

**CANNES 2009 – Quinzaine des Réalisateurs**

# **TETRO**

Ein Film von  
**Francis Ford Coppola**

Mit  
**Vincent Gallo, Maribel Verdú, Alden Ehrenreich,  
Klaus Maria Brandauer**

**Dauer: 127 Min.**

**Start: Juni 2010**

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## SYNOPSIS

Tetro ist ein Mann ohne Vergangenheit. Vor über zehn Jahren hat er jeden Kontakt zu seiner Familie abgebrochen, er gilt als vermisst. Sein jüngerer Bruder, der 17-jährige Bennie, reist nach Buenos Aires, um ihn zu finden. Doch Tetro ist ganz anders, als Bennie es erwartet hat: Der Dichter ist ein melancholischer und unbeständiger Zeitgenosse und lebt mit seiner Freundin Miranda zusammen. Die Brüder beginnen, sich mit ihren Kindheitserinnerungen auseinanderzusetzen und entdecken dabei erschreckende Geheimnisse.

## CAST

|                   |                       |
|-------------------|-----------------------|
| Tetro .....       | Vincent Gallo         |
| Bennie .....      | Alden Ehrenreich      |
| Miranda .....     | Maribel Verdù         |
| Carlo/Alfie ..... | Klaus Maria Brandauer |
| Alone .....       | Carmen Maura          |
| Jose .....        | Rodrigo de la Serna   |
| Josefina .....    | Leticia Bredice       |
| Abelardo .....    | Mike Amigorena        |
| Maria Luisa ..... | Sofia Castiglione     |
| Ana .....         | Erica Rivas           |

## CREW

|                             |                            |
|-----------------------------|----------------------------|
| Regie .....                 | Francis Ford Coppola       |
| Buch .....                  | Francis Ford Coppola       |
| Produzent .....             | Francis Ford Coppola       |
| Ausführender Produzent..... | Anahid Nazarian, Fred Roos |
| Bild.....                   | Mihai Malaimare, JR        |
| Innenausstattung .....      | Stan Collet                |
| Productions Designer .....  | Sebastián Orgambide        |
| Kostüm .....                | Cecilia Monti              |
| Schnitt .....               | Walter Murch               |
| Ton .....                   | Vincente d'Elia            |
| Choreographie.....          | Ana Maria Stekelman        |
| Casting .....               | Walter Rippel              |
| Musik .....                 | Oswaldo Golijov            |

## **INTRODUCTION**

Tetro is the first original screenplay from Francis Ford Coppola in more than 30 years. The film is a poetic drama about a family torn apart by deep rivalries, secrets, and betrayals.

The bohemian Buenos Aires neighborhood of La Boca is the backdrop for Tetro. One of the oldest neighborhoods in the city, La Boca was inhabited early on largely by Italian immigrants, and is the birthplace of many important singers, musicians, poets, and painters.

Coppola conducted a lengthy search for the film's protagonist that eventually led him to the intense and imaginative U.S. actor and director, Vincent Gallo (ARIZONA DREAM, BUFFALO '66, THE BROWN BUNNY). Tetro is a writer who returns to Buenos Aires after fleeing from an unbearable family history tied specifically to his domineering father, Carlo Tetrocini, a famed orchestra director, played by Klaus Maria Brandauer (MEPHISTO, OUT OF AFRICA).

Tetro opens with Bennie's arrival in Buenos Aires from New York City hoping to reunite with his older brother, Tetro, whom he last saw at age 7. Now, just before his 18th birthday, Bennie refuses to leave Buenos Aires without discovering why his brother left and never returned for him as promised. Arriving at his brother's modest apartment, he meets Miranda, Tetro's girlfriend, played by Spanish actress Maribel Verdú (Y TU MAMÁ TAMBIÉN, PAN'S LABYRINTH) but doesn't get the warm welcome he expected from his brother.

Bennie's story represents a step toward maturity. He finds himself struggling with the romantic, idealized image of his brother as a successful artist, and the reality of the aggressive and tormented person that he encounters in Buenos Aires. Tetro is a melancholic poet, possessed with great talent but also with great sadness. He seems to have lived always in the shadow of someone stronger, someone who has thwarted his development. This story about the competitions and rivalries between men in a family combines classic elements of Greek tragedy, particularly with regards to the vicissitudes of everyday life. It also speaks of the necessity of "destroying" the father figure, who represents cruelty and oppression, and leaving the past behind in order to fulfill one's own destiny.

Bennie is played by Alden Ehrenreich, a debut actor who, after attracting the attention of Fred Roos, the film's executive producer, had to temporarily abandon his high school studies in Los Angeles to participate in the shoot.

The international cast also includes the renowned Carmen Maura (VOLVER, WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN), known worldwide as being one of the muses of Pedro Almodóvar; and the Italian actress, Francesca De Sapio, who had worked with the director before on THE GODFATHER: PART II.

For supporting roles, Coppola selected some of the most notable Argentine stars of cinema, theater, and television, such as Rodrigo De la Serna, Leticia Bredice, Mike Amigorena, Sofia Castiglione, and Erica Rivas.

For the making of TETRO, Coppola reunited with his collaborators on his previous film, YOUTH WITHOUT YOUTH: cinematographer Mihai Malamare, Jr.; Argentine composer, Osvaldo Golijov; editor Walter Murch, and executive producers Anahid Nazarian and Fred Roos.

## **DIRECTOR'S STATEMENT**

Ever since I was young, I wanted to write stories. Initially, I imagined myself as a playwright, and at 17 won a playwriting scholarship to college, and became a drama major. But I think at that age your critical abilities are better developed than your creativity, and so I was forlorn over my lack of talent. I became the 'tech guy' for my college productions and as I worked with the crew up in the grid, hanging lights, I'd watch the director below working with actors, and thought that 'I can do that'. My switch to directing was a success and before I knew it I was the most soughtafter director at Hofstra. But that success didn't relieve the ache over what I perceived as my lack of talent as a writer. Later on, after seeing the Sergei Eisenstein silent film OCTOBER, I changed directions, applied to the UCLA film school, and began my Master's program as a film major.

I found that after years of trying to be a writer, of spending hours working on stories, plays and screenplays, the effort was paying off and I was getting better at it. A little better. This gave me an advantage over some of the students, as did my theatrical experience. Finally, at age 22, when I won the award for my script Pilma, I started to really feel like a writer and I knew what my career would be. In my late 20s, I was working on screenplays like THE RAIN PEOPLE, and THE CONVERSATION, somewhat based on experiences I either had or witnessed in my life and thought I'd be a writer-director like some of the great auteurs. LA DOLCE VITA came out in 1960, and then the more mysterious work of Antonioni, and I was sure that I wanted to follow in their footsteps, working on original screenplays. That's how I envisioned my life. Just write stories, make screenplays and then direct them. In particular, I wanted to write a drama similar to the ones that I had enjoyed in my youth, something emotional and personal along the lines of Elia Kazan's On the Waterfront, or anything by Tennessee Williams. THE GODFATHER changed all that, and before I knew it I was far more successful than I could ever have imagined, and yes -- I was writing the screenplays as well as directing (and producing) the films, but it wasn't what I had really intended. What I wanted was to write 'original' screenplays.

As I grew older, whether I changed or the 'film industry' changed, I questioned my desire to continue and did not make a movie for many years. Of course I realized that films had to be entertaining, as did plays in theater -- but I was repelled by the 'sameness' of movies, the lack of adventure and the overwhelming succession of remakes and sequels -- from old films, comic books, even television programs. Or in publishing, it seemed that there weren't new novels, only new 'bestsellers.' So clearly, things had changed, and I really couldn't find a place for myself. Nor did I have a hint of how I'd finance and distribute the kinds of films I did want to make, even if I could muster the resources necessary to keep on writing. I finally decided that YOUTH WITHOUT YOUTH, a more personal film, but based on an existing novella, would be a way to get the ball rolling again. I knew that the experience would prepare me to write an original story and produce a film with the same style and production budget as YOUTH WITHOUT YOUTH.

I already had a fragment of an idea of what eventually became TETRO. It was really only a page or two of notes that I had written a long time ago. It was about a younger brother searching for an older brother who had left the family in a huff, claiming he never wanted to see them again. I wanted to set the film in a foreign city, and chose Buenos Aires because I thought that I would enjoy living and working there. I liked the music, the food, and the culture. So I took this little fragment of a story, set it in Argentina, and began to write the screenplay while we were editing YOUTH WITHOUT YOUTH. By the time we had finished, I was ready to go with a new film.

We began filming on March 28th and shot for thirteen weeks with a predominantly Argentine cast and crew. There were two American actors, Vincent Gallo and Alden Ehrenreich; two fine Spanish actresses, Maribel Verdú and Carmen Maura; an Italian actress, Francesca De Sapio;

and the well-known Austrian actor, Klaus Maria Brandauer. The remainder of the large supporting cast was Argentine.

I felt comfortable with our crew because, like many people in the world, they spoke English, and those who didn't spoke Italian or Spanish. The language of cinema and theater is universal-- whether one works in the Chinese or Italian film industries--there's a certain language that everyone speaks that transcends one's native language. At first, many of the roles that I had written for Argentine actors were minor ones, but I admired the actors so much that I made their parts bigger.

I decided to collaborate with the same team that I had worked with on *YOUTH WITHOUT YOUTH*: the young cinematographer, Mihai Malamare, Jr.; the Argentine composer, Osvaldo Golijov; editor Walter Murch; and executive producers Anahid Nazarian and Fred Roos.

An original screenplay has themes drawn from your own life and for any filmmaker, through the process of making a movie you arrive at a better understanding of those issues, even if you still might not have all the answers. In *TETRO*, the principal theme involves the rivalry between the men of an artistic family -- the father, brothers, uncles, and nephews who are all, in their own way, trying to express their talents and personalities. The fact that it is rivalry within a family -- that is, between people who love each other -- makes it complicated and dramatic.

Even though the story of *TETRO* has little to do with the story of my own life, the characters all embody parts of me. I wrote a completely fictitious story that nonetheless drew on memories from my family. It was heavily influenced by those films and plays that I had admired as a theater student and aspiring playwright. As in the theatrical tradition of Tennessee Williams's *Sweet Bird of Youth* or *Cat on a Hot Tin Roof*, or even in Eugene O'Neill's *Desire Under the Elms*, the father figure in *Tetro* is, in a sense, a "Biblical" father, cruel and domineering, someone who must be ultimately destroyed if his sons are to survive. Since the beginning of time and even within the animal kingdom, we all have been in competition with the most powerful men of the family. My own father wasn't like that, he was kind and inspiring, but because he was brilliant and somewhat vain, it was just a few more steps to turn into a monster.

From the moment I conceived this film, I imagined it in black and white. As the story took shape, I decided scenes set in the past should be filmed in color. I wanted it filmed that way because one rarely sees black and white in contemporary films anymore, and I've always thought there was something unique in the black and white image, certainly the lighting. I remember Akira Kurosawa films in Cinemascope black and white, as well as the films of Elia Kazan and Robert Bresson. In my mind I associate black and white with a certain kind of poetic drama.

While one could look to my own family to shed light on the film's themes, these themes will most likely be of interest to any family, since such rivalries exist in all families. I've always believed that if you're going to go through all the work it takes to make a film, it should be a film that is somewhat revealing about your thoughts and emotions, which are truly who you are.

Francis Ford Coppola

## VISUAL STYLE OF THE FILM

"I don't often get the opportunity to do films in black and white," Coppola said. "They require a very different lighting philosophy, since you don't have color to separate the differing layers in the frame. Having worked with Mihai Malamaire before in color, I thought that we would both enjoy this new challenge."

Coppola had made only one other film in black and white: RUMBLE FISH (1983). Based on the novel by Susie Hinton, RUMBLE FISH tells the story of two brothers. Rusty James (Matt Dillon) is a teenager whose street credibility rises thanks to the legendary reputation of his brother, the enigmatic and charismatic "Motorcycle Boy" (Mickey Rourke). Rusty James dreams about being like his brother and returning to the days when gangs meant everything. After some family secrets about their mother are revealed, the brothers decide to change their lives forever. "I like the fact that RUMBLE FISH has, in a way, a spiritual connection to TETRO. So I thought it would be ideal if they were both shot in black and white," Coppola stated.

Coppola decided to base the movie's black and white visual style on the masterworks that he had admired during his student years. "Mihai and I watched many beautiful films together, studying the styles of LA NOTTE (1961) by Michelangelo Antonioni, BABY DOLL (1956) and ON THE WATERFRONT (1954) by Elia Kazan. From these films, we settled on a very vivid and contrasted black and white look."

Scene from ON THE WATERFRONT



Scene from RUMBLE FISH



Elia Kazan (Istanbul 1909 – New York 2003) is remembered as one of the most influential directors of the 1950s and 1960s. His first films were expertly staged theatrical works that were firmly rooted in the director's own theatrical background. Starting with PANIC IN THE STREETS (1950) and ON THE WATERFRONT, Kazan adopted a new visual sensibility based on a realism that was defined by carefully studied compositions, the arrangement of the masses, angularity, and the use of chiaroscuro.

Similar to RUMBLE FISH, TETRO also contains parts in color. In the movie, the flashbacks were filmed in a sort of "washed-out color, like the color in home movies," Coppola said. "There's also the fact that the movie was shot in wide screen. Kurosawa used both black and white and wide screen in his films. All those great and creative filmmakers loved black and white. Mihai and I also picked up with an idea that we experimented with in YOUTH WITHOUT YOUTH: a camera that rarely moves. In ninety percent of TETRO, the camera is stationary. I think that the combination of wide screen and a very contrasted and classic black and white style with occasional bursts of color give the film added impact."

## **A FILM ABOUT CONTRASTS**

One of the biggest challenges for Mihai Malaimare, Jr. was filming in black and white. At first, it was surprising for him to see the traditional Buenos Aires neighborhood of La Boca -- famous for its eye-popping mixture of primary colors -- bathed in shades of white, gray, and black. "I thought it was great because nobody had shown it like that. Before I arrived here, I was searching the internet, and when I saw those colors, I got really excited," the director of photography explained. "In black and white, you have to be careful with the framing, with the light and shadow. Even if you're not conscious of those things, viewers will be more conscious of what they see in terms of composition. With color it's easier to trick viewers. So at first you might think it's easier to shoot in black and white, but it's actually more difficult because you have to do more with composition and light and shadow to make up for the things that you can't express with color."

Coppola sought to achieve a very contrasted black and white style, similar to the movies that he'd watched during his youth. "We were looking for a certain high contrast," Malaimare explained. "The negative in the 1960s was very specific. In modern cinema there are plenty of directors of photography that use soft light. But from the beginning we aimed for high contrast. We had a very powerful backlight that allowed us to have a very high contrast in black and white."

Malaimare worked with Cecilia Monti, the costume designer, to determine how the colors and textures of the clothing would look in black and white. Monti said, "It was great when Mihai told me that we were going to use pure shades of black and white, which is unusual in a color film. We achieved an interesting effect that opened up many possibilities. The fabrics with more texture and luster printed better than others, which is to say, the effect was different. The color tests were arduous. Depending on the degree of saturation, there were some colors that looked very similar in black and white. We had to assemble a diverse palette of grays in order to determine which shade to use for each character." Monti wanted the clothing styles for Bennie and Tetro to reflect certain aspects of their personalities. Bennie, the idealistic, enthusiastic, curious, and slightly naïve younger brother, wears clear, bright colors on-screen. In contrast, the moodier Tetro dresses in dark clothes with rich textures, such as leather and chamois leather.

This play of contrasts -- between light and dark, between the brothers' distinctive lifestyles, between opposing worlds -- is also reflected in the music. While coming up with the film score for TETRO, the Argentine musician Osvaldo Golijov, who had collaborated with Coppola on his previous film, YOUTH WITHOUT YOUTH, initially worked in the United States during the filming process before then traveling to Buenos Aires to work with the director once the shoot had concluded.

In his correspondences with Golijov, Coppola insisted on using symphonic jazz, similar to the soundtrack for A STREETCAR NAMED DESIRE. In Golijov's words: "After working for several weeks in the U.S. on that kind of music, I came to Buenos Aires and watched the film four times with Francis. During our discussions, we came up with the idea of capturing what our sound engineer called 'nostalgic optimism.'"

When it came time to compose the principal sections of the film score, Golijov took into account, on the one hand, Tetro's dark personality and his wounds from the past; and, on the other hand, the start of a journey that will change Benny's life. The resulting score mixes nostalgia with pain, while maintaining a tinge of optimism. In addition, according to Golijov: "We had to capture the city's unique vitality. There's this beautiful group of characters, all played by Argentine actors. They're like the champagne of the movie, what propels it forward."

The film's soundtrack ultimately fused classical music with the milonga and rhythms from the Argentine countryside, such as the chamamé. In general, Golijov tried to avoid using tango in the Astor Piazzola style, "which is amazing but too specific." The cheeriness of the milonga and the chamamé contrasts with the seriousness of the symphonic music that accompanies Carlo Tetrocchini, Tetro's father. The intensity of this music definitively takes over the film during the final twenty minutes. "

The score of *YOUTH WITHOUT YOUTH* was almost like a symphonic rhythm. That movie was at once very musical and very fluid. In contrast, *TETRO* has much greater fluctuations in tempo. Everything has more contour, so to speak," Golijov explained. "*YOUTH WITHOUT YOUTH* was more... not so much impressionist but diffuse because sometimes you couldn't tell what was happening or if what was happening was a dream or a memory. In *TETRO*, there's no mist, everything is clear. It's almost as if you could sketch it. So, in a sense, I feel that the movie gives birth to the music."

## **COPPOLA AND HIS CAST**

Javier Blaya, an Argentine musician and poet whom Coppola met during his stay in Buenos Aires, mentioned **Vincent Gallo** to the director at a time when Coppola was undecided about who would be best suited to play the leading role. "I've seen *BUFFALO '66* and *THE BROWN BUNNY*, and thought that Vincent was really interesting and just the right age. He's handsome in a striking way, and very alive on screen. From the moment I saw him walking through the gate at the Buenos Aires airport, I thought, 'Yeah, he could be Tetro.'"

Vincent Gallo, who had never met the director and who had only circumstantially met his children, Sofia and Roman, was surprised by the phone call from Coppola. "I received a call from Francis, which in itself was very unusual. He'd never paid attention to me before, and I imagined that I was most likely not on his radar. In fact, I was convinced that he was completely unaware of my work," Gallo said. "The phone call had a huge impact on me because he had always been a symbolic figure in my life. Francis comes from a classic cinema generation. Before Francis Ford Coppola, there really weren't any young filmmakers in the United States working within the studio system who had the kind of flexibility and freedom that he had at such a young age. That's very unusual. He's been a creative influence for me, one of the most dynamic, avant-garde, radical, and esoteric artists of the twentieth century."

Enthused by the call, Gallo immediately traveled to Buenos Aires to meet with the director and production crew. "He came to the airport to pick me up, which I thought was quite...I have a friend in L.A. that picked me up once, but no one else has ever picked me up at an airport!" exclaimed Gallo. Coppola is known for the affection and admiration that he shows his actors from the very first moment that they start working together. These qualities help to create warm and trusting environment among the cast and crew. "He's a very funny person with a really good sense of humor. He's able to see everyone's best potential regardless of whether he's in conflict philosophically, religiously, or creatively with them. Even with people whose creative sensibilities conflict with his, he's able to move past it and tap into their potential. He's a very beautiful person in that way. He has a really clever and intelligent mind, and he's steeped in history. But his best quality is his curiosity and interest in the work that he's doing."

Even though Gallo joined the cast later than the other principal actors, they all had the opportunity to rehearse together for several weeks. During the rehearsals, Coppola admired Gallo's willingness to test everything called for in the script, but also to point out things that he believed his character wouldn't do. "I find that actors do this for two reasons," Coppola said. "One: they're frightened and want to challenge the script whenever they can. Two: they're in the process of becoming the character, and they think that they know better than you what their character would do or say. In my experience, this is usually what happens. It's not that the actors slowly become the characters, but that the characters slowly become the actors. When you really study the great performances of Marlon Brando, Gene Hackman, Robert Duvall, Bobby De Niro...you recognize that while it's still Bobby De Niro, the character has completely overtaken him. He still looks, walks, and talks the same, yet if you look at a different performance by De Niro, it would be totally different. That's the kind of actor Vincent is as well."

Francesca De Sapio, the Italian actress who plays Tetro's sister, arrived at the shoot in its final stages and had practically no time to participate in rehearsals. Nevertheless, she found it fascinating to work with Gallo. "Vincent is wonderful. Yesterday, we had to re-shoot a scene and I



wasn't prepared. But as I watched Vincent's eyes, I was able to get ready. I'd never met him before, but each time I looked into his eyes, I felt that he really was my brother and that I've known him for a long time. It's amazing."

Gallo is known not only for his work as an actor and director, but also as a producer, editor, writer, musician, and even a model, which has allowed him to become acquainted with some of the most famous artists and photographers world-wide. "I've never thought of the cinematic world as a concentrated place for sophisticated creativity. Even though I work a lot in music and cinema, the art and fashion worlds, for some reason, seem to attract the sort of creative personalities that I'm more in line with. But during the shoot, I kept thinking about how lucky I was to have this entirely different experience. Francis is the first person I've ever worked with that has made me feel that, in any world or universe and during any period of human history, I would have been drawn to him and whatever he was doing. No matter what, I would have wanted his attention and friendship."

Eighteen-year-old **Alden Ehrenreich** plays Bennie, Tetro's younger brother. After having been separated from his brother for eleven years, Bennie travels from the U.S. to Argentina to find Tetro and get an explanation for their estrangement. "I met Alden while looking for someone who could play the part that I'd written," Coppola explained. "The character was supposed to be only seventeen, which worried me a little, since the professional actors recommended for such parts are often twenty-four years old. I was anxious to cast someone who was actually young." Ehrenreich had never before worked on a professional film. Fred Roos, the film's executive producer, met him through some work that he had done at school. "I was stunned," Ehrenreich remembered. "It's difficult to grasp what happened. This is such a huge leap for me. It's very surreal. For who I am, this was the ideal role, down to the specific details. It's really a dream for me. And it wasn't gradual at all...It was just like, 'Bam!'"

One of the things that caught Ehrenreich's attention was how open Coppola was to the actor's suggestions and changes, especially considering the personal nature of the screenplay. "When I first met him, I was surprised to find that someone with such an iconic reputation was so nice. I noticed that he has an incredible way of making people feel very relaxed. You never feel that you're in some kind of shadow when you're talking to him. He's very sure of himself, yet at the same time he's very open and spontaneous. He's really funny, and he's always singing. He's such a comforting presence to be around."

Working with actors from different backgrounds was an exceptional experience for the young actor. "One of the things I learned was how specific each actor was. Even the supporting actors brought such different energies and personalities to their characters. We all got along very well. It's not like you had the main story of the two brothers with everyone else complementing that. The actors did complement that story, but in very individual ways that gave the movie a lot of color."

American Zoetrope has helped to launch the careers of some of the most successful and talented actors in the world. Al Pacino, Harrison Ford, Glenn Close, and many others made their first movie or had their breakout role with the production company. "I was really moved by Alden's performance," Coppola admitted. "Only time will tell, but I think that in a year or two he's going to be one of the most important young actors out there. He's so young, talented, handsome, and intelligent. I'm sure that he has big things ahead of him."

**Maribel Verdú** is renowned in Spain for having worked with some of the country's most prestigious directors, such as Fernando Trueba and Carlos Saura. But the actress found international fame after starring in Guillermo del Toro's PAN'S LABYRINTH, for which the actress was invited to join the Academy of Motion Pictures Arts and Sciences in Hollywood. When she met Francis Ford Coppola, he didn't divulge the reason why he had contacted her. "I was on vacation in Mexico," Verdú recalled. "Francis found out and asked me if I would like to meet up with him in Guatemala. I hopped on a plane to Guatemala and spent a few days at his fantastic resort. He never once talked to me about the movie or even why I was there. And, of course, I never asked him. We chatted about life, cinema, sports, food, our fears, our insecurities, what we

like and don't like, our ambitions. Pretty much everything. After a month or so, he invited me down to Buenos Aires. I never even realized that he had been testing me.”

Coppola admired Verdú's work, but was concerned about whether she would be able to speak in English. Miranda is Tetro's girlfriend. Her warmth and sympathy transform her into a consistent link between Tetro and his younger brother. Even though her character is Spanish in origin, she speaks English during the majority of the film because of her connection between the two brothers. “When I first met her, she spoke to me only in English, and I felt completely comfortable and very close to her. But she really couldn't speak English that well. She studied very hard. It's a tremendous challenge for anyone to tackle such a big role in a language that they don't really speak. But I think that she did an excellent job. She didn't pretend that she could speak English perfectly. She did it instead as a Spanish woman who doesn't speak English very well but can communicate partly in English, partly in Spanish, and partly in gestures.”

For Verdú, the language was one of her biggest challenges. “It was an enormous obstacle. Francis would speak to me very slowly and clearly. It was hard but well worth it. When you're an actor, you adapt. That's what our profession is all about: adapting. A director can bring forth from you things that you never even knew existed.”

Another challenge was the rehearsals, which lasted a month. According to Verdú, Coppola had an unusual way of rehearsing. The rehearsals weren't necessarily about practicing scenes from the movie, but rather about improvising and inventing stories about the characters that weren't in the script. “Francis would set up the scene, and then suddenly ask me and Vincent, ‘OK, how did you two meet? Where was it? What did you talk about?’” Verdú recounted. “One day he organized a costume party, and we had to show up dressed up in a costume that our characters would have selected. And it was a real party, with a disc jockey, bartender, and everything! During the party Francis asked us things and we had to react dressed up as our characters. It was an interesting and marvelous experience because you're not only filming a movie but also carrying inside of you the *character's* entire past. You begin to look at things differently. You really get to know and understood your character's past.”

“Maribel brought out many layers in Miranda's character,” Coppola stated. “Miranda's funny, sexy, lovely, and enjoys her life, but at the same time she's capable of expressing very deep emotions.”

At first, **Carmen Maura's** character, Alone, was going to be played by another famous Spanish actor: Javier Bardem. He and the director had talked several times about working together. “Tetro's mentor and teacher is a key role, and I had originally written it for a man. But as I read and reread (the script), I felt that the interaction between the two characters would be far more intriguing if they were of the opposite sex. So I had to find an equally famous Spanish actress, and I thought immediately of Carmen Maura. Maribel knew her and was very excited about the idea. Carmen is such a wonderful young woman. I call her a young woman because in her style and manner, she'll always be a young woman. She's a delight.”

“Francis is very affectionate with actors,” Maura stated. “If you have a good take, he'll frequently give you a kiss or tell you that you're beautiful. You get the impression that he knows what he wants when he asks for it. His energy and vitality really surprised me. He's managed to preserve a child's sense of wonder.”

For the role of the father, the acclaimed orchestra director, Carlo Tetrocini, Coppola called on the prestigious Austrian actor **Klaus Maria Brandauer**, renowned as much for his cinematic roles (MEPHISTO, OUT OF AFRICA) as for his theatrical directing work in Austria and Germany. In 2006, he also directed his first opera: LOHENGRIN, by the composer Richard Wagner.

“Carlo was a very demanding role,” Coppola said. “I began shooting without having selected anyone for the part. Since Brandauer had been involved in theater and opera in his native Austria, I thought that he would be convincing as an autocratic director of a big orchestra. The father is someone of great complexity, arrogance, and cruelty. He is both powerful and controlling. Klaus dominates the screen just as his character dominates the family.”

## **CAST BIOGRAPHIES**

### ***VINCENT GALLO (TETRO)***

American born, Buffalo, New York, 1962. Vincent Gallo moved from Buffalo, New York to New York City in 1978 and began playing in the musical group, Gray with artist Jean-Michel Basquiat. From 1978 through 1981 Gallo also became known for his very unusual street performances, which were executed in public but also witnessed by invited friends. The One Armed Man, The Man with No Face, Sandman Boy Hit by a Car, and Boy Cries in Restaurant Window to name a few. These radical performances upset and disturbed pedestrians and patrons while entertaining Gallo's invited friends.

One invited guest, New York Underground filmmaker Eric Mitchell, wound up casting Gallo as the lead in his film THE WAY IT IS alongside newcomer Steve Buscemi. THE WAY IT IS was Gallo's first appearance in a feature film, though previously he had directed himself in several short films - IF YOU FEEL FROGGY JUMP, THE GUN LOVER, Vincent Gallo as Jesus Christ and Rocky 10. Gallo has acted in a total of 33 feature films including Abel Ferrara's THE FUNERAL, Emir Kusturica's ARIZONA DREAM, Claire Denis' TROUBLE EVERY DAY, and his own written, directed and produced BUFFALO 66 (shown in competition at Sundance 1998), THE BROWN BUNNY (shown in main competition at Cannes 2003), and PROMISES WRITTEN IN WATER (set for release in 2010.)

Gallo has exhibited artwork in a total of 25 one-man shows including several with famed New York art dealer Annina Nosei and 3 museum shows including one at the Hara Museum in Tokyo, Japan. Gallo has also released several musical albums including 2 on the prestigious Warp Records label—When and Recordings of Music for Film. In addition, Gallo wrote, composed and performed the original music for Buffalo 66.

### ***ALDEN EHRENREICH (BENNIE)***

18-year-old Alden Ehrenreich makes his feature film debut as Bennie in Tetro. He began acting at an early age in various school and summer camp plays, as well as community children's theater groups. Throughout junior high and high school, Alden wrote, directed, and acted in student films with his friends. A spirited and comedic performance by Alden was shown on a loop at a friend's Bat Mitzvah reception. Alden was not there and was amazed to receive a call from one of the guests--Steven Spielberg. This led to television roles on CSI:Crime Scene Investigation and Supernatural and many auditions. Early on, Alden had a distinct vision for the kind of career he wanted to pursue. That vision came true when Francis Ford Coppola offered him a leading role in TETRO. Alden is currently a freshman at New York University's Tisch School of Drama.

### ***MARIBEL VERDÚ (MIRANDA)***

Maria Isabel Verdú Rollán was born in Madrid, Spain, in October 1970. At thirteen years old she began doing commercials and modeling for fashion magazines. Two years later, she dropped out of school to pursue an acting career. She has appeared in more than sixty films and numerous television series and theatrical productions.

Verdú began to gain critical acclaim thanks to her role as a young drug addict in Montxo Armendáriz's film, 27 Hours (1986). She worked on important productions such as Fernando Trueba's El Año de las Luces, but it was her role in Amantes by the director Vicente Arando that demonstrated her newfound maturity as an actress and forever shaped her cinematic career. In the 1990s, she worked with several prestigious Spanish directors, including Bigas Luna on HUEVOS DE ORO (1993); Fernando Trueba once again on BELLE ÉPOQUE, (1994 Oscar® winner for Best Foreign Film) and Carlos Saura on GOYA EN BURDEOS

(1999). She gained an international following after starring in Alfonso Cuarón's highly successful film, *Y TU MAMÁ TAMBIÉN*, which became an iconic movie of the New Mexican Cinema. She found further success in Mexico by winning the 2007 Ariel Award for Best Actress for her role in Guillermo del Toro's *PAN'S LABYRINTH*. After several nominations Spain's prestigious Goya Award, she won the coveted awarded Best Actress at the 2008 Goya Awards for her role in *SIETE MESES DE BILLAR FRANCÉS* (2007) by the Spanish director Gracia Querejeta. Verdú received a 2009 Goya nomination for her role in Jose Luis Cuerda's 2008 drama, *THE BLIND SUNFLOWERS*.

### ***KLAUS MARIA BRANDAUER (CARLO TETROCINI)***

Klaus Georg Steng—artistically known as Klaus Maria Brandauer—was born in 1943 in the Austrian town of Bad Aussee. He spent his initial years with his grandparents, and then lived with his parents in Switzerland and Germany. In 1963 he abandoned his university studies at the Stuttgart Academy of Music and Dramatic Arts and made his professional acting debut in *MUCH ADO ABOUT NOTHING*, playing the role of Claudio. After living in Salzburg and Dusseldorf, he became a member of Vienna's esteemed Wiener Burgtheater in 1972 and also made his cinematic acting debut.

Because of his burgeoning theatrical career, Brandauer accepted only supporting roles in movies, such as in the 1972 film, *The Salzburg Connection*. It was only when the Hungarian director Istvan Szabo offered him the starring role in *MEPHISTO*—the winner of the Oscar® for Best Foreign Film in 1982—that Brandauer gained worldwide recognition. He played the villain opposite Sean Connery in the James Bond movie, *NEVER SAY NEVER AGAIN* (1983), and received a Golden Globe and an Oscar® nomination for his role as Baron Blixen in *OUT OF AFRICA* (1985). He has acted in four languages: German, Hungarian, French, and English.

The first film that Brandauer directed was *Georg Elser-Einer aus Deutschland* (1989), in which he also played the lead role. He also fascinated and divided the Berlin public with his interpretation of Bertolt Brecht's *The Threepenny Opera*. In 2006 he made his debut as an opera director with *Lohengrin* by the composer Richard Wagner. The following year in Berlin, he returned to the stage in a ten-hour production of Friedrich Schiller's trilogy, *Wallenstein*, which was directed by Peter Stein.

### ***CARMEN MAURA (ALONE)***

The great-niece of the Spanish politician Antonio Maura, Carmen Maura was born in Madrid in 1945 to a prominent conservative family. At first, she pursued a career route that corresponded to her social status, studying philosophy and literature at the Ecole de Beaux-Arts in Paris. There, she worked in the university theater and also directed an art gallery before finally abandoning her studies in order to become a stage actress. In the 1970s, she was offered several small cinematic roles and formed part of the prestigious Madrid theater company, "Los Goliardos." Through her work with "Los Goliardos" she met Pedro Almodovar, with whom she collaborated on several short films until he was able to secure funding for his first feature-length movie: *PEPI, LUCI, BOM Y OTRAS CHICAS DEL MONTON* (1980). The movie was an instant success and became a touchstone for the social movements of the 1980s.

Throughout the 1980s, Camen Maura was known as the "Almodovar girl" for her roles in *ENTRE TINIEBLAS* (1983); *WHAT HAVE I DONE TO DESERVE THIS?* (1984); *MATADOR* (1986) with the Spanish actor Antonio Banderas; the transgressive *LAW OF DESIRE* (1987), which depicted for the first time an unbiased view of homosexuality and in which Maura played a transsexual; and the comedy *Women on the Verge of a Nervous Breakdown*

(1988), a movie for which she won her first Goya Award, along with a Felix Award for Best European Actress.

Maura would win another Goya Award as Best Actress, as well as another Felix Award as Best European Actress, for the Carlos Saura film, *¡AY CARMELA!* (1990). Another great triumph in Maura's career was her role in Alex de la Iglesias's *LA COMUNIDAD* (2000), for which she won her third Goya Award. Then, in 2006, she reunited with Pedro Almodovar for *VOLVER*, a movie for which she won the Goya Award for Best Supporting Actress and for which she shared the Best Actress Award at the Cannes Film Festival with five other cast members.

### ***RODRIGO DE LA SERNA (JOSÉ)***

Born in 1976, this young Argentine actor became interested in the theater as a young boy. He participated in acting workshops at school, and by the time he had finished high school, he was already working as a professional actor. Since 1995, he has acted in numerous television series and films.

In 2004, he achieved international recognition for his magnificent performance in *THE MOTORCYCLE DIARIES*, which was directed by Walter Salles and starred the Mexican actor Gael García Bernal as the revolutionary figure, Ernesto Che Guevara. For his role as Albert Granado, De la Serna won a Condor de Plata Award for Best Actor and an Independent Spirit Award for Best Debut Performance. After its opening at the Sundance Film Festival, the film went on to win multiple prizes, and was nominated for four awards at the 2004 Cannes Film Festival.

In addition to acting, De la Serna also sings and plays traditional Argentine rhythms like the tango and candombe on the guitar in the group *El Yotivenco*—which means “tenement” spelled backwards in Spanish.

### ***LETICIA BRÉDICE (JOSEFINA)***

Born in Buenos Aires in 1972, Leticia Brédice studied theater between the ages of 12 and 16 at the Norman Briski School of Theater. At age sixteen she showed up at the casting call for the Italian-Argentine co-production, *AÑOS REBELDES* (1994). She won not only the part but also a Condor de Plata Award for Best Female Newcomer. However, the role that truly cemented her career was that of Ana Muro in the film, *CENIZAS DEL PARAÍSO* (1997). The film also initiated her working relationship with the renowned Argentine director, Marcelo Pineyro, who later cast her in *PLATA QUEMADA* (2000) and *KAMCHATKA* (2002).

After starring in the critically acclaimed movie, *Nine Queens*, by director Fabian Bielinsky, Brédice began to alternate between work in Spain and Argentina. She also has found success on television and on stage, where she has acted in works such as *SEIS PERSONAS EN BUSCA DE UN AUTOR* AND *CLOSER*. She has been on the cover of *Rolling Stone* magazine, and in 2004, she released her first album, *Actriz*, which was nominated for an MTV Music Award.

### ***MIKE AMIGORENA (ABERLARDO)***

Born in the province of Mendoza, Mike Amigorena started out his career as a model and actor in commercials. Since 1992, he has alternated between independent theatrical productions in Buenos Aires and numerous roles in well-known national television programs. Despite having acted in more than thirty-five television series, Amigorena only recently won his first starring role in the comedy series, *Los Exitosos Pells*, which made its eagerly anticipated debut in November 2008.

Amigorena has worked on many theatrical productions, including Shakespeare *Comprimido*, for which he was awarded a 2005 ACE Award for Best Newcomer. His acting studies, which were intermittent and explored various types of techniques, ranged from training with venerated drama professors to participation in workshops dedicated to the study of clowns, jesters, and neutral masks. Humor is prevalent in all the roles that Amigorena plays. He brings his audacious and sympathetic style to the character of Abelardo in *TETRO*.

### **SOFÍA CASTIGLIONE (MARÍA LUISA)**

Sofía Gala Castiglione was born in Buenos Aires in January 1987. As the daughter of Moria Casán, a well-known actress and television host, Castiglione spent most of her childhood on television sets or in the dressing rooms of theaters where her parents were performing. Castiglione acted in various episodes of her mother's television series during her childhood, and then, at age eleven, became a reporter on a television show.

Her first foray into the world of professional acting came via a supporting role in the acclaimed television series, *Los Roldán*. She then took on her first theatrical role in Fernando Peña's controversial play, *Yo chancho y glamoroso*. In that production, she played the adopted daughter of a married homosexual couple, and performed one scene in the nude. In 2006, she acted in several television series, such as *El Tiempo No Para* and *Mujeres Asesinas*.

In 2007, she starred in her first film, *EL RESULTADO DE AMOR*, by the renowned Argentine director, Eliseo Subiela. For her role as Mabel, Castiglione received the Condor de Plata Award for Best Female Newcomer, and the Best Actress Award at the Huelva Film Festival. The following year she appeared in the films, *LA RONDA*, *RODNEY*, and *AND EL SOL*, with the latter two scheduled for release later this year.

### **ÉRICA RIVAS (ANA)**

Érica Rivas was born in Buenos Aires December 1974. Argentines know and admire her from her role in *CASADOS CON HIJOS*, a comedy series adapted from the well-known U.S. sitcom from the 1980s, *MARRIED WITH CHILDREN*. As María Elena, the neighbor of the show's protagonists, Rivas received a Clarín Award and a Martín Fierro Award, the most venerable prizes for Argentine television.

While Rivas has played supporting roles in numerous television programs, it is on stage where she has been able to demonstrate the full range of her acting talent. She has performed under the direction of some of the most prestigious national artists—such as the director Roberto “Tito” Cossa and the actors Oscar Martínez and Hugo Chávez—and appeared in such plays as Eugene Ionesco's *IMPROVISATION*, or *THE SHEPHERD'S CHAMELEON*, August Strindberg's *THE STORM*, and Neil Simon's *THE GINGERBREAD LADY*.

### **FRANCESCA DE SAPIO (AMALIA)**

Born in Rome, Francesca de Sapia began her artistic career after completing her studies in Italy and moving to the United States in 1965. She became a member of the Actor's Studio four years later. In 1974, she landed the role of young Mama Corleone playing opposite Robert DeNiro in *THE GODFATHER: PART II*. She worked with such master actors as Al Pacino and Arthur Penn before co-founding with Giuseppe Perruccio the “Duse Studio” in 1985, where she still gives classes. She continues to act in numerous films, as well as direct and write.

## **THE FILMMAKERS**

### ***FRANCIS FORD COPPOLA (Director, Producer, Screenwriter)***

Having lived a colorful, turbulent life, replete with triumphs and calamities, Francis Coppola now returns full circle to the aspirations of his younger self: writing and directing personally meaningful films.

One of the most honored film artists of his or any generation, Coppola has also endured crushing defeat and heart-rending sorrow. His cornucopia of honors overflows with Oscars, Globes, Palmes, and Writers and Director's Guild awards—yet he also knows what it feels like when a dream shatters. In 1983, he gave up Zoetrope Studios, the Hollywood-based workplace he hoped would lead American filmmaking into a technologically vibrant 21<sup>st</sup> century. The ensuing financial hardships led to years of “work for hire” —the disdainful, legal term for those who serve at the pleasure of others. For a proud and independent soul, this meant directing films in the corporate sphere, over which he had no rights of ownership. He chose projects which piqued his imagination, even as he paid off debts and built alternative businesses to provide enduring financial security for his family and himself.

But after the dawning of a new century, having met these challenges, Coppola once again made an unorthodox choice: to regain expressive freedom by returning to the ethos of his early years—making movies of modest budget, far from a Hollywood sound stage, with a small crew and actors who are passionately committed. *YOUTH WITHOUT YOUTH* is the first of these projects.

Born April 7, 1939 in Detroit, Coppola is descended from musically-gifted Southern Italians who immigrated to New York in the early 20<sup>th</sup> century. His maternal grandfather, Francesco Pennino, was a songwriter, and his father, Carmine, first flute for the NBC Symphony under Toscanini and an Academy Award winning composer. He himself plays the tuba and string bass modestly and might have gone on to a career in music were it not for a bout of polio when he was nine, which kept him bedridden for well over a year. During his confinement, he developed an interest in comic books, puppetry and ventriloquism and started making 8mm movies when he was back on his feet. He lost momentum during his teen years as his family moved from place to place to accommodate his father's employment. But he found kindred spirits at Great Neck High School and again at Hofstra University where his stellar contributions to theatre arts brought him the school's highest honor, the Beckerman Award. After graduating in 1959 with a B.A. in Theatre Arts, he enrolled at UCLA for graduate work in film.

Coppola's unerring instinct for career-building led to an apprenticeship at Roger Corman's New World Pictures. After varied stints on low-budget genre pictures, Corman allowed him to direct a film from his own screenplay, *DEMENTIA 13*. It was during this period that he met Eleanor Neil, whom he would later marry.

In 1962, Coppola's student screenplay *PILMA PILMA* won the Samuel Goldwyn Award at UCLA, after which he began his professional career in earnest. His adaptations of *REFLECTIONS IN A GOLDEN EYE*, *THIS PROPERTY IS CONDEMNED*, and *IS PARIS BURNING?* were produced, making him a much-in-demand screenwriter. He also wrote a script about George Patton based substantially upon *Ladislas Farago's PATTON: ORDEAL AND TRIUMPH*. In 1970, *PATTON* won 7 Academy Awards including Best Picture, Best Actor, and Best Adapted Screenplay, shared by Coppola with Edmund H. North.

His second film, *YOU'RE A BIG BOY NOW (1966)*, served as his MFA thesis and marked his first appearance at the Cannes Film Festival, where he would later enjoy acclaim, twice winning the Palme d'Or (*THE CONVERSATION*, 1972; *APOCALYPSE NOW*, 1979). He directed Fred Astaire and Petula Clark in *FINIAN'S RAINBOW*, adapted from the Broadway musical, followed by an original work, *THE RAIN PEOPLE*. As the 1960s wound down, Coppola made two momentous decisions. By now the father of two sons, Gian-Carlo and Roman, he relocated his family to San Francisco, where he founded with George Lucas an independent production company, American Zoetrope. Lucas's first two features, *THX 1138 (1971)* and *AMERICAN GRAFFITI (1973)* were

produced under its aegis. But the company was high maintenance, and in 1970 Coppola was persuaded to direct a gangster picture based upon a best-selling novel by Mario Puzo, *THE GODFATHER*. His battles with Paramount executives are by now the stuff of legend. *THE GODFATHER* created a sensation upon release, altering the course of his career. Its equally successful follow-up, *THE GODFATHER, PART II*, is credited with starting an industry-wide trend by making sequels respectable—and immensely profitable. *THE GODFATHER, PART III* (1990), made almost 20 years later, continued the tradition.

In between the two gangster epics, Coppola made *THE CONVERSATION* (1974) from his original screenplay. It is an off-beat quasi-thriller about wiretapping and responsibility which endures as one of his most admired and influential pictures.

In 1976, Coppola began *APOCALYPSE NOW*, financing the Vietnam War epic himself. Almost everything that could go wrong did: star Martin Sheen suffered a heart attack; co-star Marlon Brando showed up grotesquely overweight; a typhoon destroyed the sets. Shooting stopped, then re-started, and the budget skyrocketed, delaying the film's release until 1979. Stylistically, *APOCALYPSE NOW* was so unusual, especially for a war film, that critics were divided. Nonetheless, its box office was entirely respectable and, over time, hugely successful. *APOCALYPSE NOW* has come to occupy a very special place in the annals of American moviemaking, influencing two generations of directors across the globe. When, in 2002, Coppola added footage for a new version dubbed *APOCALYPSE NOW REDUX*, critics were rhapsodic.

The 1980s brought about a radical change in Coppola's career parabola. Desiring more independence as well as an electronically modern filmmaking facility, he bought Hollywood General Studios on Las Palmas and renamed it "Zoetrope Studios." Production immediately began on *HAMMETT*, directed by Wim Wenders, and soon thereafter on *ONE FROM THE HEART*, an innovative musical. But cost overruns and public squabbles with distributors incited an avalanche of negative publicity which deleteriously affected reception to each film. Coppola then made two Oklahoma-based youth pictures, *THE OUTSIDERS* and *RUMBLE FISH*. Though *THE OUTSIDERS* enjoyed considerable commercial success, it wasn't enough to pay the bills of the studio. Ownership of the facility passed into the hands of creditors, and Coppola returned to northern California.

The second half of the 1980s constituted a period of evaluation and regeneration. Coppola and Eleanor found solace by helping to raise their late son's daughter, Gian-Carla. His Napa Valley winery was expanded, and Coppola directed four features. As a new decade commenced, Coppola was in the spotlight once again: *THE GODFATHER, PART III* (1990) garnered 7 Oscar nominations, including one for him as Best Director. *DRACULA* (1992) snared 4 Oscar nominations, winning for Best Costume Design, Sound Effects Editing and Makeup. On *JACK*, he filled the slot on a Disney and Robin Williams production searching for a director. He wanted very much to work with Williams, whom he regarded as a genius. *THE RAINMAKER*, starring Matt Damon, introduced him to the new generation of actors and had healthy returns at the box office.

Now Coppola was ready to make his dream project, *MEGALOPOLIS*, based upon his original screenplay. It was an optimistic, even idealistic, story about the creation of a modern-day utopia in the middle of New York City, ambitious in both subject matter and scope. It would require stars and outside financing. Though the script wasn't quite ready, he was eager to do some preliminary shooting and was in Brooklyn with a cameraman in the summer of 2001 when the Twin Towers were struck. "All of a sudden, the world was eating itself up," he recalls. The new dystopian reality would require extensive rewriting of *MEGALOPOLIS*. This he stoically undertook without ever being quite satisfied. Too, he was discouraged by the ever-changing movie business which relegated drama to the small screen. Coppola was perplexed and uncertain of direction until, in 2005, he read *YOUTH WITHOUT YOUTH*, an allegory about an aging professor who becomes young again thanks to a bolt of lightning. His spirits soared. "I can make *this*," he said. And he did.



## **WALTER MURCH (Editor)**

A three-time Academy Award winner and widely acknowledged master of film and sound editing, Walter Murch is a New York native who came west to attend the University of Southern California Film School. He began his career with sound editing, working for Francis Coppola (THE RAIN PEOPLE, THE GODFATHER, PARTS I AND II) and George Lucas (THX 1138, AMERICAN GRAFFITI).

Murch received his first Oscar nomination in 1975 for Coppola's THE CONVERSATION and his second for Fred Zinnemann's JULIA (1977). In 1980, he won his first Oscar for the sound mix of APOCALYPSE NOW (1979) and was nominated for editing the same picture. During his many months fine-tuning Coppola's Vietnam war epic, Murch coined the term "Sound Designer," and helped elevate the art and impact of film sound by originating the current standard film sound format, the 5.1 channel array.

Throughout the 1980s, Murch consulted on a variety of films, including his own RETURN TO OZ (1985), which he wrote and directed. Dual Oscar nominations followed for GHOST (1990) and THE GODFATHER, PART III (1990). In 1997, Murch won two more Oscars—for sound mixing and editing Anthony Minghella's THE ENGLISH PATIENT. He also made history: His Oscar for picture editing was the first to be awarded for an electronically edited film using an Avid system. Murch further proved the viability and cost effectiveness of electronic editing with Minghella's follow-up film, COLD MOUNTAIN (2003) on Apple's sub-\$1000 Final Cut Pro software. Again, Murch received an Academy Award nomination for his work. He also edited Minghella's THE TALENTED MR. RIPLEY and helped reconstruct TOUCH OF EVIL from Orson Welles' original notes. Most recently, Murch was film editor and sound designer for Coppola's YOUTH WITHOUT YOUTH (2007).

## **MIHAI MALAIMARE, JR. (Director of Photography)**

Being selected by a renowned filmmaker to photograph his new movie is the equivalent of hitting the jackpot, but such was Mihai Malaimare's good fortune in 2005 when Francis Coppola came to Romania to prepare YOUTH WITHOUT YOUTH. After auditioning about a dozen cinematographers, Coppola chose the 30-year-old. "I liked the fact that Mihai was so young, had a wonderful personality, and was tremendously talented."

It was a daunting assignment. Coppola planned to use his own camera, a Sony F900, and while Malaimare had digitally shot commercials and videos, all his features had been on film. This didn't faze Coppola who simply sent him for additional training to Sony's Los Angeles facility. Everything worked out well. The proof of Coppola's sagacity is right on the screen, and the young Romanian was nominated for an Independent Spirit Award for Best Cinematography. Malaimare's growing up years were quite special. Just ten years old when his mother passed away, he became exceptionally close to his father, an actor and mime who worked throughout Europe. His earliest memories are from watching his father rehearse, act and teach at Bucharest's National Theatre.

At age 15, after being gifted with a video camera, he found his own passion. He recorded family life and made short films, and finally told his father that, without a doubt, he wanted to become a cinematographer. He was then enrolled in an afterschool program for still photography. Fully equipped with Russian cameras and chemicals, and taught by experts, the class was an ideal training ground and remains an influence on his filming style. "I traveled with my father pretty much all over Europe, shooting rehearsals and helping him."

In 1996, Malaimare entered Romania's University of Theatre and Film to study cinematography. In his fourth year, he took a small crew of still photographers to a remote village where they took pictures of its rural inhabitants, developing and printing them in the river at night, and giving them to the subjects the next day. Malaimare describes it as "an amazing experience because many of these folks had never seen a picture of themselves." He made a documentary of the experience, which was broadcast on television. He then began working professionally, winning a Romanian

Film Union Award on his very first effort, Ioan Carmazan's *Lotus*. He next shot two short films, Constantin Popescu's *THE APARTMENT* (2004) and *A LINEMAN'S CABIN* (2005), which won awards in their category at Venice's Circuito Off. In 2004, he completed his second feature, Geo Saizescu's *Pacala se INTOARCE*.

## **CHOREOGRAPHY**

Within the extensive filmography of Francis Ford Coppola, *TETRO* contains something new: the inclusion of a ballet. Coppola was inspired by his own life experiences while writing the film and the character of Tetro also includes key elements of his own past in his writings. One of the works that Tetro writes is depicted in the movie in the form of a ballet, choreographed by one of Argentina's most renowned artists, Ana Maria Stekelman.

Coppola proposed that both he and Stekelman study two films by Michael Powell and Emeric Pressburger, *THE RED SHOES*, and the Coppelia tale in *THE TALES OF HOFFMANN*, before she came up with the choreography. These directors believed in a sort of "total cinema" that could encompass a wide range of visual arts. They integrated dance into the cinematographic spectacle, at times making it the principal motif in their films. In accordance to the idea of cinema as an encounter between diverse art forms, and in the hopes of attaining a surreal and dream-like atmosphere, Powell left the artistic design for *THE RED SHOES* (1948) in the hands of a painter.

With *THE TALES OF HOFFMANN*—an adaptation of the opera by Offenbach about the writer E.T.A. Hoffmann and his works—Powell and Pressburger returned to the theme of ballet, and utilized diverse color tones in each tale to create different moods. In the tale of *COPPELIA*, Doctor Coppelius, a mysterious inventor, possesses a life-size doll of a ballet dancer. It seems so real to Franz, a villager, that he falls in love with the doll and leaves behind Swanilde, his true love. Swanilde later shows him the madness of his ways by dressing up as the doll and pretending to bring it to life.

"When I first read the script, I took in a little of its essence: the internal struggles and tensions of Tetro's family," Stekelman recounted. "Afterwards, Francis and I watched these movies and I was able to spot various links between the characters of Carlo Tetrocini, Tetro, Naomi, and Bennie's mother, and the characters in *THE RED SHOES*. There were also similarities between Naomi's appearance and gestures, and the character of Swanilde from *Coppelia*."

## **FILMING IN ARGENTINA**

Coppola visited Argentina for the first time in 1998 while accompanying his daughter Sofia to the International Film Festival of Buenos Aires (BAFICI) for the presentation of her short film, *LICK THE STAR*. He was immediately attracted to the city. With its architecture and layout, it seemed like a grand European city relocated to South America, albeit one distinguished by the legendary tango, the famous gauchos of the Pampas, and exquisite food. "As an Italian- American, it felt like an exotic yet familiar place," Coppola said. "Argentina has been heavily influenced by the Italians, who immigrated here at the beginning of the twentieth century. Also, I was aware of the tradition of Argentinean theater and dance. It just seemed like a place that I would enjoy spending a year or two."

The crew was entirely Argentine, while the cast included local stars of cinema, theater, and television. Rodrigo De la Serna, Leticia Brédice, Mike Amigorena, and Sofia Gala already had ample experience in the national show business scene. In addition, both Maribel Verdú and Carmen Maura had worked in Buenos Aires several times on other films. "Cities affect you because of the people you meet in them, and this city has affected me because of the numerous friends that I've made here over the past ten years," Verdú said. "I feel happy and free in Buenos Aires. I'm always smiling when I walk these streets. And I love the food. I've always said that if I didn't live in Madrid, I'd live here. I feel at home here."

The fact that a Francis Ford Coppola movie was being filmed in Buenos Aires with such recognizable actors caused an uproar among the inhabitants and local press, who became obsessed with finding out about all the details of the shoot. The majority of the scenes were filmed in real locations. "All of the sets were decorated with what you would find in the streets, houses, or bars," Sebastian Orgambide, the production designer of TETRO, commented. "Our philosophy consisted of trying to stay as tied to reality as possible. Everywhere we visited, we imagined what our protagonists, if they existed in real life, would do in that context, in that situation." During the shoot, the director intervened as little as possible in the space where the action occurred. The streets, for example, maintained a largely open flow of traffic. The production equipment on the set was kept at a minimum so as not to alter the atmosphere of the location. "I like real locations because you want to capture life in a film. When I go to a location, I like to check out the atmosphere there and figure out how I can use it. That's why I was pleased that this film was set in present day," Coppola explained. In a city as immense as Buenos Aires, Coppola wanted to find a neighborhood where the protagonists would live. He settled on **La Boca**.

La Boca has a distinctive personality among Buenos Aires neighborhoods, thanks largely to its bright colors and unique architectural style. Situated at the city's southeastern limit, where the majority of boats enter the country, La Boca attracted large numbers of immigrants, primarily Genovese Italians, in the late 1800s. Famous for its artistic sensibility, the neighborhood is the birthplace of numerous singers, musicians, poets, and painters. La Boca is also where many master painters and sculptors have chosen to live, develop their art and set up their own studios, transforming the neighborhood into a center of attraction for all those interested in art and urban landscapes.

One can still stroll through streets lined with the traditional tenements that were the prototype of popular housing for immigrant families: Houses made of wood and corrugated sheet metal, painted in bright colors and mounted on high foundations because of frequent flooding. Utilizing whatever spare paint the sailors carried with them, the immigrants painted the frames and walls of the houses in a wide variety of colors, as each shade continually ran out. These houses are currently the most representative images of La Boca.

The heart of La Boca is Caminito, a street museum and pedestrian walkway of great cultural and touristic interest. Only 100 meters long, the street is lined with windows and balconies decorated with plants and hanging clothes. The walls of the houses are brightly painted in various colors and adorned with murals and ceramics. Along the short path one encounters mimes, painters, bartenders, musicians, and tango dancers. The street is an explosion of colors, sounds, and rhythms, and the most iconic landmark of La Boca.

The first scene in the movie takes place right next to Caminito. During the shoot, the tourists could not believe that Francis Ford Coppola was there filming a movie. Many of them went over to greet him while others simply stood back and watched, snapping photos with their digital cameras or cell phones. After a while, the neighborhood residents grew accustomed to having the director and his crew in the streets at all hours. At one point, during a cold April night, a group of young people presented Coppola with a blue and yellow wool hat—the characteristic colors of Boca Juniors, the most famous soccer team in Argentina and one which derived its name from the neighborhood where it originated. Coppola gratefully took off his beret and wore the wool hat for the rest of the night. It made a great snapshot for any soccer fan or admirer of that typical Buenos Aires neighborhood.

Another area selected for shooting was **San Telmo**, the oldest neighborhood in Buenos Aires. With its large colonial houses and cobblestone streets, San Telmo is one of the city's best-preserved neighborhoods. It is an historic area that has maintained a colonial feel, where single-level houses share space with modern buildings. Numerous cafes line the street, reflecting the classic Buenos Aires style of architecture, with their white walls, red roofs, and open patios.

Tenements, museums, family stores, cafes, and markets, along with its historic houses, have transformed San Telmo into one of the most visited neighborhoods in the city, and a popular meeting spot for artists.

An important scene in the film depicts Bennie's eighteenth birthday party. It's a special moment for Bennie, as he finds himself surrounded by his brother and newfound friends—the “new family” that will change his life forever. The setting chosen for this occasion is one of the most traditional places in Buenos Aires: **Café Tortoni**, the oldest café in the city. Founded in 1858, the café took its name from a stylish café on the Boulevard des Italiens in Paris, where the Parisian cultural elite from the nineteenth century frequently gathered. Café Tortoni moved to its current location in 1880. The furnishings from the café's early years have been conserved, including the marble tables and oak chairs with leather borders.

Actor Alden Ehrenreich (BENNIE) also saw in Buenos Aires a reflection of many European cities. “It's European in the sense that there's this great outdoor café life, and a buzzing, cultural, sophisticated, and kind of bohemian scene. But it doesn't have the sort of aristocratic feel that some European cities have. It's a very different mentality than that found in the U.S., and it's a really great perspective for me to have. The way that we made the film—shooting here with an Argentine crew, with a lot of Argentine actors and all that—it was a really great thing to be a part of.”

In order to film Carlo Tetrocini's funeral scene, Coppola needed an imposing theater, preferably one that could host operatic or symphonic performances. Coppola and his crew chose the **Teatro Nacional Cervantes**. The building's majestic façade constitutes a detailed reproduction of the University of Alcalá de Henares in Spain, with plateresque columns and a Renaissance style. The Teatro Nacional Cervantes was inaugurated in 1921 and declared a National Historic Monument in 1995.

For eight days, the crew shot scenes in the **Palacio San Souci**. Located on the outskirts of Buenos Aires, this mansion's French neoclassical style was inspired by the architecture at Versailles. It was constructed by the French architect Rene Sergent for the Alvear family and inaugurated in 1918. In the movie, this mansion belongs to Alone, the character played by Carmen Maura, a very rich woman and a patron of writers and artists. In one of the mansion's beautiful rooms—the “Imperial”—the crew shot the scenes for the Patagonia Festival, which brought together real celebrities from a wide variety of artistic disciplines.

One of the most remarkable aspects of filming in the Palacio Sans Souci was that the crew called on individuals from the local cultural and artistic scenes to “act” in the movie. Painters, journalists, actors, models, television directors, and famous business owners did not want to miss the opportunity to meet Coppola in person and participate in one of his films. According to production manager Adriana Rotaru, the primary objective was for the individuals in these scenes to be famous in real life in Argentina, so that in their “acting” one would sense their “stardom,” as much in their gestures as in their poses and way of speaking. The wardrobe department and makeup and hairstyle artists did not have dress or style these “characters,” since the “actors” already were accustomed to dressing up for galas. As though they were attending another public event, these figures paraded down the red carpet side by side with the film's actors. The paparazzi (played by extras) snapped photos and journalists (also extras) shouted out questions. Whether on or off camera, these individuals always “acted,” according to Coppola, perfectly like themselves.