortal Semele is consumed in flames. Out of her ashes Bacchus, God of Wine and the unborn child of Semele and Jupiter arises to bring to earth a delight "more mighty than love".

NZ Opera's Thomas de Mallet Burgess has staged the work under the headline "Witness the 'Wedding of the Year'" at the Holy Trinity Cathedral in Auckland, New Zealand. The performance was recorded for Television by Rebecca Tansley and is full of surprises, not least a Jupiter abducting Semele on a motorbike.

"Semele explores what happens when ambition overreaches itself having acquired sudden wealth, power and privilege. As such it represents the oldest and most contemporary of stories. The current pandemic is giving humanity a crash course in apocalyptic management. Like climate disruption it's global and it's deadly".
Stage director and author of *The Singing and Acting Handbook* Thomas de Mallet Burgess

Emma Pearson was principal artist at the Staatstheater Wiesbaden, Germany, where she received the title of Kammersängerin, the youngest opera singer ever to have been

awarded this distinction. With her large repertoire she frequently appears in Germany.

Amitai Pati was born in Samoa. He took a master's degree in singing from the Welsh



International Academy of Voice (class Dennis O'Neill) and participated in the Young Singers Project at Salzburg. He made a spectacular

European debut as Nadir in Bizet's *Les pêcheurs de perles* at the Philharmonie in Paris and has since appeared at the ENO, London, and San Francisco Opera.

Sarah Castle studied at the RNCM Manchester and has performed in leading roles at The Royal Opera House Covent Garden, Zurich Opera, Polish National Opera, Dutch National Opera and Teatro Real, Madrid.

Peter Walls, conductor, musicologist, and educationalist has mainly worked in New Zealand but is well known for his extensive publications on 17th and 18th century performance practice including his book on Music in the English Courtly Masque 1604-1640.

directed by **Rebecca Tansley**
produced by **NZ Opera & Greenstone TV**
running time **147'** Shot in **4K**

Semele

NZ Opera Baroque Orchestra

Freemasons NZ Opera Chorus

Holy Trinity Choir

Conducted by Peter Walls

Stage Director **Thomas de Mallet Burgess**

soloists

Semele **Emma Pearson**

Jupiter **Amitai Pati**

Juno/Ino **Sarah Castle**



OUT ON DVD & BLU-RAY

Poorhouse International is pleased to announce that Arthaus is releasing *Janine Jansen - Falling for Stradivari* the documentary together with the recording of the violinist's specially selected music for twelve of the best kept and best known Stradivari violins. She is partnered in this adventure by Sir Anthony Pappano. The documentary on its own has now been sold to more than 10 countries.

COPRODUCERS WANTED

RM Creative is known for its interest in dance from recordings with George Balanchine to Lin Hwai-min's Cloud Gate Dance Theatre of Taiwan. Its latest project is *Hans van Manen at 90*, a celebration of the great Dutch choreographer whose works are



Hans van Manen

performed by 90 companies world-wide. Guided by his idol George Balanchine, Hans van Manen has striven all his life to create

meaning by marrying movement to music. He is very critical of the latest developments in dance and will talk about his vision of an art form that excels in fusing two disciplines into something new. He dismisses attempts of going against the music or just using music as wallpaper and feels that these should not be called



dance but rather drama or something else. Director Reiner E. Moritz will also challenge the choreographer concerning the necessary eroticism of making a pas de deux work. Hans van Manen will freely discuss his homosexuality and, living with his partner for more than 50 years, explain how he creates tension in a pas de deux, whether for man and women or two men respectively two women.



We jointly selected clips of his most successful ballets from the sixties until now starting with *Metaforen* and the first ever pas de deux for two men. Famous titles like *Adagio for Hammerklavier*, *Five Tangos*, *Große Fuge*, *Corps* and *Piano Variations*, to name but a few, will feature next to less well-known work, which is close to the choreographer's heart. Stories about the creation of these works and where Hans van Manen took his inspiration from will introduce dance pieces and prove once again how often they come about just by chance. Not by chance however, but out of necessity, he created the wonderful *Old Man and Me* for NDT3, an attempt to find repertoire for dancers past the age of spectacular leaps. Contributions by colleagues, friends and last not least his partner Henk van Dijk will round off the portrait of a power house still going strong at 90. We aim to deliver the finished 52 minute film for the autumn season 2022. Reiner Moritz

MIP TV

During MIP TV Dr. Reiner Moritz will be at the Creative Europe Stand P4.B1 Tel. +33 (0)4 9299 8596

or at the apartment:
Armenonville, 9 Rond-Point Duboys d'Angers, Cannes Entrance 3, 7th Floor, Tel. 0033 9 5327 3340

At

 we present

HIS NAME IS ... TERENCE HILL
 a portrait of the actor


IDA LUPINO – GENTLEMEN AND MISS LUPINO
 a Portrait of the most successful woman in front and behind the camera in Hollywood


ILL-FATED MASTERPIECES OF EUROPEAN CINEMA
 four documentaries about films that nearly perished or did not see the light of day


Poorhouse
 INTERNATIONAL

58 Broadwick Street
 London W1F 7AL
 telephone: +44 (0)20 7436 8663
 email info@poorhouseintl.co.uk
www.poorhouseintl.co.uk