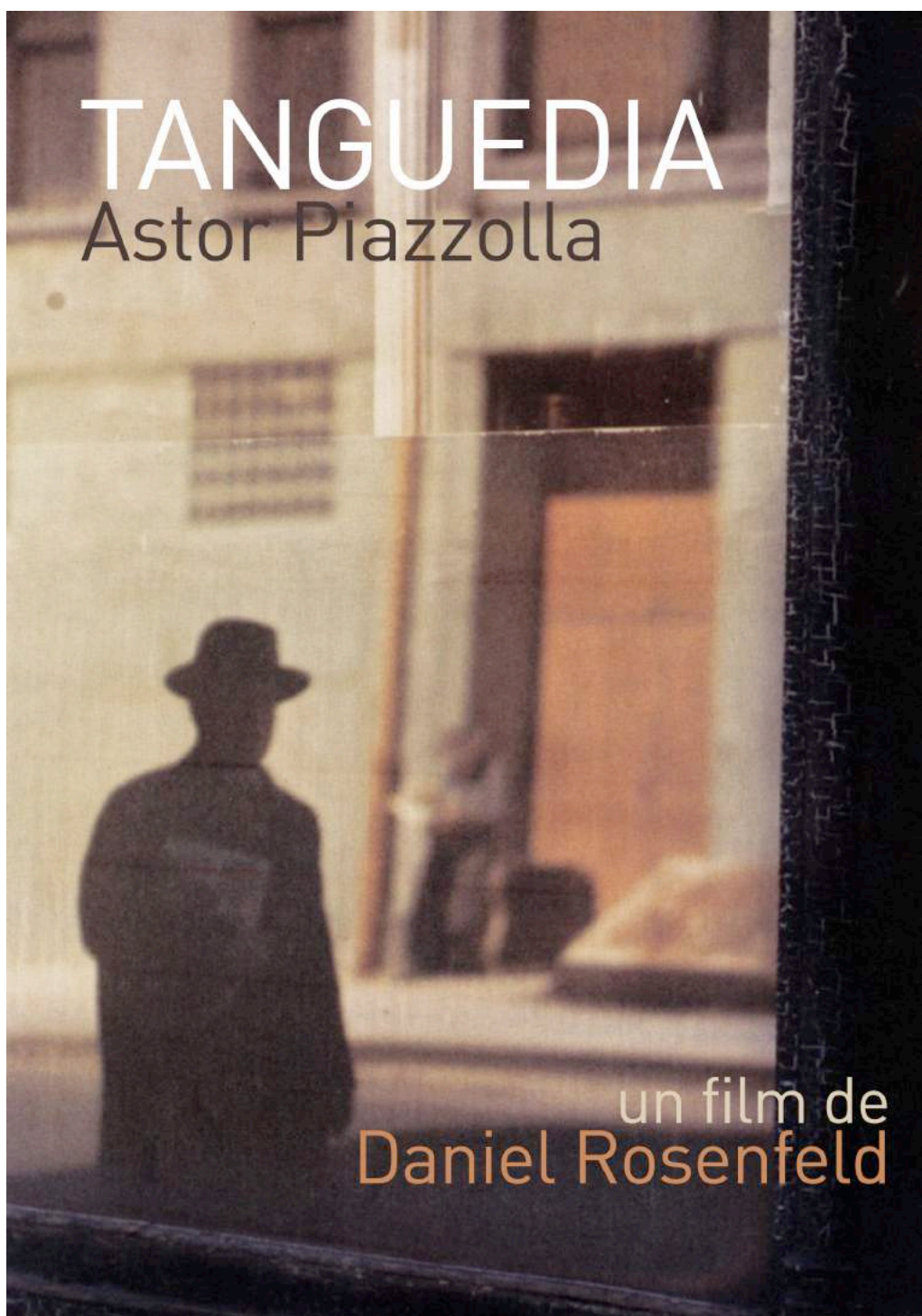


**idéale**audience



**A Documentary Film of 52 & 75 minute**

**Produced par Françoise GAZIO**

**A coproduction**

**Idéale Audience (Paris) & ARGENTINACINE (Buenos Aires)  
with ARTE France, AVROTROS and INA**

6, rue de l'Agent Bailly 75009 Paris – France

**Tél :** +33 1 53 20 14 00 - **Fax :** +33 1 53 20 14 01

SAS au capital de 45.000€ - Siret 49756744600016 – NAF : 5911A - TVA intracom. : FR02497567446

***"I have to tell the whole truth. I can tell the story of angels, but that wouldn't be the true story. My story is a mix of the devil and angels with a bit of meanness. You have to have a bit of everything to progress in life."***

**Astor Piazzolla**

## **THE DOCUMENTARY**

This film will be an 'emotional' film about Astor Piazzolla in which his performances and the music of 'The New Tango' will be the protagonists. It will be a film which also recounts certain significant facts about his life which those who appreciate his work and his followers will find moving.

This documentary will also chart the magnetism of his creative force and of his music which Rostropovitch, Yo-Yo Ma, Martha Argerich, Guidon Kremer, Al di Meola, Gary Burton, Caetano Veloso, Kronos Quartet, Daniel Barenboim, Gerry Mulligan among others have performed and are still performing. They consider him to not only be the person who revolutionised the tango but also one of the great composers of the 20th century.

Admired by great artists of his era such as Arthur Rubinstein, Jorge Luis Borges, Dizzy Gillespie, Jeanne Moreau, Astor Piazzolla succeeded in taking the tango to new levels.

2017 will be the 25th anniversary of his death. It's an excellent reason to embark on a visual and evocative journey to the heart of his music.

## **ASTOR PIAZZOLLA'S BIOGRAPHY BY HIMSELF (1978)**

Astor Piazzolla, Argentinian, born in Mar del Plata (400km from Buenos Aires) a town looking onto the sea and his favourite spot for sun, sea and deep-sea fishing. Aged four, he left for New York with his parents. As he was a boy AP received his parents' support to study music. He learnt the bandoneon, a German instrument invented by Heinrich Band in 1845 to replace the organ. The bandoneon is to the tango what the saxophone is to jazz. The bandoneon has always been part of the tango and of the music of Buenos Aires.

Aged nine, AP was already performing concert music adapted for the bandoneon - Bach, Mozart, Chopin, etc. were his favourite composers. He played his first tango aged 13 with Carlos Gardel in New York. He also made his first recording with Gardel.

Aged 17 came back to Buenos Aires and began playing in the best orchestras. He also devoted himself to creating arrangements for these orchestras.

Tired of tango music AP began studying with Alberto Ginastera. At the same time as writing popular music, AP composed chamber music, symphonies, concertos, music for ballets, the theatre and film. During this period (1940-50), AP was the bandoneon player for the principal Buenos Aires tango orchestra, that of Annibal Troilo. He was also his principal arranger.

During this period, AP's arrangements were very controversial. The traditional orchestras harshly criticised his bias. All this drove AP to definitively abandon the orchestra in 1950.

He continued to compose concert music. In 1952 he won the Fabien Sevitzky award with his symphony "Buenos Aires". In 1953 musical critics awarded him first prize for the best symphonic work created in Buenos Aires, "Sinfonietta".

In 1954 he travelled to Paris thanks to a grant from the French government and studied with Nadia Boulanger. For a year he studied resolutely with Nadia and finally decided to return to popular music on the advice of Nadia Boulanger, who, on listening to one of AP's compositions, said to him, "This is the real Piazzolla, never abandon this".

In 1957 he studied conducting with Hermann Scherchen. At the end of his studies in France AP made his first record in France. His first creation, strings and solo bandoneon. Amongst his first compositions were "Prepárense", "SVP", "Sens Unique", "Picasso", "Chau Paris" etc.

That year (1955) AP returned to Buenos Aires and started to truly revolutionise the tango. His two ensembles "Octeto Buenos Aires" and "Orchestra de Cuerdas" provoked a raft of criticisms, but the upside was that for the first time the music of Buenos Aires, the tango, was listened to in the universities.

In 1960 AP formed his quintet (till 1974): bandoneon, piano, violin, bass and electric guitar. Everyone from Quincy Jones to Dizzy Gillespie, Stan Getz, Benny Golson, Sarah Vaughan, Ella Fitzgerald, Tom Jobim, Joao Gilberto, Elis Regina, Igor Markevitch, Sergiu Celibidache, Isaac Stern, Friedrich Gulda, Vegh Quartet, ballet companies, actors and artists from all over the world knew and came to listen to AP in Buenos Aires.

At this time his group toured all over the world: Philharmonic Hall and Carnegie Hall in New York, Kennedy Center in Washington, Olympia in Paris, Rome, Milan, Barcelona, Madrid, Germany, the Netherlands, Brazil, Venezuela, Mexico, Chile, etc. Nearly all the most important ballet companies in the world used AP's music in their productions. Margot Fonteyn, New York City ballet, les Etoiles de l'Opéra de Paris, the London ballet, the ballet companies of Rio de Janeiro, etc.

He has composed more than 50 film scores. The most recent are for Jeanne Moreau's "Lumières", Helvio Soto's "Llueve sobre Santiago", Pierre Grasset's "When the City Awakes", Francesco Rosi's "Illustrious Corpses". Almost the entire work of AP is recorded on 40 discs. His oratorio "El Pueblo Joven" was filmed for the German television, sold to 8 countries and won an award in Cannes.

In 1974 he won the award for the best foreign music record in Italy and in 1975 he was awarded the "Centauro d'Oro" in Finggi, Italy.

In September 1976 he formed his new group in Buenos Aires which has been awarded three prizes: Best group 1976, The Press Award and the award for 30 years of struggle for the renewal of the tango. All of these prizes were awarded to him in his hometown Mar del Plata in February 1977.

He currently lives in Paris where he composes and plays with different groups. His three most recent records are "Libertango", "Summit with Gerry Mulligan" and "Lumière".

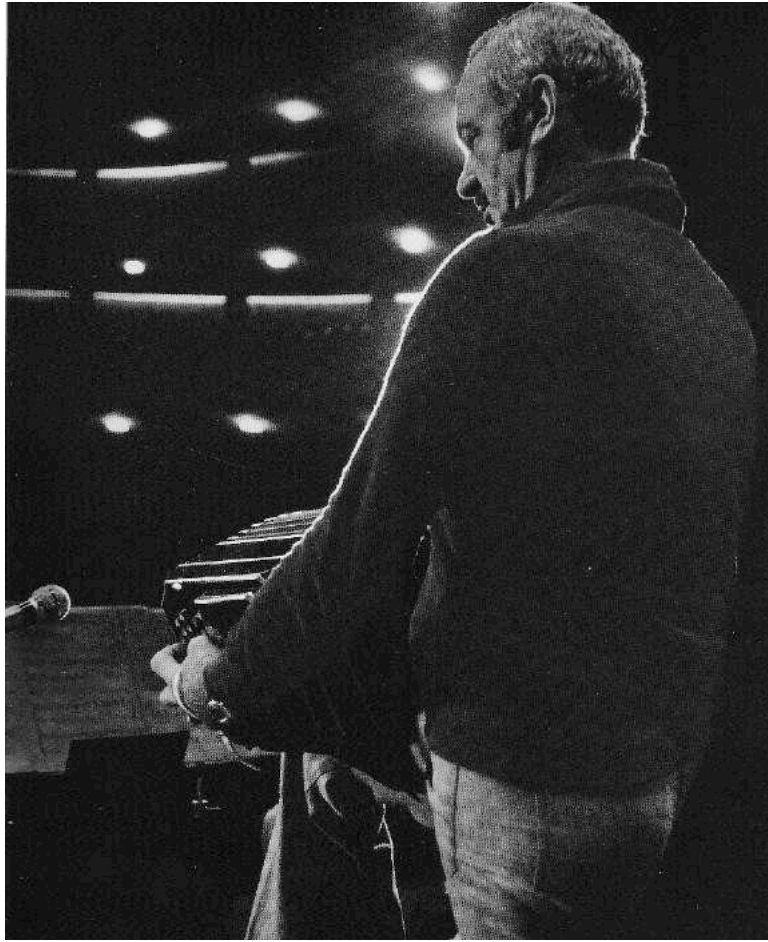
AP has an exclusive recording contract with Edizioni Curci in Milan.

### **BIOGRAPHY (continued)**

From 1979 to 1988, Astor Piazzolla got back together with his former quintet. It was a dazzling success. He toured far more abroad. Writing commissions came flooding in (films, suites for flute and guitar, the concertos *Aconcagua* and *Homenaje à Liège*, *Five Tango Sensations* (Kronos quartet) and the sonata *Le Grand Tango* for Rostropovitch). But Astor Piazzolla wasn't really conscious of this recognition. He had to battle until the end against his detractors at the same time as the *tango nuevo* was enjoying the regard it deserved.

In 1988 Piazzolla dissolved the quintet which had brought him world fame. After 10 years of concerts and international tours he decided to form a sextet which he organised from 1989. He wrote new pieces. But soon the mood within the group went downhill and Piazzolla lost faith in this project which he abandoned in 1990.

He spent the start of the 1990s touring as a soloist with classical orchestras, playing his concertos and his pieces for orchestra. It was then that he had a stroke from which he never recovered. He died in Buenos Aires on 4 July 1992.



## **DIRECTOR'S STATEMENT**

***"Is not an event more significant and noteworthy the greater the number of coincidences necessary to bring it about? Chance alone has a message for us. Everything that occurs out of necessity, everything that is expected, repeated day in and day out, is mute. Chance alone speaks to us."***  
**Milan Kundera**

Several years ago after the release of my film SALUZZI at the Berlin Film Festival I received an unexpected invitation from someone who had seen it. It was Daniel Piazzolla, Astor's son. He invited me to dinner and that evening he said, "How is it that no one has made a quality documentary about my father? What's more, his life followed a perfect structure for a film: he went shark fishing for three months, composed for four months and toured the rest of the time."

Some years have passed since that dinner with Astor's son but his words continue to resonate in me.

As I write, I imagine Piazzolla battling with sharks, I also call to mind his music, his "tanguedía" which pierces hearts and was my first contact with him. When I was young I played the piano. I was a child pianist and enjoyed playing "La mort de l'ange" or "Adios Nonino". **Melancholy probably has a secret origin** which goes back to childhood and reveals itself at a certain moment. In my case it was Piazzolla's bandoneon.

**Piazzolla is the creator of a musical alphabet.** That may be what makes him so popular and this unique aspect must be conveyed in the film. But where does this music come from? I don't know what **the secret origin** of Piazzolla's strength and musical melancholy may be but there's an invisible thread which recurs in all his anecdotes. I mean these little **significant coincidences** which Piazzolla always refers to as fate.

**Piazzolla's music would not be what it is, if during his childhood in New York he hadn't fought in Jack La Motta's gang in 1927, or if, as a composer, he hadn't been attacked by the tango purists in 1942 or if his teacher Nadia Boulanger hadn't guided him in his New Tango. In his memoirs he mentions destiny in each of these stories. It is as if the invocation of his music is a song to call the sirens and not the reverse.** Piazzolla defined it perfectly, "I'm not sitting waiting for chance."

That is why I think it will be interesting for the biographical strand of the documentary to be linked to these coincidences, to the rhythm of the conflicts in his childhood and to his adult life.

For decades the name Astor Piazzolla has been synonymous with reputation and devotion with polemics and authority on this subject. From his first

encounters with the traditional tango of Anibal Troilo to the formation of his own groups and his international recognition each step of the way has marked him out as a different kind of musician. His arrival on the Buenos Aires scene **marks a before and after and as it happens with every great artist who disrupts tradition and sets off in a new and unknown direction, the matrix of his art is anything but simple. The same could be said of his personality.** "I only think about the music", he said to explain the eclectic nature of his relationship with politics. He played for Fidel Castro and was close to Salvador Allende. He later played for Pinochet, composed the music of "L'Exil de Gardel" and met the Argentine dictator Rafael Videla, which earned him the criticism of Julio Cortazar and angered his daughter who finally went into exile in Mexico.

As it's impossible to deal with all of Piazzolla's music and life in an hour, **I propose to focus on the main biographical and musical events. But not in an anonymous way.**

**My point of view** and the visual treatment will focus on building up **a portrait of Astor Piazzolla in the first person with a sensory narration which will offer the viewer an evocative experience. The biographical side will not give information but rather will be very personal and will add to the central thread of the film: his music and the evolution of his performances.**

**The documentary has access to extraordinary unpublished material:** the voice of Astor Piazzolla recounting his memories and adventures. recorded by his own daughter, Diana.

**Each of the significant episodes in Piazzolla's life is constructed in his memoirs like a stand-alone mini-narrative with a beginning, middle and an end and can therefore be transformed into a narration in the third person.**

It is not only the biographical development which will give the story its narrative arc, there will also be a musical arc based on the development of his music starting with his arrangements for traditional tango orchestras and taking us through to his final avant-garde compositions.

It will be a documentary full of atmosphere and dynamism and **not a talking heads documentary.** From the very start it will be important to create an aesthetic lexicon so that the viewer feels visual empathy. In order to do this I will use the following resources:

- A)** Archive material - for the most part the fruit of four years of research carried out by **Idéale Audience:** unpublished images in Super-8, montages of photo sequences, interviews in various countries, archive images to create the context of the times and the Piazzolla family archives, of course.

- B)** Filmed sequences to dramatise Piazzolla's stories in a dynamic way, thus creating a cinematographic and atmospheric language. Powerful images to pique the viewer's curiosity and which illustrate and provide a counterpoint to the narration. Some sequences such as navigation in open sea of Astor's son, Daniel, will allow other narrative approaches.
- C)** Images of Astor Piazzolla's concerts where he plays his compositions and footage of other renowned musicians performing his compositions, from the archives of various countries.
- D)** Astor Piazzolla's voice, when he was interviewed for his biography.

Like rooms in a house in you hear music through the walls, I imagine the structure of the film to be in chapters. On the one hand we will have the thematic strands and on the other musical strands and these strands will interweave with his biography.

### **EXAMPLES FOR MUSICAL STRANDS :**

#### **Piazzolla playing his compositions in concert**

Libertango  
 Tanguedía  
 Vibraphonissimo / Piazzolla with Gary Burton  
 Hace veinte años / Piazzolla with Gerry Mulligan for "Reunion Cumbre"  
 Triunfal  
 Tangazo  
 Las cuatro estaciones  
 Whisky  
 Soledad  
 Piazzolla and Goyeneche

#### **Other musicians playing his compositions**

La muerte del Angel / Martha Argerich  
 Concierto para Bandoneón y Piano / Yo Yo Ma or Mstislav Rostropovitch  
 Milonga del Angel / Al di Meola.  
 Loving / Kronos Quartet.  
 Gidon Kremer/ Oblivion



## **NOTE TO THE READER**

The following treatment is just a framework, as we do not wish to confine the film in a narrative straitjacket in advance by pre-planning and fixing every element and sequence (even if that were possible). It does, however, provide an overview of some of the key events that will be presented on the screen, and it should best be read alongside the accompanying images and statement of intent, which explain more fully how we plan to approach Piazzolla's world by telling our story in a distinctive and kaleidoscopic style quite unlike the traditional purely information-based documentary. Also, this treatment does not yet specify exactly how and where we will use the archive material from Astor Piazzolla's concerts, which will be inserted at various points to break the narrative and provide dramatic staging for the narrative.

The documentary will be structured in chapters, each introduced by a title card and portraying one period in Astor Piazzolla's career. Each chapter will highlight events due mainly to chance, twists of fate in Piazzolla's life: meeting his neighbour Bela Wilda, who plays Bach; missing a tour with Carlos Gardel and so escaping death in a tragic accident; hearing a tango melody in Mar del Plata in 1938 that moves him to the core of his being; his decision to devote his career to classical music, and to study in Paris under Nadia Boulanger, who advises him to return to the tango – and accolades everywhere except where he most sought them.

Each chapter will be punctuated by images of Piazzolla's son Daniel accomplishing the ritual of big-game fishing like his father before him, thus establishing a personal resonance between father and son.

Several options are open for the narrative: either Daniel's voice, creating a personalised dramatic effect, or the more objective tone of an actor ; or a combination of these.

## **TREATMENT**

### **« OVERTURE »**

Daniel Piazzolla, Astor's son, sits facing the sea in Argentina, gazing at the horizon and the play of clouds on the ocean. Nearby, a red deckchair stands forgotten on the sand by a wooden pontoon. It is winter.

Images follow (in Super-8) like memories : a boat on the sea, Astor Piazzolla with a bandoneon, Astor fishing for shark with a child at his side; then Astor again with the same child, zooming in slowly to close-up: it is Daniel.

Daniel introduces himself and invites us on a trip into the past to remember his father, and to hear the untold story of this great artist and his lifelong fight to have his music accepted, from his humble and nomadic beginnings to international fame and recognition.

Daniel's voice blends with images and sounds of Piazzolla's funeral. There are tears, a mood of deep homage. A journalist mourns the death of a great man.

A short montage of various world-famous musicians playing Piazzolla's work: Yo-Yo Ma, Martha Argerich, Caetano Veloso, Al di Meola.

Libertango : the final chord, sudden and overwhelming. Tumultuous applause.

### **OPENING CREDITS**

Two hands carve a small block of wood, the emerging shape still unclear. We don't yet know it, but they are the hands of Astor Piazzolla's father. The sculpture will gradually take shape as the film unfolds, becoming a visual leitmotiv of Piazzolla's constantly evolving life and work.

The film opens with Piazzolla's voice : *« I have to tell it like it is. I could tell you a story of angels and saints, but it would be a lie. My story is a mix of devils and angels, and some meanness too. To progress through life, you need a bit of everything. »*

## **TITLE ON IMAGE :**

### **“ASTOR PIAZZOLLA: TANGUEDIA”** (provisional title)

## **BLACK CARD :**

### **1**

#### ***DESTINY SUITE*** **(1921-1936)** **GROWING UP IN NEW YORK**

1920s New York is a violent and colourful city. Young Astor arrives from Mar del Plata as a small boy and grows up here, in a tiny apartment on 9th Street in the heart of Greenwich Village. A poor, lame immigrant in a strange and fascinating city, he has to fight to survive. Born with a congenital limp, he must stand up to the other kids mocking him. His father Nonino arranges boxing lessons ; Astor spars with future world champion Jake La Motta, who knocks him out. But he learns, and is soon known as ‘Lefty’ for his mean southpaw punch.

Astor's neighbourhood is controlled by the Mob. His style and personality will take shape in this violent environment ; his father is nearly killed in a shoot-out during an attempted hit on a Mafia boss in a barber's shop. Years later, he will draw on these memories to compose « Camorra », a piece named after the Napolitan mafia.

Soon after, America is shaken by the Wall Street Crash of 1929. His parents survive the crisis by making bootleg whisky in the bathtub - but at the price of involvement in a shady criminal world that Astor will always abhor.

The sounds of the city ring in his ears. For the young Astor Piazzolla, New York is a musical melting pot: jazz, Kletzmer, neapolitan canzonettas, and escapades into Harlem to hear Cab Calloway. Sophie Tucker sings in a theatre down the street.

Astor's father wants to initiate him to tango, but the boy hates it - tango seems so sad and morose, not like the joyful rhythms of jazz. Nonino buys him a bandoneon for his birthday and makes him learn to play it. But young Astor

doesn't care for this bizarre instrument that can only play strange, sad tunes : he wants a harmonica, to be part of the city and of 'real American' music. One day he tries to steal one from Macy's, but he gets caught. The experience is a wake-up call, making the boy think twice ; he doesn't want to become just another big city punk.

At this point Fate intervenes, in the form of a providential visit, to pull Astor out of the world of jazz and back to the tango he so reviles.

The year is 1934. Carlos Gardel, Argentina's greatest tango singer and now world-famous through his films, is in New York again for the season. Astor's father decides to send him his son, impeccably turned out, with a figurine of a gaucho playing guitar, carved with his own hands, as a gift.

At the hotel, Astor bumps into a member of Gardel's entourage who has locked himself out of his room and asks the boy to climb through the window and get his keys. But Astor takes a wrong turn and finds himself in Gardel's room, where the star is taking a nap. The image of Piazzolla entering the world of tango like a thief – an accusation that will be levelled at him much later, in the coming musical revolution – is almost too perfect...

In fact the young Piazzolla and the living legend of tango become friends. Astor follows Gardel around for several months, as translator and general factotum, and even ends up playing two numbers with him in public. Is Fate determined to bring Piazzolla to tango ? Perhaps. And perhaps it is Fate that makes Astor's parents tell Astor he's too young to join Gardel's next South American tour, where Gardel is killed in a plane crash in Colombia.

This meeting in Astor's youth brands him with the mark of his destiny. Piazzolla and Gardel : two legends, a dream team that would never be. But this was still in the future and the unknown. The next step was a journey back to his native land, to Argentina, the land of the hated tango.

## 2

### **SECOND MOVEMENT : TANGO**

**(1936-1953)**

#### **ADOLESCENCE AND YOUTH**

The family moves back to Mar del Plata, a seaside town built by Italian immigrants like his grandparents. But the young Piazzolla is bored and restless, out of place in a town that doesn't feel like home. People look at him askance, like someone who doesn't fit in, with his yankee accent and North-American culture.

Then suddenly, one bored afternoon, Astor is galvanised by a sound he hears on the radio : the violin of Elvino Vardaro, who, one day far in the future, will be a member of Astor's Octeto. The music is like an epiphany, as he suddenly sees how right his father was all along about the genius of tango. From that moment, Astor has but one goal : to be a musician, go to Buenos Aires and join a band.

1939. For two years, Astor Piazzolla has been as one possessed, playing music all day in his room, listening to the radio and going to hear every band that comes through town. Now master of his instrument, he decides to seek his fortune in the legendary capital of Tango: Buenos Aires.

In those days, Tango reigned over the Calle Corrientes, the avenue that never sleeps and nerve-centre of Porteño nightlife, with its fairy lights and strolling crowds. Each bar had its own band, but all Buenos Aires was a stage, a magic pleasure-dome where you could stay all night, enjoying the best Tango ensembles, for the price of a coffee.

Like the New York of his childhood, this city would now win Astor Piazzolla's heart and fire his inspiration. At just 18, he would become a star in this glittering world. But the artist's road is seldom smooth, and like others before him, he has still to endure poverty, cheap digs, and long afternoons stretching one coffee at a café table and dreaming of making it into one of the big bands – like his favourite, Anibal Troilo, whose repertory he knows inside out.

And then one day, opportunity knocks when Troilo's lead bandoneon player comes down sick. Astor is young and fresh, but he knows every piece the

band plays, so he summons all his chutzpah and steps up, to general scepticism : Is this kid for real ? He auditions with the fearsome Gordo Troilo and dazzles the panel : he's in. But then hubris takes over : uninvited, he launches into « Rhapsody in Blue ». The old Tango masters are speechless, but Piazzolla the rebel, unfazed, lets it rip. Sure, he's a tanguero now - but he's still a jazz-loving New York kid.

Astor's dream has come true, but the old angst is still with him. He has a job, money, a place in the best tango band in the golden age of tango. What more could he want ? But Astor has known since he was a small boy that he would do great things, and this is not enough. He knows that tango is too narrow for him : he must study music, become a real musician. When the world-renowned Arthur Rubinstein arrives in Buenos Aires for a concert tour, he goes to see him with a piano concerto, a first modest attempt at composition.

Rubinstein receives him respectfully, but after reviewing his work tells the young man he lacks training, and asks him if he wants to become a serious musician. Humbled, Astor silently nods.

Rubinstein sends him to Alberto Ginastera, then Professor of Music at the National Conservatory and already a composer in his own right. Piazzolla will study under Ginastera for five years with total commitment, alternating between tango and academic music. The other Troilo band members doodle on his exercise sheets. But Astor doesn't care ; he wants to be a composer and a great musician. For several years his life is neatly divided, between Ginastera by day and Troilo by night.

Far from his home town and family, Astor meets Dédé Wolf, of Italian parents like himself and also an artist, a student of painting. They soon marry and have two children, Diana and Daniel.

Now a young father, family man, and professional musician in search of new horizons, Piazzolla begins to compose. But his very first pieces, though only modest experiments with new sounds, rhythms and instrumental arrangements, meet resistance in the tango community. « That's not tango » they say ; « tango is meant for dancing ».

These are exhilarating years in the tension between his job as a *tanguero* and his studies in musical composition. But then he decides to drop the tango and the bandoneon.

He presses on, composing more and more music, until the day when his new calling is vindicated with the award of the Fabien Sevitzky Prize for musical composition, for his « Buenos Aires Symphony ». His inclusion of a bandoneon, a historic first in a symphonic work, causes a stir, with noisy protests at the premiere performance including coughing, whistling, booing and even a fist-fight. In short, Piazzolla has succeeded in becoming controversial in both worlds : tango and academic music.

But the best part of the Prize is a scholarship to study with the celebrated Nadia Boulanger, in Paris. Once again, Astor Piazzola packs his bags to follow his destiny.

### **3**

## **COUNTERPOINT: PARIS AND NYC**

**(1953-1960)**

### **FIRST MATURITY AND TRAVELS**

At that time Nadia Boulanger was the world's most famous private music teacher. A friend of Igor Stravinsky and Maurice Ravel, she was to train such exceptional artists as Aaron Copland, Philip Glass or Quincy Jones - the ideal coach, in short, for this young Latin-American talent looking for his artistic persona. With her, Piazzolla will reach a new peak, perhaps the defining moment in his life and work.

Boulanger is intrigued to meet Piazzolla, and together they study his work. But she seems unconvinced ; as she puts it, she cannot « find Piazzolla himself » in these works. She asks him about his life in Buenos Aires. Somewhat shamefully, Astor admits to his background in tango. With some effort, she finally persuades him to play her one of his tango pieces. He plays « Triunfal ». Moved by the music, Boulanger takes his hands in hers and urges him to follow this path : « This is the real Piazzolla ! Don't let him down ! »

Once again, Fate has taken a hand, urging him back once again to the hated world of tango. But without tango, Piazzolla was not Piazzolla. So be it,

he says ; but he makes a vow: if he must go back to tango, he will change it for ever.

In 1955, Astor embarks on the 'Octeto' project, a modern tango revolution. Deliberately, he courts controversy, bringing together musicians from tango, jazz and classical music, a powerful and eclectic mixture. Only an enlightened few are ready for this radical innovation - and they are spellbound.

Once again, there is an outcry, a chorus of protests - this is 'not tango' – and more fights, verbal and physical. The battle lines are drawn. But fighting is what Piazzolla does, and he's ready to take on the world. Conflict feeds his music and his purpose : to create the New Tango.

Yet the innovative leap of the Octeto is short-lived. Within three years, starved of work and struggling for public approval, the band has to break up, and Astor is back in the wilderness. He responds with an old and tested strategy : escape.

It is 1958. Once again, he resolves to leave Argentina behind him and start over, as his family has done so often before. He heads back to New York, the city of his childhood, on a vague promise from a producer of a contract to compose film music. To New York, where his father went in search of success, and where he too had always yearned to make it big.

But failure dogs him still.

Unemployed and at a loss, he gets a job as a translator ; then in a bank, but he doesn't show up. He's a musician, and that's how he must feed his family. His career is on the rocks, but he goes back to composition, developing a new form of jazz-tango, a mix of jazz standards, pasodoble and Caribbean rhythms with bongos. Another flop.

He signs up for a tour of Central America with a song-and-dance band – a musical pioneer and genius dressed up in a gaucho suit playing old hackneyed tango tunes.

While on the tour, Astor receives news of the death of his father Nonino back in Argentina. On his return to New York, in just two hours he composes the « Adios Nonino » that will one day resound across the stages of the world.



Grief-stricken and drained by the years of fruitless effort and struggle, Piazzolla again decides to return home.

The hands reappear, carving the gaucho from the block of wood. We see images of 1930s New York, of his father. The hands move calmly, deliberately, delicately ; the wood comes away in chips and flakes as the gaucho slowly emerges, a guitar resting on his thigh.

#### **4.**

### **IMMORTAL MILONGA**

**(1960-1973)**

#### **MATURITY**

Back in Argentina, Piazzolla forms his first Quintet, the band that will remain his favourite for the rest of his life.

But there is trouble at home : his marriage with Dédé breaks up after twenty years, followed by a string of highly-publicized affairs that push him under the spotlight

Astor now takes on a challenging new project : to set to music the works of the national literary monument, Jose Luis Borges, for whom the world of milonga has held a lifelong fascination... despite his secret distaste for this mix of old and new tango styles – another endless dispute for Piazzolla to handle.

Yet more dissension lies in store, when « Ballad for a Madman » - later to become the smash-hit tango song of modern times - is awarded second prize at the First Iberoamerican Music Festival.

But fortune doesn't smile every time in these years. On top of a rocky affair with the singer Amelia Baltar, Astor faces the biggest disaster of his career, shaking his faith in his own work. With his songwriter Horacio Ferrer, he sets out to create a new genre of « little opera » blending musical comedy with tango and opera. The maiden work, entitled « Maria of Buenos Aires », calls for a large chorus, a narrator and a tango ensemble.

However, no-one is prepared to take on such a monumental project, leaving Piazzolla no option but to use his own money. The production is a resounding flop, plunging him so deep into debt that only a frenzy of work can possibly pay it off.

More than a decade of half-successes and recurrent failures has left Piazzolla exhausted, and he suffers a heart attack. He stops everything and rests for several months, taking stock and thinking of Nonino. He has reached another barrier. But to Piazzolla, there's only one response to a barrier: a leap in the dark. This is just a rest to gather strength before moving to the next level.

## **5.**

### **FUGUE AND MYSTERY**

**(1973-1980)**

#### **MUSICAL DEVELOPMENT, EUROPE, AND THE DICTATORSHIP**

Breaking noisily with Amelita to the delight of the society broadsheets, Piazzolla leaves for Europe and sets up in Milan, where he records his greatest hit, the song that will launch his international career : « Libertango ».

This is just the start of a new round of feverish writing and a constant stream of new artistic challenges that will finally make him famous and win him a worldwide following. A new chapter is about to open : the silver screen.

In 1974 the actress Jeanne Moreau calls to say she is a great fan. Piazzolla, entranced by her beauty, composes four brilliant themes for her first film as director, « Lumière ». In the film, the melancholic strains of the New Tango blend strangely with the images and flow of a Paris that seems to remember its passion for the tango of an earlier day.

But amidst these new accolades, a shadow is cast from home with the death of Gordo Troilo, his mentor and teacher in the world of tango. Deeply saddened, Astor composes the « Troileana Suite », a work that goes further

than ever before in the fusion of traditional tango with the most avant-garde aspects of his own musical and instrumental idiom.

Nothing can slow Astor's meteoric rise. In the same year, jazz resurfaces in the form of a meeting with an artist he has always admired – Gerry Mulligan, who wants them to record an album together, with some new numbers that Astor will compose for the occasion. In many ways an odd couple, the two musicians generate a dynamic that translates into a powerful new sound and develops Piazzolla's musical idiom yet a step further.

Meanwhile, in March 1976, a dictatorship has taken power in Argentina. Astor is unconcerned, even though his daughter Diana is forced into exile in Mexico.

Harassed by the human rights organizations, the dictatorship tries to divert criticism by organizing the 1978 soccer World Cup. Astor Piazzolla publishes an album of new musical compositions dedicated to the Mundial, with titles like « Penalty », « Goal » and « Champion ». This act of compliance toward the new regime will earn him the enmity of his exiled daughter Diana, who refuses to speak to him for almost ten years.

## **6**

### **TANGAZO**

**(1980-1990)**

#### **FINAL RECOGNITION AND DEATH**

Daniel Piazzolla again, approaching the seashore. He enters a wooden hut where we see fishing tackle and photos of Astor. After looking briefly at them, he walks out toward the shoreline, and we pick up from the opening sequence.

In the early eighties, Astor Piazzolla has to learn to manage his success. He is lionized wherever he goes. No-one doubts his talent now. He gains in stature and is increasingly welcomed into the world of classical music, with a steady flow of invitations for concerts and recitals. With « Five Tango Sensations », recorded with the Kronos Quartet, Piazzolla enters the exclusive world of

contemporary classical music. His « Concerto for Bandoneon and Orchestra » will become a feature of concert programmes.

Now at last he is admitted to the Teatro Colón, Argentina's temple of music and opera, the very stage where the young Piazzolla dreamed of turning his back on tango to become a great musician. He returns in triumph to take his place in his country's musical legend.

Gary Burton, the master of the vibraphone, invites him to a joint concert, an event that will seal his membership of the jazz community. Now, too, Piazzolla revives his favourite musical ensemble, the Quintet. With it he once again attains a peak of musical genius, making another triumphant comeback. In another ironic twist of Fate, the sound of Piazzolla's bandoneon is heard once again on a summer afternoon in the streets of New York. The kid Piazzolla and his instrument are back, but this time as a master playing to a massed crowd in Central Park.

But the constant travel and uninterrupted flow of engagements have again taken their toll, leading in 1988 to another heart attack and quadruple bypass surgery.

Piazzolla submits to reality, and agrees to rest. Now a celebrated musician, he has time and money to devote to his preferred activities : composing music in his home at Punta del Este, in Uruguay, and fishing for shark with his son Daniel.

On August 4, 1990, in Paris, returning from a mass at Notre-Dame, Astor suffers a stroke that leaves him paralysed for two years, until his death on July 4th, 1992.

Fate has finally caught up with him for the last time, closing the circle of his life and opening the infinite spiral of his legacy that still resonates through our world today.

We return to archive footage of the funeral service, as a TV reporter announces the sad news of Piazzolla's death, two years after the stroke that paralysed him in Paris.

The hands finish carving the statuette, striking now in its simplicity - a plain wooden figure of a gaucho playing his guitar.

Piazzolla's voice now tells its story :

*« One day a friend of mine spotted a small wooden figurine, slightly charred by flames, but with my father Vicente Piazzolla's signature clearly legible, on sale for \$20 in a New York curiosity shop. When she returned to the shop a few days later, it had been sold. Isn't that amazing ? It had travelled from New York to Colombia, where someone retrieved it from the wreckage of the plane crash, and found its way back to that little shop in New York, less than 50 yards from the house where my father and I had lived... »*

Daniel is fishing from his boat. A wide-angle shot of the little skiff on the open sea, the waves shimmering in the sun, until the boat dwindles to a tiny point, barely visible in the distance...

**THE END**

### **Some Piazzolla quotes:**

*"My first bandoneon was given to me by my father when I was six years old. He gave it to me in a box and I was happy because I thought it was the skates that I had so often asked for. It was a big disappointment. "Astor, it's the instrument of the tango, I want you to learn to play it". I wasn't happy. Tango was this music that he listened to every evening when he came home from work and I didn't like it."*

*"It seems incredible to me that a few pseudo critics still accuse me of having killed the tango. Just the opposite is true. They should see me as its saviour. I gave it cosmetic surgery."*

*"I had and I have great willpower in all things. Perhaps that's why I had intended to be the best gangster in New York... I grew up in a climate of violence which meant that all my life I've been a fighter and that has undoubtedly determined certain aspects of my music. All that gets under your skin."*

*"I had two great teachers: Nadia Boulanger and Alberto Ginastera. The third I found in the cold bedroom of a boarding house, in the cabarets of the '40s, in the cafes with boxes and orchestras, in the people of yesterday and today, in the sounds of the streets. This teacher's name is Buenos Aires. It taught me the secrets of the tango."*

*"We separated after such a long time, 24 years, and I am to blame. She deserves more than I gave her. I'm an egoist, someone who thinks solely and exclusively about himself, about his music. I don't want people handling my things because they are a sort of treasure which no one may touch. They are where my spirit resides and it's sometimes difficult for me to return to other people's world because my own world so totally absorbs me. I am someone who is isolated in every area and if you dig a little, you quickly discover that deep down neither politics nor the economy, nor the true motivations of current societies interest me."*

### **Example of an extract from Piazzolla's memoirs:**

There could be a visual sequence based on this short account of the meeting between Piazzolla and Gardel. The visual aspect would be made up of iconic images which weave through the text, many filmed by ourselves and others from archive material.

The audio could be adapted as a voice-over in the third person although some sentences could be uttered by Piazzolla. Having seen and heard the story of his meeting with Gardel we could include a musical sequence of Piazzolla playing, which would lend the work particular weight in the viewers' eyes.

*"When Gardel came to New York, my father made a little wooden man - carving was his passion - and my mother and he got it ready to give it to him as a gift. They dressed me smartly in a blue jacket and white flannel trousers and sent me to the apartment where Gardel was staying, 48th Street on Broadway. The carving was a gaucho with a guitar. I left early in the morning but I didn't enter Gardel's apartment through the door because of a domestic mishap: I came across Alberto Castellanos, his companion, who rolled up with two bottles of milk. I asked him in English where he was going and he made it clear that he didn't speak the language. He beamed on learning that I too was Argentinian. He said "Perfect timing, young man, I went out without the keys. Help me out and make your way in by the fire escape and wake up the gentleman who's asleep in the bedroom."*

*I knew all the tricks and got in through the window but instead of waking Gardel, I woke Lepera, his composer, who was in neighbouring bed and who responded with a grunt because it was Gardel who was the friendly one. Once I had told him what I was doing there and that I was an Argentine lad and asked him to open the door for Castellanos, we all sat down to breakfast. I gave him the carving that my father had sent and he practically fainted when I told him that I played the bandoneon. We became great friends. Gardel didn't speak English and I went with him to the big department stores. He wanted to buy lots of clothes... Today with hindsight I place great value on those days which I believe acted like an elixir and brought about my love of the tango. And I retain the memory of his kindness of his suburban manner and the sound of his voice. He spoke like a Uruguayan. He wanted to take me on tour and he went as far as sending telegrams but my parents wouldn't let me go because I was too young. That was not to be my fate because shortly afterwards Gardel was killed in a plane accident at Medellin in Colombia.*

*But the story of the little wooden man doesn't end there. You might think it a fictional tale because several years after the accident one of my friends saw a woodcarving for \$20 in a little shop in New York. It was charred but you could clearly see my father's signature - Vicente Piazzola and moreover under the price was written "belonged to an Argentine Tango singer."*

*It's incredible how this little statue which left New York, arrived in Colombia where someone picked it up from the remains of the plane, years later came*

*back to almost the same place where my father's hands had made it. And it's because of that, because of the enormous spiritual value it holds for me that I've never given up hope of finding it, of discovering that someone has it and will one day call me."*



## **Producer's note**

Piazzolla died on 4 July 1992 which will be 25 years ago in 2017. Without a shadow of a doubt, this is the time to make a film on this major artist.

When Daniel Rosenfeld came to see us saying that he wanted to make a documentary about Piazzolla, I felt it was the right moment and that he was the right person to pay homage to this formidable musician who was sometimes dismissed in classical circles and yet who is performed more and more in concert halls the world over. This man whom, in another life, I had the good fortune to meet in private in Paris on several occasions.

I have wanted to produce a film about him for years and Daniel brings an Argentine eye and ear to this and is both a talented musician and director. Every Argentine is born with a little tango in their blood whatever their origin. Daniel is no exception: He knows and understands it and will be able to translate it for the huge audience familiar with Piazzolla's music without even being aware of the fact. "Libertango" is one of the three most played titles in the world.

A huge amount of research has already been undertaken for a previous project. We already have in our hands and have digitised unpublished visual and audio material. Most of the concert archives which we're interested in have been identified and found. The same goes for the locations so we are not starting from scratch. We have remained in contact with the family and their lawyer and have an excellent relationship with them. However we still have to negotiate the musical rights which are considerable but which the family is committed to helping us with so that they do not go beyond reasonable limits.

## Archive and visual treatment

Imágenes de referencia archivo I



Imágenes de referencia archivo II



# Imágenes de referencia archivo III



Kato es el texto completo, con memento y todo:

ASTOR PIAZZOLLA

Buenos Aires, año 1978

Querido Churru: (Miguel Huidobro Churru te recuerda del año de 11 años que vivió en Nueva York, que era pequeño y que tocaba el bandoneón. Había, trabajo de civilista contigo en "El día que se quita", te pare (Churru) cuando se preparaba, en tu casa, que se decía (Churru) en inglés. Te acordó cuando te llevó un mazo de madera que había tallado el viaje! Los mazo se dedicaron dos días, uno para (Churru) Piazzolla y la otra para "El rapido pito y futuro gran bandoneonista". De 1954 a hoy, 1978, pasaron 24 años, y volviendo a ti, Churru.

Te acordó cuando me llevaban a los estudios de los estudios Paramont de Long Island (Nueva York) de 1954, ya por el año del día, 2 años de alto y 10 bajo otro, y ya te traían de plomo a los platos que se querían hacer. Fueron muchos los dos músicos que agarraron con (Churru) Piazzolla y rompieron tratando de entrar en calor. Por las tardes solía acompañar a los músicos que se querían hacer de Nueva York. (Churru) Piazzolla, (Churru) Piazzolla, y al fin se rompieron los dos músicos, con los

Desde Septiembre 1976 La Tomada su nuevo conjunto al Buenos Aires, quien recibió tres premios al mejor conjunto, premio de los periodistas y premio de los 30 años de lucha por la unificación del Tango. Todos estos premios les fueron entregados a A.P. en su ciudad natal del Plata en febrero 1977.

Actualmente reside en París donde compone y actúa con distintos grupos.

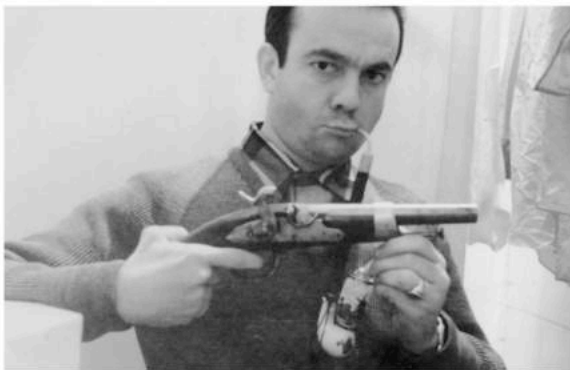
Sus últimos 3 L.P. son "Libertango", "Summit" con Gerry Mulligan y "Lumière".

A.P. es artista exclusivo de las ediciones CURCI de Milano

Imágenes de referencia archivo IV



Imágenes de referencia archivo V



Imágenes de referencia archivo VI





Imágenes de archivo super 8

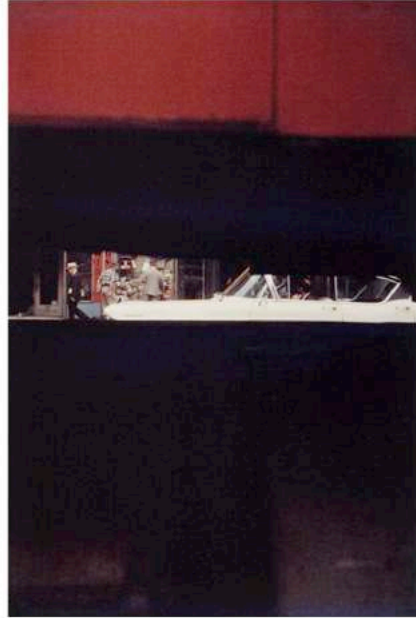




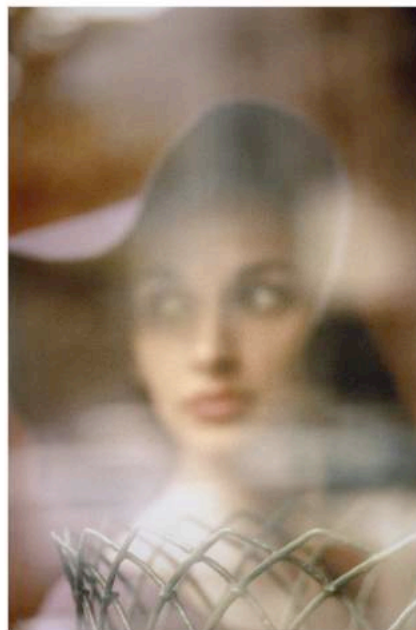
Imágenes de referencia rodaje II - Fotógrafo *Saul Leiter*



Imágenes de referencia rodaje III - Fotógrafo *Saul Leiter*



Imágenes de referencia rodaje IV - Fotógrafo *Saul Leiter*





Imágenes de referencia rodaje V - Fotógrafo *Saul Leiter*



## **Daniel Rosenfeld's CV**

Daniel Rosenfeld was born in Buenos Aires in 1973. He studied piano and composition but finally turned to film. He graduated in Media and Communication having studied editing under Miguel Pérez, directing under Augusto Fernandes, performance under Julio Chavez, screenwriting under George Goldenberg. He also attended seminars given by Krzysztof Kieslowski, Stephen Frears, Alessandro Baricco, Anthony Minghella, Ken Adam and Abbas Kiarostami.

He received grants and subsidies from the Antorchas foundation and the Rockefeller foundation, the Hubert Bals Fund, Fondo Nacional de las Artes, ICI, Jan Vreijman and the Berlin Talent Campus. He completed his studies with practical internships, as a production executive with Lita Stantic, with finance and pitching workshops at the Binger Film Institute (The Netherlands), with artistic direction under Ken Adam and Jean-Guy Lecat. He has also worked as Assistant Director on several of Alejandro Agresti's feature films

His first feature film, **Saluzzi - rehearsal for a bandoneon and three brothers** (2002 - 35mm, 70 min, Colour, b/w) had its world premiere at the Berlin-Forum, the San Sebastián Festival and at an inaugural evening at the New York Doc festival. It was nominated for the award of best film of the year by the Argentine Critics Society.

His second feature film **The Chimera of Heroes** (2004 - 35mm, 80min, Colour) is the result of a coproduction between téZentropa (Denmark), Les Films d'Ici (France), France2, SBS, Argentinacine, INCAA, CNC and JFV (The Netherlands).

Rosenfeld also received two awards at the Venice Festival in official competition, that of 'Best Debut Director' and 'Special Mention of the Jury'. He also received the Audience's Award at the Belfort Festival (France) and a special mention at BAFICI (Buenos Aires, Festival of Independent Films).

**Cornelia At Her Mirror** (2012) is a feature-length drama based on the story of the same name by Silvina Ocampo.

Co-produced by INCAA, the film has been showing for two years and met with success.

It won the Annual Award at Rotterdam HBF (The Netherlands), the National Award for the Best Adapted Screenplay from the Argentine Society of Authors in 2013, the Annual Award of the Argentine Critics Society and was nominated for five awards at the Argentine Academy of film

**Al centro de la tierra** (2015, 84 min, Colour, fiction). The story of a child, father and something difficult to film - faith. Coproduced by Les Films d'Ici 2, MAJADE, INCAA, Daniel Rosenfeld, De Productie, Sudacine, Argentinacine. First prize at BAFICI 2015: Critics Prize – Special Mention. International premiere FID Marseille 2015 – Renaud Victor Award and CNC Award.

Daniel Rosenfeld produced and co-wrote the musical documentary **La Calle de los Pianistas** (2015) directed by Mariano Nante, with Natasha Binder, Karin Lechner, Sergio Tiempo, Mischa Maisky, Martha Argerich.

In 2015 the film received the Best Documentary award from the Argentine Academy of Cinema, and was shown as the closing film of BAFICI 2015 at Teatro Colón

## FRANCOISE GAZIO

### IDEALE AUDIENCE

Producer

#### In progress

- **Il Trionfo del Tempo e del Disiganno**, Oratorio by G.F. Haendel , staged by K Warlikowski, directed by Stéphane Metge – Mezzo/FTV – Festival d'Aix en Provence

#### Developping

- **Astor Piazzolla** – Doc 55' and 75'- written and directed by Daniel Rosenfeld – Argentinacine/ ARTE France/ INA/ AVROTROS

- **Spoletto, 60 ans** – Doc 70' – written and directed by Benoît Jacquot and G  rald Caillat- Baidres Produzioni/ Festival di Spoleto

- **L'Imposteur** – Doc 90' from Javier Cercas – written and directed by G  rard Mordillat

#### Films produced since 2000

- **Lucr  ce Borgia**, Victor Hugo, theatre – staging Denis Podalyd  s – directed by St  phane Metge. FTV/ La Com  die Fran  aise

- **Evening with Anne Teresa de Keersmaecker at the Op  ra de Paris** : 3 pieces choreographed by Anne Teresa De Keersmaecker, directed by Louise Narboni , ONP/ Mezzo/ ARTE France

- **Spain, the New Deal** – Doc 52', written by Jaume Grau, directed by Sergio Ghizzardi – Media 3.14/TV3/ARTE France

- **Katia Kabanova**, Opera by L.Janac  k. Chamber Version, staged by Andr   Engel- directed by Louise Narboni – FTV/ Bouffes du Nord/ Medici.tv

- **Rain** , ballet by Anne Teresa De KersmaeckerDirected by Louise Narboni - Op  ra National de Paris/ARTE France/VRT

- **La Traviata** , G. Verdi , stage by Beno  t Jacquot, directed by Louise Narboni and Beno  t Jacquot , Op  ra national de Paris/FTV – Direct salles de cin  ma

[Echo Prize , Best classical DVD 2016](#)

- **Niki de Saint Phalle, an Architect Dream** – doc - Louise Faure and Anne Julien, 52'- France 5/ RMN/INA/AVROTROS

[Incomp  tition Fifa Montr  al 2015,](#)

[1er Prize Festival du film d'Art Rome 2014,](#)

[Prize Fran  oise Giroud](#)

- **Alceste** Opera by CW Gluck, staged by K. Warlikowski , diected by St  phane Metge Teatro real Madrid/ TVE/ARTE/FTV/NHK

- **The Indian Queen** Opera by Purcell , staged and directed by Peter Sellars , Teatro Real Madrid/TVE/FTV/MEZZO

[Fifa Montr  al 2015](#)

- **Cos   Fan Tutte** , Opera by WA Mozart , staged by Michael Haneke, directed by Hannes Rossacher- Arte France, TVE, ORF, Servus TV , Teatro Real, EuroArts Intl . film   en Mars 2013

[Fifa Montr  al 2014](#)

- **The Perfect American** , worldwide creation, Opera by Philip Glass , directed by Janos Darvas, staged by Ph Mc Dermott–WDR/Arte, FTV, NHK,TVE, medici.tv, Teatro Real , EruroArts Intl- Live 6 f  vrier, 2013.

[Fifa Montr  al 2014](#)

- **Don Giovanni**, Opera by WA Mozart, staging Jean-Yves Ruf , dir :Louise Narboni ,Op  ra de Dijon, FTV, medici.tv – filmed March 2013- live March 30

- **Un chapeau de paille d'Italie** – play by Eugene Labiche, staging Giorgio Barbero Corsetti , dir : Olivier Simonnet – La Com  die Fran  aise/ FTV

- **Edward Hopper and the blank canvas** , Doc 52'- Jean Pierre Devillers - RMN/Arte/ AVRO/TOUTE L'HISTOIRE/ SF/SBS/VRT./ ARTV...

[In competition FIFA Montreal 2013](#)

- **Pelleas et M  lisande** , Op  ra by C. Debussy, staging Bob Wilson, TV dir :Philippe B  ziat,– ONP, Museec, NHK, Unitel Classica – Direct medici.tv

[Prix du syndicat de la critique pour le meilleur direct – 2012](#)

- **Kathleen Ferrier**, Diane Perelsztejn – 52'+ 68' – Arte France, RTBF, YLE, RSI, ERR, RTV- released in theaters in Belgium/Lux march 2012 .

[In comp  tition FIFA Montr  al 2012](#)

#### [Diamant Opéra june 2012](#)

- **Cendrillon**, Opera by Massenet, Staging Laurent Pelly, Dir : O. Simonet– ROH Covent Garden, FTV, Mezzo– Live on 22 big screens over UK 13/07/2011

#### [Diapason d'Or of the year 2012](#)

- **Caligula**, ballet by Nicolas Le Riche-France TV, Opéra national de Paris, CielEcran,Museec, Mezzo – Live relay in cinemas on 8/2/11.

- **Django Reinhardt, three fingers lightning**, Christian Cascio - PBP/ Ina, France TV/ Histoire, SBS, TV3, RTBF

#### [FIFA Montréal 2011](#)

#### [Echo Prize for the best Jazz DVD 2012- Germany](#)

- **Werther**, Opéra by J.Massenet, dir. Benoît Jacquot & Louise Narboni , Staging Benoît Jacquot - Opéra national de Paris, ARTE

#### [Diapason d'Or of the year 2011](#)

- **La Sonnambula**, Opera by Bellini, dir. Don Kent, Opéra national de Paris, France TV, NHK

- **La Voie du Tao**, Yves de Peretti, 52' - ARTE France, RMN

#### [Prize "Rites and beliefs " au Religion Today Filmfestival 2010 de Trento](#)

- **Ceux de Primo Levi**, Anne Barbé - CFRT/ PERIPHERIE –Télésonne

#### [FID Marseille – 2010](#)

#### [FIDH Strasbourg - 2010](#)

- **La Danse, le Ballet de l'Opéra de Paris** (240' – 35mm)

Frederick Wiseman – PBS / TPS Star/Planète/CNC

#### [Nominated Césars 2010, catégorie Best Documentary](#)

#### [Official selection Venezia 2009](#)

#### [Toronto 2009](#)

#### [DocBsAs 2009](#)

- **The shadows of Casablanca** (90' et 52')

Boleslaw Sulik & Malgosha Gago - Arte France / TVN / YLE / WDR

#### [Festival de Cracovie 2010](#)

#### [Polish Film Festival Chicago - 2010](#)

- **The Cunning Little Vixen** – 90' Opéra by L.Janacek, Dir Don Kent -staging André Engel - France 2 / Opéra de Paris / NHK

#### [Victoire de la Musique Classique 2010- Catégorie DVD](#)

#### [In competition Golden Prague 2009](#)

#### [Orphée d'Or 2009](#)

#### [Diapason d'Or June 2009](#)

- **Shanghai the roaring 30'**, (90' et 52') - Olivier Horn & Anne Riegel - Arte France / Histoire

#### [FIPA 2009](#)

#### [Sevilla 2009](#)

#### [Etoile de la SCAM 2010](#)

- **King Lear** (161'-HD) – 2007 starring Michel Piccoli – dir Don Kent – Arte / Théâtre de l'Odéon / Le Vengeur masqué / CNDP/ YLE Teema / ARTV / CNDP

- **Citizen Lear** (62') - 2006François Ede – Arte France / TV5 / YLE Teema / CNDP / Théâtre de l'Odéon

- **Kenneth Branagh and the Magic Flute** (52'-HD) - 2006

Fiona Kelly - France 5 / Channel Five

- **On les appelait « les dames du planning »** (52') - 2006

Marie-Monique Robin - France 5 / planète / LCP / CFI

- **Mrr Bing and Art Nouveau** (52') – 2004

Françoise Levie – AVRO / France 5 / YLE Teema / SVT / TVC / Musée van Gogh (Amsterdam) / Musée des Arts décoratifs (Paris)

- **Death Squadrons: The French School** (60') – 2003 Marie-Monique Robin – Canal Plus / ARTE France / TV3

#### [Festivals:](#)

#### [La Cita, Cinémas et Cultures de l'Amérique Latine, Biarritz 2003](#)

#### [Torino Film Festival, 2003](#)

#### [Human Rights Film Festival Buenos Aires 2003](#)

#### [Popoli International Film Festival, 2003](#)

#### [International Documentary Film Festival Amsterdam 2003](#)

#### [Festival International des Programmes Audiovisuels, Biarritz 2004](#)

#### [Festival CulturAmerica, Pau 2004](#)

#### [International Thessaloniki Film Festival, 2004](#)

#### [Rencontres des Cinémas d'Amérique Latine, Toulouse 2004](#)

#### [It's All True International Documentary Film Festival, Brésil 2004](#)

#### [Chicago International Documentary Film Festival, 2004](#)

International Film Festival of Uruguay, 2004  
Buenos Aires Festival Internacional de Cinema Independiente, 2004  
Tekfestival, à Rome 2004  
Seoul Human Rights Film Festival, Corée 2004  
Festival internacional de Cine de Valdivia, Chili, 2004  
Ismalia International Festival for Documentarty Films, Egypte 2004  
Cineambiente, Italie 2004  
Doclisboa, Portugal 2004  
Amnesty International Film Festival, Canada, November 2004

#### Awards

Laurier du meilleur Documentaire Politique de l'année 2003, décerné par le Club Audiovisuel de Paris, 2004  
Best Investigation et Festival International du Grand Reportage d'Actualité, 2004  
Merit Award by "The Latin American Studies Association", Las Vegas USA – 2004  
Best Film, Egyptian Cinema critics Jury, 8th Ismalia International Festival of Documentary Films 2004

#### **- Dance and Degas (60') – 2003**

Mischa Scorer – ARTE / 13WNet / BBC / NHK / AVRO / Musée d'Orsay / ONP

#### Festivals

Festival International du Film sur l'Art, Montréal – 2004  
ReelDance International Dance on Screen Festival, Australie – 2004

#### Awards

Peabody Award, 2004  
Golden Eagle Award, CINE Festival, 2004  
Grand Prix pour la qualité de l'image, FIFAP, Unesco, Paris 2004

#### **- The Patiala Necklace (52') – 2003 Yvon Gérault – ARTE / France 5 / Canal de Historia / AVRO / YLE TV1**

Bombay Festival, 2004

Best Historical documentary, FIFAP, Unesco, Paris 2004

#### **- The Sixth Sense (52') – 2003 Marie-Monique Robin – Canal Plus / France 2 / Arte / 13<sup>ème</sup> Rue**

#### **- Yemen, the lost film (42')- 2003 - Khalil Joreige et Joana Hadjithomas – CinéCinéma**

#### Festivals

Rotterdam International Festival - 2003  
Tribeca, New York - 2003  
Rencontres de Paris - 2003  
IDFA Amsterdam – 2003

#### Awards

Priez to more innovating film– Festival SOL e LUNA – Palermo 2006

#### **- Maria Felix, The birth of a Myth (59') - 2001 Carmen Castillo – ARTE / TVE / Discovery Channel LA / OnceTV**

#### Festivals

Bogota – 2001  
Santiago du Chili – 2001  
La Cita, Cinémas et Cultures de l'Amérique Latine, Biarritz - 2001  
FIPA Biarritz - 2002  
FIFA, Montréal 2002  
Festival de Films de Femmes, Créteil 2002