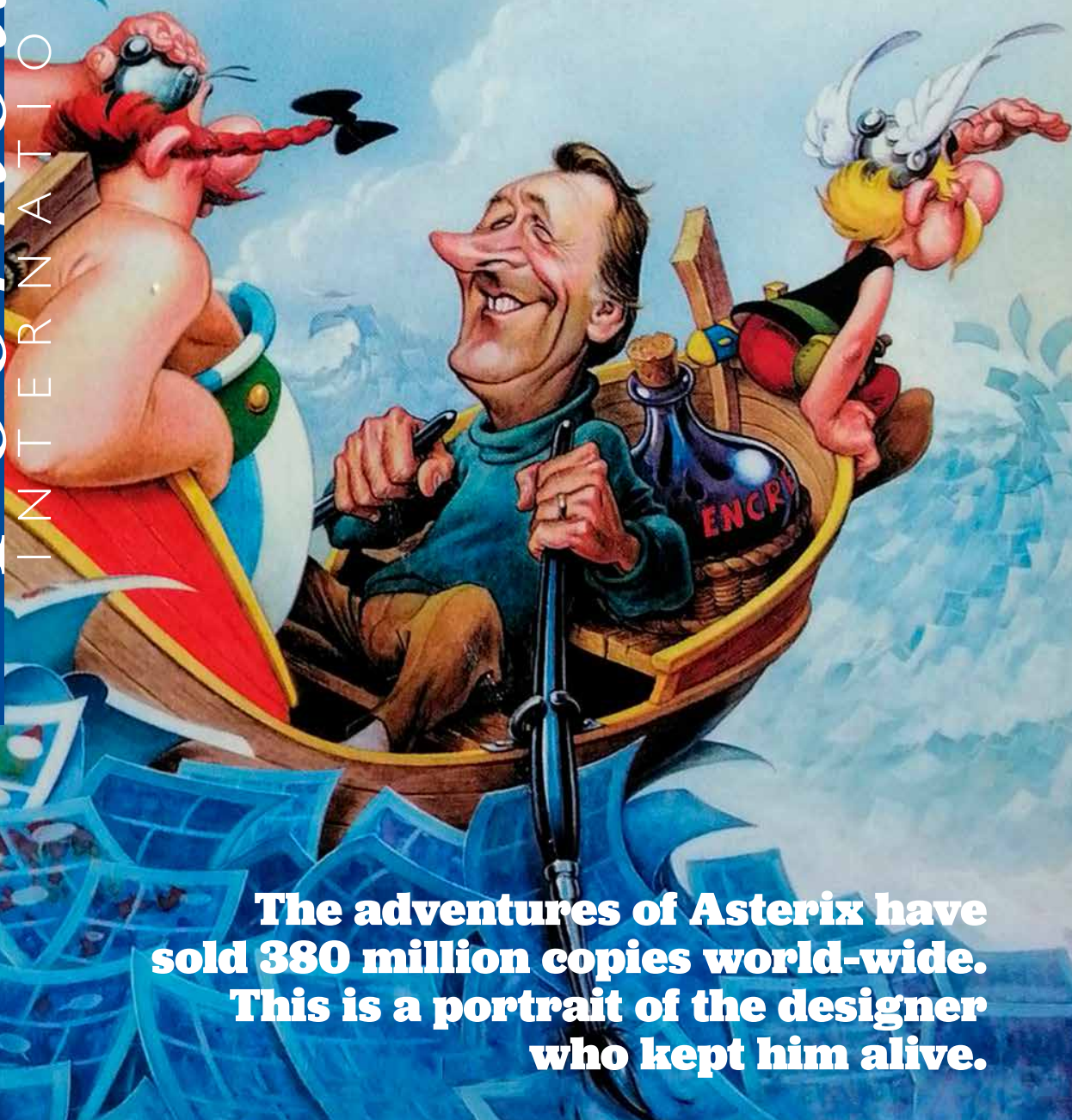


Newsletter
N°58
April 2023

The Adventures of Albert Uderzo



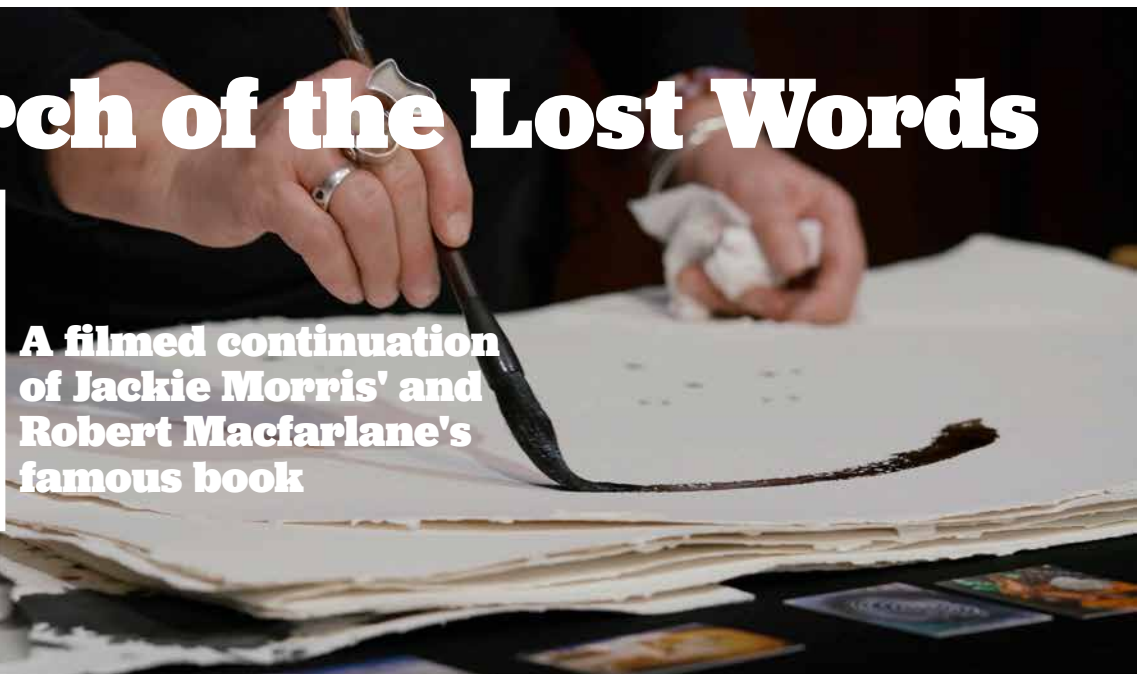
**The adventures of Asterix have
sold 380 million copies world-wide.
This is a portrait of the designer
who kept him alive.**

photo © Goscinny Uderzo

In Search of the Lost Words



**A filmed continuation
of Jackie Morris' and
Robert Macfarlane's
famous book**





2 donoma

The Adventures of Albert Uderzo

The adventures of Asterix are probably the biggest selling comic books world-wide. They have spawned five live-action movies, ten animated films, a theme parc, video games, have been translated into 117 languages and dialects and 380 million books have sold around the world. The stories have also featured in exhibitions, the latest one to be mounted in the autumn of 2023 at the Museum of Communication in Berlin. Earlier copies of these comic books have become collectors' items. But who are the artists behind this unbelievable success story?

Albert Uderzo, a French man of Italian extraction with an immigrant's background, was the designer and eventual writer of Asterix, after René Goscinny, the original writer, had passed away. Uderzo was born with six fingers on either hand which was later corrected by an operation. His talent for design was first noticed when he was a child at kindergarten. Inspired by Walt Disney's Mickey Mouse and Donald Duck he began to sketch people with exaggerated features such as big noses. When he was around eleven years old, he turned to painting with colours and his parents discovered that he was colour blind. From then on Albert Uderzo would use labels to delineate the colours he used.

In 1951 while working as a self-taught designer for French newspapers he met René Goscinny, the son of Polish immigrants, who also had worked as a designer but was

principally the inventor of the underlying stories to be illustrated. The two became as inseparable as Asterix and Obelix were later to be. Together they created comics like *Pitt Pistol*, *Luc Junior*, *Benjamin & Benjamine* and *Oumpah-Pah*.

In 1959 they founded the magazine *Pilote* and struck gold with the adventures of Asterix. The first story entitled *Asterix the Gaul* was serialised and later published as a so-called album by Dargaud. Asterix soon became a household name and each new adventure was eagerly awaited by young and old around the world. Sadly, René Goscinny passed away during a stress test instigated by an ill-informed doctor, and the media proclaimed the end of Asterix. After some hesitation, Uderzo seems to have reacted to this press verdict with pride in his creations, followed by the decision to continue the series in the newly created Editions Albert René, his own publishing company. When Albert Uderzo retired in 2011, having kept Asterix alive single-handedly for 43 years, the adventures were taken over by Jean-Yves Ferri and Didier Conrad. Publishing giant Hachette had acquired the rights in the earlier comic books after a drawn-out legal battle with Dargaud and also took over the majority stake in Editions Albert René. The latest live-action movie featuring Asterix & Obelix saving "The Middle Kingdom" will be released in February 2023.

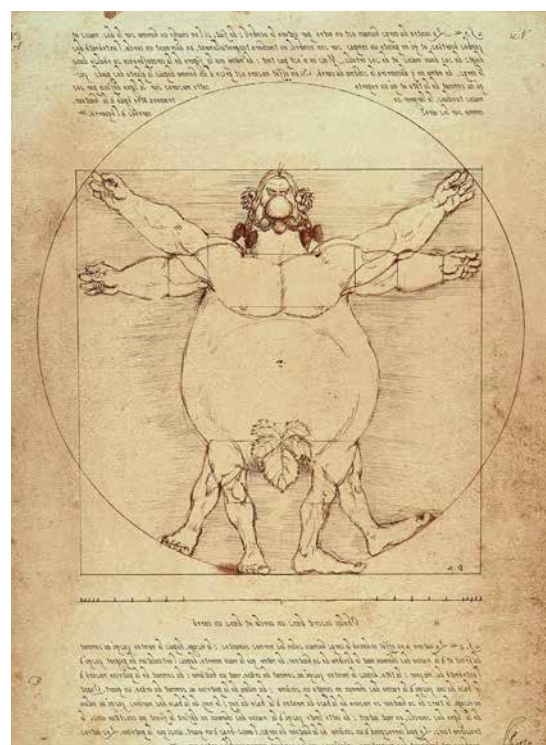
Filmmaker Yannick Saillet will use the street-wise figure of Asterix to illustrate the character of its creator Albert Uderzo. We will recognize the same adventurous spirit, the same stubbornness and determination, the same caustic wit. Saillet has been granted access to never-before seen family footage,

the live-action movies, the animated films, the theme parc and the original plates and designs. We shall meet at first hand witnesses such as Uderzo's widow Ada and their daughter Sylvie as well as René Goscinny's daughter Anne who looks after her father's estate.

Other contributors include Guillaume Canet who directed the latest live-action film as well as comic designers like Boucq and Zep and, of course, Didier Conrad who is now keeping Asterix alive. Commentary, where necessary, and Uderzo's universal message, that resilience, determination and passion are needed to reach one's goal, will be delivered by broadcaster and actor Antoine de Caunes. The old adage may say there are no free lunches in life but a small community, like the Gaulish village of Asterix, loyally sticking together, can go a long way to making things better.

Albert Uderzo was a quiet and modest person but as much in thrall to adventures as he was to his characters, and former Ferrari team chief Jean Todt will tell us about his passion for racing cars and his collection of Ferraris. Uderzo died in 2020 at the age of 93.

In preparation for an English version of the documentary Donoma has shot extensive interviews with comic book and screenwriter as well as film and television producer Geoff Johns who has amongst others *Green Lantern*, *Aquaman* and *Wonder Woman* 1984 to his credit. The current designer of Asterix, Didier Conrad, has also talked about his work in English and broadcaster Antoine de Caunes will do any narration needed in English. He is known for his BBC 2 show *Rapido* and his Channel 4 appearance in *Eurotrash*.



directed by **Yannick Saillet**
produced by **Bernard de Choisy/**
Donoma running time **82'** Shot in **4K**





Putin and Dugin

Aleksandr Dugin: Putin's Rasputin

Why is this happening? What could possibly explain the invasion of a sovereign, independent state like Ukraine?

The only way is to look at geopolitics from a Russian perspective, because in spite of the ground war, the conflict is not only about Ukraine. It is about Russia and its history. It is about the Kremlin and its relationship with the White House. Just before the war began, one of Russia's demands for de-escalation was for NATO to roll back from Eastern Europe, and that's what it ultimately comes down to. In many ways, the Ukrainian conflict echoes the Soviet collapse. There is certainly an element of culture and history that draws Russia and Ukraine to each other.



But looking through a geopolitical lens, the war is bigger than Ukraine. It is about Russia's attempt to restore the multipolar global order that was lost. Like a gambler who risks all, Russia believes that it must either be a world power or there will be no Russia. Part of the Russian rationale for invading Ukraine is the Heartland Theory, drafted in 1904 by Halford Mackinder. The Heartland Theory divides the world in three bodies. The first body is the World Island, which consists of Europe, Asia and Africa. The second refers to the offshore islands like the British Isles and the Japanese archipelago. While the third body points to the Americas and Australia as outlying islands. Within these parameters, there is special emphasis on the World Island because it is the most populous and resource-rich landmass. Imagine a superstate that controls policymaking from France to China to Saudi Arabia to South Africa, that power would have the technological prowess of Europe, the resources of Africa and the workforce of Asia. Nothing would stand in its way. So, whoever controls the World Island would have the means to dominate the globe. However, within the World Island there is the Heartland region, which extends from the Volga River to the Yangtze and from the Arctic to the Caspian Sea. This Heartland region is the domain from which a single power could dominate the rest of the World Island provided that the power enjoys stability at home. Russia is the nation

that sits at the center of this theory, which explains why it resonates in Russian foreign policy. But it gets even more intense. Further dissecting the World Island there is Eastern Europe. Mackinder's theory argues that the pivotal territory of the heartland lies in Eastern Europe, so any power seeking global supremacy would emerge from the eastern half of the European continent. Now, it's almost a cue to Russia. Originally, Mackinder's theory served as a warning to the British Empire, but instead it became the manifest destiny of the Soviet Union. The Heartland Theory was so powerful that it shaped the course of the Cold War. And it continues to dominate Russian geopolitical thinking to this day. For instance, with Aleksandr Dugin, who wrote Foundations of Geopolitics and made predictions which earned him an almost mystical aura and the title "Putin's Rasputin".

He is one of the most influential Russian political thinkers and has consistently argued for a Russian based Eurasian power. The Russian policymaking elite known as the Siloviki also still adhere to the Heartland Theory. Admittedly, it seems strange to use a century old geopolitical theory as a template in foreign policy, but one thing that keeps the Heartland Theory relevant is the constituency of geography. The Earth has domain over humankind, not vice versa.



Aleksandr Dugin

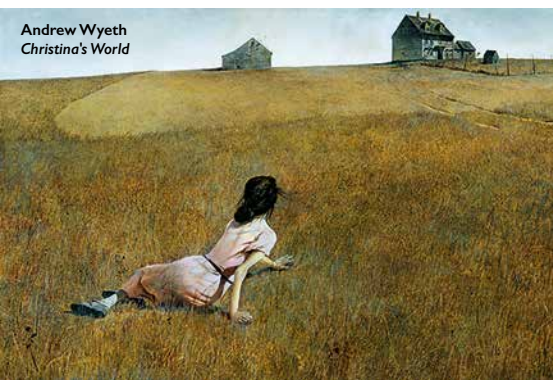
The success of an objective documentary about a subject like Aleksandr Dugin and Russian geopolitics resides in the choice and quality of the interviewees. In order to debate Dugin's ideas we have approached recognized experts and all have agreed to participate. They include John Mearsheimer, International Relations Professor at the University of Chicago, Horst Teltschik, who was instrumental in negotiating German Re-unification, Pierre Raffarin, former French Prime Minister and an expert on Sino-Russian relations, Wolfgang Steeck of the Max-Planck-Institut as well as Dugin's counterpart the former US National Security Advisor, Zbigniew Brzezinski, of whom we have secured the relevant archive footage.

directed by **Christopher Jones**
produced by **RM Creative**
running time **52'** Shot in **4K**



Andrew and Jamie Wyeth A Highly Gifted Family

N. C. Wyeth was an illustrator and painter of some renown. His son Andrew (1917-2009) is the most popular and least understood American artist of the 20th century. Although exhibitions of his work usually break attendance records critics continually assault him. Dubbed a magic realist who painstakingly applied layers and layers of tempera, painting from memory and succeeding to capture a "frozen motion", he was for a long time overshadowed by his abstract expressionist peers. He painted people and places he knew like the Olson House in Cushing, Maine, the location for his iconic *Christina's World* or portraits of Karl J. Kuerner III, and his house, a neighbour and painter. Despite Realism being out of fashion, viewers get attracted by the inherent magic of his paintings.

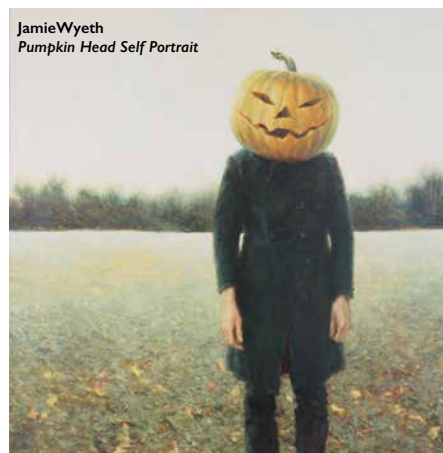


Andrew Wyeth
Christina's World

Filmmaker Glenn Holsten had the good luck to have unprecedented access to Wyeth family members, archive material including a lot of home movies and the entire body of work of the artist. He was able to film at those locations which provided inspiration to Andrew Wyeth during his life time. Glenn Holsten also included the extraordinary story of the painter's muse Helga Testorf whose portraits made it to cover stories in both *Time Magazine* and *News Week* and even got her to talk to camera.

According to his son Jamie, a painter in his own right, Andrew Wyeth was an artist of "painful sensitivity".

Glenn Holsten got to know Jamie during his filming and the two took a liking to each other resulting in *A Portrait of a Painter of Portraits*.



Jamie Wyeth
Pumpkin Head Self Portrait

Jamie Wyeth was brought up in a world of paintings and studios, taught amongst others by his aunt. At the age of 20 he had his first one-man show in New York. Sometimes a court artist he was on the pulse of current events with portraits of political figures like J.F. Kennedy and stars of the entertainment world like Rudolf Nureyev, Andy Warhol and Arnold Schwarzenegger. But at other times he would dwell on local subjects and nature, not unlike his father. "I'm an odd portrait painter", says the elusive 77-year-old painter, "in that I'm not just interested in human faces. I consider almost all of my paintings to be portraits".



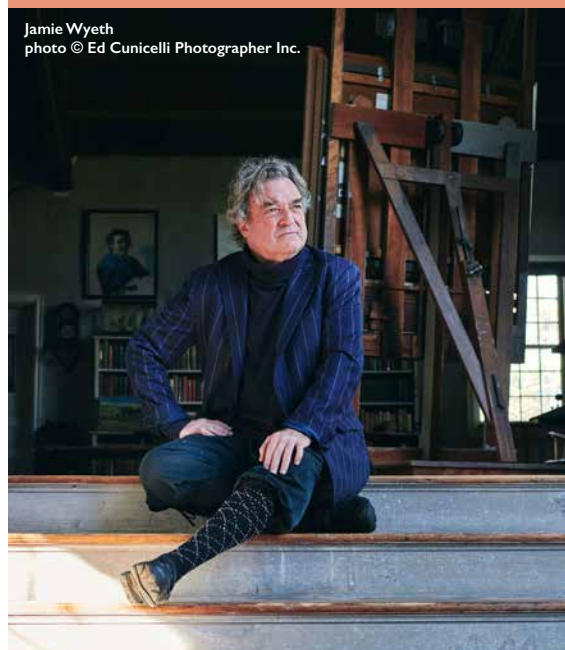
Jamie Wyeth at work



Andrew Wyeth
photo © Bruce Weber

Wyeth

directed by **Glenn Holsten**
produced by **Glennfilms, Freshfly, Thirteen's American Masters**
running time **53' or 81' Shot in HD**



Jamie Wyeth
photo © Ed Cunicelli Photographer Inc.

Jamie Wyeth - A Portrait of a Painter of Portraits

directed by **Glenn Holsten**
produced by **Freshfly**
running time **52' or 81' Shot in HD**



Jamie Wyeth
Portrait of JFK

In Search of the Lost Words

Described by *The Guardian* as a “cultural phenomenon”, illustrator Jackie Morris' and writer Robert Macfarlane's book *The Lost Words* has become a huge bestseller, won many awards, has been published in the UK, North America, Germany, France and the Netherlands among others and taken roots in thousands of schools across Britain.

The book began as a response to the removal of 50 everyday nature words such as “kingfisher” and “bluebell” from the Oxford Junior Dictionary, because those words were allegedly not been used enough by children and replaced by new technical terms. 28 authors including Margaret Atwood, Andrew Motion, Michael Morpurgo and Sara Maitland warned in an open letter that the decision to cut around 50 words connected with nature and the countryside is “shocking and poorly considered as well as its replacement with words, such as cut and paste, broadband and analogue associated with the increasingly interior, solitary childhood of today”. Oxford Press argued, “that it was less relevant as children were spending less time outside and were glued to the screen of a tablet or phone”.



In *The Lost Words* each one is conjured back to importance through Macfarlane's powerful spells or poems. He explains: “We've got more than 50% of species in decline. And names, good names, well used can help us see and they help us care. We find it hard to love what we cannot give a name to. And what we do not love we will not save”.

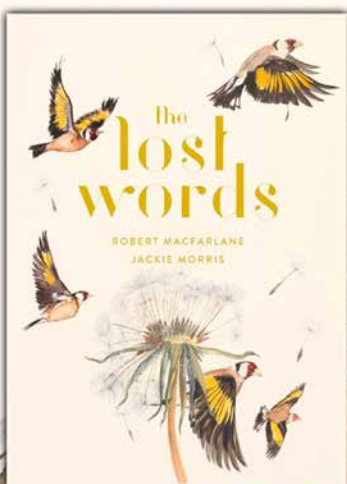
Inspired by *The Lost Words* renowned musicians including Julia Fowles and Seckou Keita have founded a Spell Songs ensemble to turn the visions and emotions created by Macfarlane into music. The Spell Songs Ensemble has in the meantime recorded two albums, which received rave reviews, and are performing live in theatres and concert halls across the UK.

Filmmaker Hannah Papacek Harper uses interviews with the authors of *The Lost Words* and conservationists as well as Spell Songs music to conjure up a world and emotions we are about to lose. In her own words: “This choral documentary will continue the movement started by the book bringing nature and its common names to life in poetry and music. It will question how the knowledge of nature and its language will change our perception, how walking can map our mind, how a dialogue can crystallize in a landscape, how memory and projection can come together in a vivid and collective present: made of contact with the world



directed by **Hannah Papacek Harper**
produced by **Rétrovisseur Productions**
running time **90'** Shot in **4K**

around us”. Hannah Papacek Harper is a renowned photographer and film director. She has degrees from Paris and Lima Universities, specializes in audio-visual communication and takes an interest in ecology. She started out as a steadycam operator and directed her own films from 2019 on. Her experimental short *Vegetative* won several prizes. She has exposed her photographic work at various museums including the Cartier-Bresson Foundation. Her intention is to create a wider and more complex language through the juxtaposition of images similar to what Eisenstein proposed in his editing theory. This very timely rediscovery of nature is first rate family viewing and an antidote to more use of social media.



The Past is the Future A History of Spanish Dance



Spanish dance like the classical ballet has its origins in folk dance, only the influences and roots are different.

Today's Spanish dance as performed by the National Ballet of Spain is a blend of classical ballet, folklore and flamenco. Filmmaker Emilio Belmonte, an aficionado of dance and flamenco in particular, is using the National Ballet and its present director, Rubén Olmo, as the red thread through the history of Spanish Dance, its present presentation and future aspirations. He uses a quote from Antonio Gades, its first director for the structure of his film: "I have all of the past in front of me".

Emilio Belmonte will use Rubén Olmo as a guide to famous past productions such as Merche Esmeralda's *Solea* (Archive) and meeting the dancer at Seville.



Antonio Gades' *La Casa de Bernarda Alba* or *Bodas de Sangre* (Archive) with statements by Gades (Archive) and an appearance of his widow Eugenia Eiriz who looks after the Gades Foundation.

Aida Gomez' *Poeta* (Archive) with staging by La Fura dels Baus

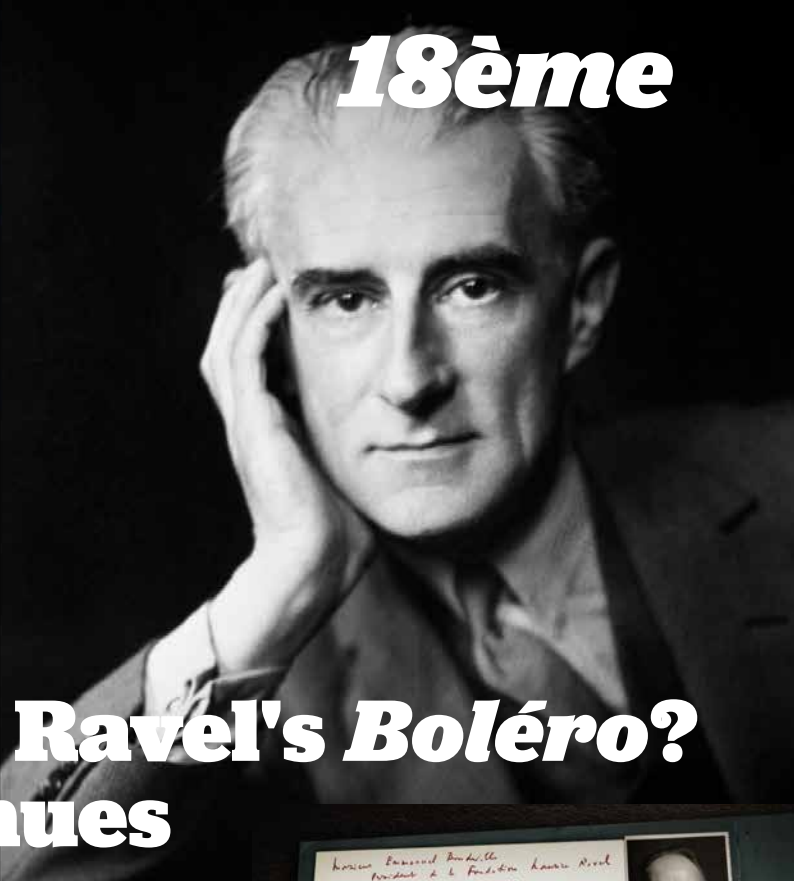
Mariel Gallardo's *Medea* (Archive). She is now professor of dance and will be filmed teaching one of her solos from *Medea* José Antonio Ruiz' *Café de Chinitas* or *Fantasia Galaica* (Archive). He was an early director of the Ballet National and Rubén Olmo appeared in many of his productions.

Emilio Belmonte and his crew will also accompany The National Ballet on tour to Columbia with local reaction to its performances and all the problems such an enterprise will cause. The final part of his film will be devoted to an extract from *La Bella Otero* choreographed by Rubén Olmo.



directed by **Emilio Belmonte**
produced by **Rétroviseur Productions** running time 90'
Shot in 4K





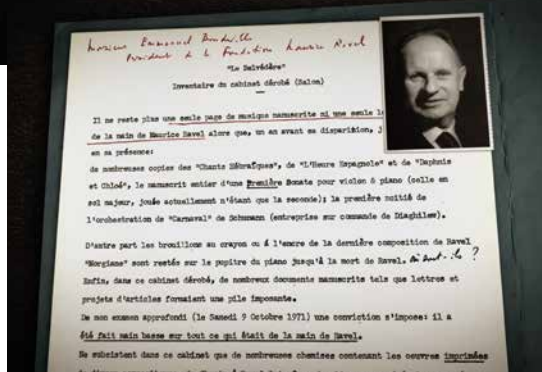
18ème

Who Has Stolen Ravel's *Boléro*? The Saga Continues

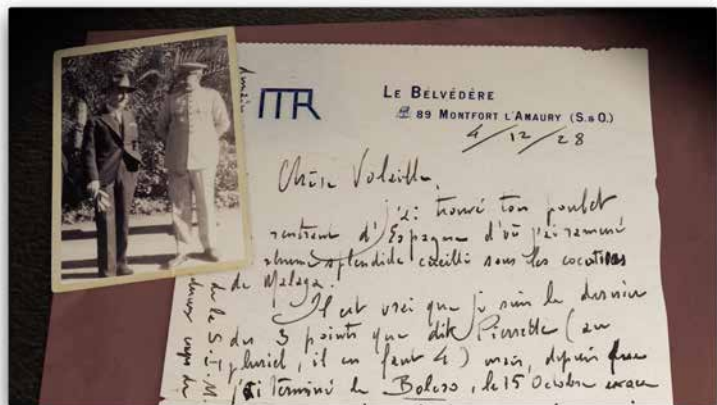
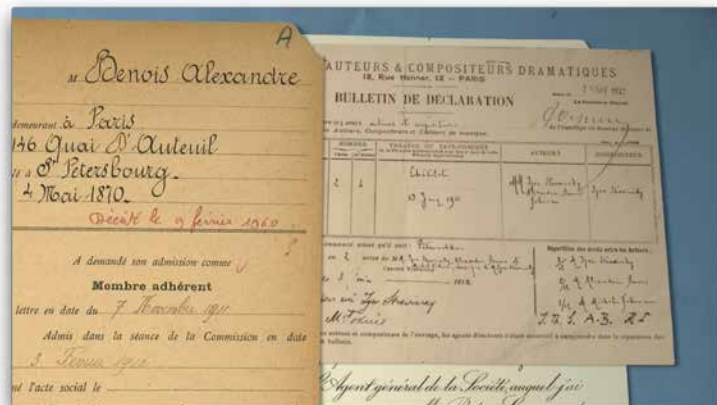
One of the world's most popular pieces of classical music, *Boléro* by Maurice Ravel, came out of copyright on May 1st, 2016. The earlier documentary, also distributed by Poorhouse, dealt with the, most likely fraudulent, manipulation of the heritage concerning the author's rights worth tens of millions. When Maurice Ravel's brother Edouard died, it turned out that his nurse inherited the author's rights. Filmmaker Fabien Caux-Lahalle now reports in his second documentary how the owners of the estate try to find a way to prolong the copyright in this masterpiece. They claim that Alexandre Benois, the set and costume designer as well as Bronislava Nijinska, the choreographer, also had some artistic input in Ravel's composition and should therefore be added to the author's rights declaration of 1929. The performing rights society of France, La SACEM, flatly refused and was promptly taken to court. The final judgment is due in May 2023. If they win *Boléro* goes back into copyright for another 29 years as the choreographer only passed away in 1972. As Arthur Rubinstein remembered, Ravel had just returned from a

very successful American tour and hardly had any time to fulfil Ida Rubenstein's commission. It is therefore highly unlikely that he had much contact with his fellow artists. Ravel, known to be extremely meticulous would not have omitted co-authors on his declaration and the poster of 1929 shows three works of which two do have co-authors but *Boléro* is simply publicised as a work by Maurice Ravel.

This saga of author's rights, a flawed heritage, lobbying and tax evasion also has taken one other turn which directly concerns the public. Maurice Ravel's brother Edouard had maintained Maurice Ravel's villa as a museum. In his will he bequeathed this villa with all its belongings to the Réunion des Musées Nationaux. Manuel Rosenthal, the conductor, remembers, that Ravel used to keep all his manuscripts in a hidden cubby hole. All of a sudden, these priceless documents appear for sale in New York and might disappear forever in the vaults of some collector. The French Ministry of Culture has to date done nothing to save them for posterity. A true crime story if ever there was one.



directed by **Fabien Caux-Lahalle**
produced by **18ème District**
running time **52'** Shot in HD



Tchaikovsky Overtures

Three Ballets by Alexei Ratmanský

Ratmanský, born 1968 in St. Petersburg, was educated at the Bolshoi Ballet Academy before he embarked on a remarkable career as a dancer: first soloist at the National Ballet of Ukraine, the Royal Winnipeg and the Royal Danish Ballet, Artistic Director at the Bolshoi Ballet from 2004 to 2008 and thereafter Artist in Residence at the ABT in New York. While still dancing he began to choreograph and expand the classical alphabet. Not only has he restored some classics but also provided companies with full length ballets and stars like Diana Vishneva and Mikhail Baryshnikov with dances.

For the Bavarian State Ballet he choreographed in December 2022 three ballets to overtures by Pyotr I. Tchaikovsky: *Hamlet*, *The Tempest* and *Romeo and Juliet*. All three have inspired him to create abstract

dances but have in common that they are based on Shakespeare. *Fantasy Overtures* for the concert hall as the composer called them himself. Ratmanský was attracted by Tchaikovsky's melodies, rhythm, emotions and drama so brilliantly reflecting Shakespeare's world. Hints at the underlying stories occur but as Ratmanský very aptly puts it: literature, theatre and cinema can tell stories better than we can, but we are able to visualize moods, emotions, the unspeakable. Opalescent in character, these *Fantasy Overtures* become ideal templates for ballets which must also be understood as fantasising. They are a fantasy about the role that classical ballet takes on in the present, what the memories it incorporates are made of, and how it might shape its future.

Photo © Serghei Gherciu



Photo © SCarlos Quezada Webres

Photo © Serghei Gherciu



Photo © Nicholas MacKay



directed for television by **Olivier Simonnet** produced by **Telmondis**
running times: *Hamlet* **25'** *The Tempest* **22'**
Romeo & Juliet **32'** **Shot in HD**

Senar

Rachmaninoff's Summer Paradise

In time for the composer's 150th birthday journalist and filmmaker Roberta Pedrini provides us with a biography of Rachmaninoff based on his wonderful Bauhaus villa on Lake Lucerne.

Rachmaninoff had spent part of his honeymoon 1902 in Switzerland and much liked the landscape. When the occasion arose in 1929 to acquire a choice site on the lake he acted immediately and commissioned the Lucerne firm of Alfred Möri and Karl-Friedrich Krebs to build a villa to his specifications. It was to become his summer paradise until World War II broke out. Senar is an acronym of Sergej and Natalja R. This was the place where he recovered from strenuous touring, received friends and looked after the villa's grounds. It became a new centre in his life, something he had missed since he had left Russia after the October Revolution. As



Anthony Pappano rightly said: "This is a place of creativity". A relaxed Rachmaninoff would compose his *Rhapsody on a Theme by Paganini* for piano and orchestra in 1934 and his *Symphony No.3* in 1936 after not having composed any orchestral music since *The Isle of the Dead* in 1909. Before he finally emigrated to the United States he played one last concert on August 11th, 1939 at the Lucerne Festival under the direction of Ernest Ansermet with Beethoven's *Piano Concerto No.1* and *The Rhapsody* on the programme.

Francesco Piemontesi talks about Rachmaninoff the pianist and performs a piano transcription of *Vocalise*, *Piano Sonata No. 2* and we see him in a clip of *Rhapsody*. Whereas conductors Gianandrea Noseda and Paavo Järvi talk about Rachmaninoff the composer and the person and we enjoy a clip of Paavo Järvi conducting *Symphony No.3*. Ettore Volontieri, who has been running the Rachmaninoff Foundation until recently, provides more biographical background and reminds us that Rachmaninoff fought all his life for the two ffs in his name and not the v which he attributed to the Bolsheviks.



directed by **Roberta Pedrini**
 produced by **Christian Gilardi for RSI**
 running time **53'** Shot in HD



The Strangest of Angels

The Strangest of Angels is a chamber opera for two Sopranos and a 15-piece orchestral ensemble.

The opera itself is a collaboration between three New Zealand creatives: writer Georgia Jamieson Emms, composer Kenneth Young and soprano Anna Leese. Jayne Tankersley is cast in the role of New Zealand writer Janet Frame and Anna Leese will play the fictional nurse Katherine Baillie, who takes up a position at Seacliff Mental Hospital in 1952. The narrative, based on Janet Frame's novel *Faces in the Water*, her autobiography *An Angel at My Table* and letters follows Katherine's discovery that her old house captain and classmate Janet Frame is now her patient, wrongly diagnosed with schizophrenia.

In the weeks before Janet's scheduled lobotomy, Katherine is torn between her sense of duty and her growing empathy with Janet. Katherine's inner demons, carefully concealed behind a starched uniform, threaten her own sanity, and it becomes clear over the course of the opera that Janet is the more calm and rational character of the two. This leaves the audience to ponder the wider question of authority and mental health - who gets to decide who is sane and who is insane? Finally, it is Katherine who delivers the news of Janet's salvation - she is spared the pending lobotomy - and gives Janet a typewriter. Janet can now reclaim her words, while Katherine is less sure of the rigid boundaries between sanity and insanity. Rebecca Tansley, whom we admire for her recording of *Semele*, has filmed the opera on location with playback technique having recorded the sound track with the Christchurch Symphony Orchestra under the baton of the composer.

directed by **Rebecca Tansley**
produced by **New Zealand Opera and Minerva Productions**
running time **56'** Shot in **4K**

Photos © Kisty Griffin



Shirine

directed for television by **Vincent Massip**
produced by **Telmondis**
running time **105'** Shot in **HD**

Composer and organist Thierry Escaich is also well known for the art of improvisation. He succeeded Maurice Duruflé as organist at the Parisian church of Saint-Etienne-du-Mont. He has about one hundred works to his credit as composer and sees himself in the tradition of Ravel, Messiaen and Dutilleul. As a film buff he loves to accompany silent movies like *The Phantom of the Opera* and *Metropolis*. His second opera *Shirine* had its world premiere at Lyon Opera in 2022. The plot is taken from a fairy tale by the Persian poet Nizâmi Ganjavi from the 13th century about an amour fou between King Khosrow of Persia and Queen Shirine, who inherited the Christian Kingdom of Armenia. She was a self-confident warrior woman brought up in a world ruled by women. When they first meet, Shirine, who had fallen in love with the picture of Khosrow is too independent and freedom loving to give herself up to the then Prince in exile. For strategic reasons Khosrow, when inheriting his Kingdom, marries into the rulers of Byzantium but never gives up longing for Shirine. When his wife passes away, he travels to the court of Shirine where he is assassinated by his son who takes revenge for his mother. When the son in turn makes advances to Shirine she kills herself. The recurring motto put

forward several times by the chorus is: "Mad love is roaming about, exile is its kingdom". This refers to Khosrow having been banned by his father for being a playboy and not seriously preparing for his inheritance. Atiq Rahimi, born in Kaboul and living in France since 1984, produced the libretto. He is a writer, filmmaker and painter who won the prestigious Prix Goncourt for his first novel written in French.



Photos © Jean Louis Fenandez



Shirine

An Opera in 12 scenes

Lyon Opera Orchestra and Chorus

Conducted by **Frank Ollu**

Stage Director **Richard Brunel**

soloists

Shirine **Jeanne Gerard**

Khosrow **Julien Behr**

Bernard Chevry in 1974



Bernard Chevry & RM at 50th Anniversary of MIPTV



his building activities, turned to me and said: "119 companies from 19 countries is a bit disappointing. I don't think this new business of television has a great future". He obviously did not want to renew the experience, and two years later MIP TV moved to Cannes which had shown, with the newly created Film Festival, that it could handle such an event. Looking back, I can say that 60 years of MIP TV have been great fun. It seems I am the only participant of all in-person markets who is still in business. My advice to all of you is: do not only look at the bottom line, but also have some fun! I wish you a prosperous market. Reiner Moritz

LOOKING BACK WITH PLEASURE

Once upon a time, when black & white television was still in its infancy in Europe, I met a clever promoter and publisher by the name of Bernard Chevry. He told me about his plans of bringing together broadcasters, producers and distributors in one place and organize a market, something like a MIP TV. I thought this was a great idea, because building up the sales department for Leo Kirch's Beta Film I had met with great reluctance by public service broadcasters to let me talk with commissioning editors at the time. All you got was the Head of Acquisitions and fledgling stations did not know much about their counterparts in other countries either. I therefore wholeheartedly promised Bernard Chevry support and dutifully turned up in 1963 at Lyon Trade Fair where Chevry had rented one of the big halls and installed 16mm screening booths. VHS or DVD, let alone digital files, had not yet been invented. Every seller prayed that his clients would turn up on the time you had booked and most fortunately they did, unlike today.

I met Ian Warren, Managing Director of Global Television, in Paris and together we travelled by train to Lyon. As Ian was representing ABC Australia and the New Zealand Broadcasting Corporation, we were important clients and Jacques Terrand, the Head of Sales of ORTF, met us at the Lyon station with champagne and oysters. Needless to say, that we retaliated a few days later with an invitation to La Pyramide at the close-by Vienne.

At the very end of this first MIP TV there was a pretty drunk farewell party during which the then Mayor of Lyon, Louis Pradel, nicknamed "zizi beton", because of

NEWS

Avant Première in Berlin was a great success to all intents and purposes. Poorhouse International arranged a special screening of *The Strangest of Angels* with director Rebecca Tansley introducing her film. His Excellency Craig Hawke, the New Zealand Ambassador honoured the screening with his presence and brought some delicious New Zealand wine with him.



Semele by George Frederic Handel in a stunning production by the NZ Opera, recorded for television by Rebecca Tansley, is



now available on DVD and Blu-ray by Opus Arte. A must have for all Handel aficionados. We discover a rising star in Amitai Pati.

READY FOR DELIVERY

His Name is Terence Hill 52'

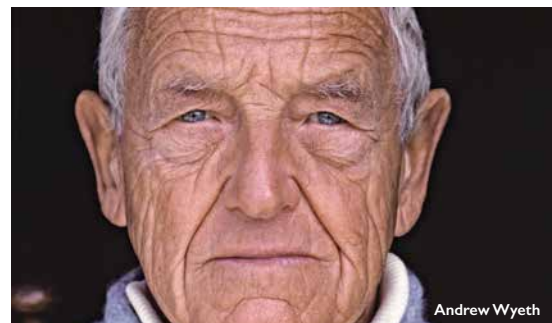


Hans van Manen - Moving to Music 52'

Senar - Rachmaninoff's Summer Paradise 53'



The Strangest of Angels 57'
Shirine 105'



Wyeth 53'/81'

MIP TV 2023

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

Poorhouse
INTERNATIONAL

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