

# Mongrel Media

Presents

FRANCIS FORD COPPOLA'S

# T E T R O

*starring*

VINCENT GALLO

A film written and directed by Francis Ford Coppola

(127 min., USA, 2009)

## Distribution



1028 Queen Street West  
Toronto, Ontario, Canada, M6J 1H6  
Tel: 416-516-9775 Fax: 416-516-0651  
E-mail: [info@mongrelmedia.com](mailto:info@mongrelmedia.com)  
[www.mongrelmedia.com](http://www.mongrelmedia.com)

## Publicity

Bonne Smith  
Star PR  
Tel: 416-488-4436  
Fax: 416-488-8438  
E-mail: [starpr@sympatico.ca](mailto:starpr@sympatico.ca)

High res stills may be downloaded from <http://www.mongrelmedia.com/press.html>

## 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, Sofía 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.

## STORY SYNOPSIS

Fresh faced and naïve, 17-year-old Bennie (ALDEN EHRENREICH) arrives in Buenos Aires in search of his older brother who has been missing for more than a decade, and had sworn never to see any of his family again. The family of Italian immigrants settled in Argentina, but with the great musical success of their domineering father Carlo (KLAUS MARIA BRANDAUER), an acclaimed symphony conductor, moved to New York. When Bennie finds his brother, the brilliant but melancholy writer 'Tetro,' (VINCENT GALLO) he is not welcomed with open arms. Instead of the idolized, wonderful brother of his youth, Tetro is now a distant, self-destructive man who changed his name and no longer writes. He is on crutches after an accident in which he was hypnotized by the headlights of an oncoming bus. Rebuffed by his brother, Bennie seeks solace from Tetro's girlfriend Miranda (MARIBEL VERDU), and learns that this is but one of a series of such accidents. Staying at their small apartment in the bohemian La Boca neighborhood, Bennie finds Tetro's hidden writing, which reveals the reason for Tetro's passionate rejection of his family. Miranda, who has taken Bennie to heart, discovers him with the writing and warns him of Tetro's explosiveness if he should find out. Bennie persists to write the missing ending to one of Tetro's plays. When Bennie is hospitalized after an accident, Miranda relents and secretly brings him the manuscript. Tetro finds Bennie working and a violent fight ensues.

The great literary critic 'Alone' (CARMEN MAURA) reads the play and selects it as one of the finalists for the most important literary prize in Argentina, to be awarded at her estancia in Patagonia. In the course of the journey through Patagonia, Tetro mysteriously disappears in the night and a worried Miranda searches for him along the highway. At the awards ceremony in Patagonia, Tetro reappears, and in their play, the two brothers re-live the haunting truth of their shared past. The same night, they receive the news that their father has died. The extended family gathers in Buenos Aires at a state funeral, and an overwhelmed Bennie disappears into the night, walking into the hypnotic glare of oncoming cars on the highway. Tetro follows and rescues his brother, finally embracing that they are a family.

## 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 sought-after 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, 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

## 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, *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 *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 Martinez 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 Sapio 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.

## 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*

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.



Scene from *Rumble Fish*

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 Tetroccini, 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."

## 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 *Ladislav 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 movie-making, 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 after-school 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*.

## **OSVALDO GOLIJOV**

### **Composer**

Oswaldo Golijov, recipient of a 2003 MacArthur Fellowship, is one of the most renowned modern composers in the world, and has composed original music for Yo Yo Ma and Dawn Upshaw, among others. *Tetro* is his third film score following *Youth Without Youth* and *The Man Who Cried*.

Golijov took the music world by storm at the 2000 European Music Festival with *St. Mark Passion*, an original work commemorating the 250<sup>th</sup> anniversary of J.S. Bach's death. A subsequent CD of this performance received Grammy and Latin Grammy nominations in 2002.

The composer calls his work with Coppola "an amazing dream." "Francis' knowledge of the repertory is breathtaking. He has a refined ear and immense curiosity, and is ready to carry things to their final consequences, without fear." Coppola says, "I was attracted to his consummate musicianship and classical training, and as well as sense of modern life, clashing cultures and the integration of past and present into a generous musical canvas."

The volatile and category-defying "canvas" to which Coppola refers is the happy result of both genes and environment. Born to musically adventurous parents in La Plata, Argentina, Golijov

grew up in an Eastern European Jewish household surrounded by chamber classical music, Jewish liturgical and klezmer music, *and* the new tango of Astor Piazzolla. His father was a physician and mother a piano teacher.

Golijov studied at a local conservatory before moving to Israel in 1983. There, he immersed himself in the city's colliding musical traditions while studying with Mark Kopytman at the Jerusalem Rubin Academy. He came to the United States in 1986, earning a Ph.D. at the University of Pennsylvania and becoming a fellow at Tanglewood. He presently teaches at the College of the Holy Cross in Worcester, Massachusetts and is also on the faculty of the Boston Conservatory.

In the early 1990s, Golijov began working closely with two string quartets, the St. Lawrence and the Kronos, each of which has since released multiple recordings of his compositions (see below). He has also composed several works for soprano Dawn Upshaw whose voice, he says, inspires him. Among these are the opera *Ainadamar*, the cycle *Ayre*, and *Three Songs for Soprano and Orchestra*. A recording of *Ainadamar* conducted by close friend Robert Spano of the Atlanta Symphony Orchestra earned two 2007 Grammy awards: best opera recording and best contemporary composition.

Golijov's work includes collaborations with individuals and ensembles as well as commissions and stints as a composer-in-residence. Among his recently-completed projects are *Azul*, a cello concerto for Yo-Yo Ma and the Boston Symphony, and *Rose of the Winds* for the Chicago Symphony, to be premiered by the orchestra with Yo-Yo Ma's Silk Road Ensemble. Future works include a new opera commissioned by the Metropolitan Opera.

#### Selected Discography

St. Lawrence String Quartet: *Yiddishbbuk* (2002 – Grammy nominated)

Kronos Quartet: *The Dreams and Prayers of Isaac the Blind*, *Caravan*, *Nuevo*

Dawn Upshaw with The Andalucian Dogs: *Ayre* (2005 – Grammy nominated)

Atlanta Symphony Chorus and Orchestra: *Ainadamar* (2006 – won two Grammys), *St. Mark Passion* (2002 - Grammy and Latin Grammy nominations)

## **SEBASTIAN ORGAMBIDE**

### **Production Designer**

Born in Buenos Aires in 1966, Sebastian Orgambide has worked as a graphic designer for various publishing houses, publicity firms, and fashion labels. His projects have been distributed throughout the U.S., European, and Latin American marketplaces. He has also worked as a photographer and independent filmmaker, directing documentaries and music videos.

Since 1990 he has worked as a Production Designer and Art Director on commercials, television shows, and Argentine motion pictures, including *Silvia Prieto* (1998) by the director Martin Rejtman, *El Pasado* (2006) by the director Hector Babenco, and the short film *El Loro* (2006) by the director Pablo Solarz. He is also the drummer in *Sorry*, a musical group led by Sergio Blaya.

## **CECILIA MONTI**

### **Costume Designer**

Cecilia Monti studied Art History with a specialization in visual arts, and then continued her apprenticeship in several workshops led by renowned artists: she studied painting with Luis Felipe Noe, drew live models under the supervision of the artist Ernesto Pesce, and learned costume design in the Saulo Benavente School of Scenic Design.

She has worked as a costume designer in numerous theatrical and cinematic productions, such as *El Niño de Barro* (2006), a film directed by Jorge Algora and starring Maribel Verdu; and *El hijo de la Novia* (2001) and *Luna de Avellanada* (2003), both of which were directed by Juan Jose Campanella. Between 2004 and 2005, she was the costume designer for the Argentine-Spanish television miniseries, *Vientos de Agua*. On stage, she applied her skills to the tango show, *Tanguera* (2001), whose critical and popular success took it on a tour through Europe and Asia.

She has also done stage design—most notably under the direction of Mora Godoy on the production, *Esto es Tango*—and worked as a permanent Costume Director from 2000 to 2004 for the production company, Aguirre Films.

## **ANA MARÍA STEKELMAN**

### **Choreographer**

Ana Maria Stekelman is one of Argentina's most esteemed choreographers and is the founder of the Tangokinesis dance company. After studying modern dance in Buenos Aires with Renate Scottelius and Paulina Ossona, Stekelman enrolled in the Martha Graham School of Contemporary Dance in the United States. In 1999, she became the only Argentine choreographer to close the Festival D'Avignon in the Couer d'honneur in the Palais des Papes (Pope's Palace).

She has created pieces for different ballet companies around the world, including the Ballet Stagium (Brazil), Ballet Du Nord (France), Ballet dell'Opera of Rome (Italy), and the Ballet Estable at the Teatro Colon (Argentina). Stekelman was asked by Carlos Saura to choreograph some scenes for the film *Tango*, for which she was awarded the American Choreography Award in Los Angeles in 2000. She was in charge of the choreography for the opera, *Tango Mon Amour*, which opened in Hannover, Germany in 2004; and also for *Dracula in Love*, which opened in Rome in 2006. In 1992, she founded Tangokinesis, a company dedicated to exploring the fusion between tango and modern dance. This company has toured the world, performing in many important festivals.

## **ANAHID NAZARIAN**

### **Executive Producer**

Anahid Nazarian holds the unique distinction of having worked alongside Francis Coppola for over 25 years, first in Los Angeles and now in Napa. She is involved with many aspects of his filmmaking life. On *Tetro*, she served in multiple capacities as executive producer and script supervisor. In addition, she edits his screenplays and other writing.

Growing up in Los Angeles, Nazarian began playing musical instruments at the age of five, later earning a B.A. degree in Music Performance from UCLA. Her expertise on the flute, saxophone and bass guitar provided employment in rock 'n' roll bands, orchestras and at studio sessions—but not continuity or financial security. She returned to her alma mater to get a Master's in Library Science, and it was in this role that she met Coppola. "I had an internship with Lillian

Michelson, who ran a research library for art directors and costume designers, and Francis had given her space on his new Zoetrope Studios lot in Hollywood. During the making of *One From the Heart* (1980), he told her he needed someone to catalogue his books, and Lillian suggested me. So I did that. Then I helped create a tape library for the editing of the film. I went on location with him for *The Outsiders* (1981) and *Rumble Fish* (1982) and have since worked on every film he has made.”

Armed with extensive production knowledge, Nazarian wanted to test her mettle. In 2001-2002, she took extended vacation time to produce two independent films, *Pomegranate*, and *Illusion*, starring Kirk Douglas. Both were made for miniscule budgets and “came out nicely,” she says. Coppola was impressed and promoted her to executive producer for *Youth Without Youth*, which she says was “a daunting task trying to get Francis’s vision up on the screen as cheaply as possible,” followed by *Tetro*.

## **FRED ROOS**

### **Executive Producer**

Over the course of a long and distinguished career, Academy Award-winning producer Fred Roos has been associated with America’s crème de la crème in actors, writers, and directors. A Los Angeles native, he graduated from UCLA Film School and began his career as a casting director. Many of today’s stars can thank Roos for their first—or second, or third—break. Among the films Roos famously cast are *American Graffiti*, *Five Easy Pieces* and *The Godfather*. He served as a casting consultant to George Lucas on *Star Wars* and still ‘keeps his hand in,’ as he puts it.

His astute casting led to a producing partnership with Francis Coppola, which endures until the present, and includes *The Godfather* trilogy as well as other Coppola-helmed pictures like *The Conversation*, *Apocalypse Now*, *One From the Heart*, *The Outsiders*, *Rumble Fish*, and *The Cotton Club*. Roos won the Oscar for *The Godfather, Part II*, and was nominated for *Apocalypse Now* and *The Godfather, Part III*. Roos co-produced Sofia Coppola’s debut film, *The Virgin Suicides* and served as Executive Producer for *Lost in Translation*. His other credits include *The Black Stallion* trilogy and films from the 1970s/80s such as Wim Wenders’ *Hammett*, Barbet Schroeder’s *Barfly*, Agnieszka Holland’s *The Secret Garden* and Jack Nicholson’s *Drive, He Said*.

## 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 understand 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."

## COPPOLA AND HIS COLLABORATORS

“Recently I was in the cutting room with my editor **Walter Murch**, and I said, ‘You know, I feel like I’m just learning how to do this.’ And he said, ‘Francis, we’ve been doing this for forty years!’ I said, ‘Well, it doesn’t feel like forty years. It feels like four years.’”

Francis Ford Coppola and Walter Murch began working together in 1969. “I first worked with Walter on *The Rain People*, which is in a way the prototype for the sort of personal film that I’m doing now with *Tetro*. It was a completely original story, and Walter did all the sound effects and mixing. I was the one who suggested that Walter make the transition from sound editing to film *and* sound editing. It happened on *The Conversation*,” Coppola recalled.

After *The Godfather* and *The Godfather Part II*, they continued their collaboration with *Apocalypse Now*. Murch then went on to work with other directors on many notable films, including *The Unbearable Lightness of Being*, *Ghost*, *The English Patient*, and *Cold Mountain*. “After forty-odd years, our planets realigned and we were able to work together again,” Coppola said. “We collaborated on *Youth Without Youth* and now on *Tetro*. It’s such a pleasure to work with him because I have a good sense of what Walter likes and doesn’t like. I have so much respect for him. I really admire his imagination. When he says, ‘I’ve got a great idea’ or ‘I’ve got the craziest idea,’ I know that it’s going to be good.”

Composer **Osvaldo Golijov** was born and raised in La Plata, Argentina. In 2003, he received a MacArthur Fellowship and was named Composer-in-Residence for the 2007 Mostly Mozart Festival at Lincoln Center. His mother’s family originated in Romania, and the Bucharest Metropolitan Orchestra recorded the original score that he wrote for Coppola’s previous film, *Youth Without Youth*. With *Tetro*, he had the chance to tap into the rich musical culture of his native country. “What I like about Osvaldo is that even though he’s not very old—he’s only in his forties—he’s a classically-trained symphony composer who is very creative with the way he approaches music,” Coppola explained. “Osvaldo was born in Argentina and is familiar with the tango and all the Argentine sounds, rhythms, and orchestrations. When I decided to set the film in Argentina, I knew that Osvaldo would be able to combine his knowledge of Argentine music and his classical background, which is appropriate in this movie since Carlo Tetrocini is a famous conductor of classical music.”

**Mihai Malaimare, Jr.** met Francis Coppola in his native country of Romania when Coppola was searching for a director of photography for his previous film, *Youth Without Youth*. After having interviewed and tested several cinematographers, Coppola chose Malaimare, whose father was a famous local stage actor. After the success of their initial collaboration, Coppola chose Malaimare for *Tetro*. "He's a great talent," Coppola says. "I think that he was born to make beautiful cinematic images. I feel very comfortable working with him. Now that we've collaborated on two films, I've begun to ask myself, 'Would Mihai like this?' and if he likes it, then I know that it's good."

Malaimare underlined the challenges of undertaking such a large project in an unfamiliar country. "It's different than *Youth Without Youth*. That movie was a crazy experience, but we shot it in Romania so I felt very comfortable," Malaimare explained. "In Argentina, Francis and I were both trying to get our bearings in a foreign country. Finding locations in Romania was easier for me because I was familiar with a lot of places. The production designer and I were always coming up with places that we knew. In contrast, here we had to discover everything and scout each location. It was a great journey of discovery."

In most cinematic productions, the crew travels to the location, films there for three months, and then returns to their native country. For *Tetro*, however, Malaimare relocated to Buenos Aires several months before the filming started and then stayed in the city throughout the post-production process. "I came to Buenos Aires eight months before we started shooting, and lived there for 18 months! I like to have as much control as possible with what I'm working on. In a regular production, you shoot for a limited period of time -- you go out and then you go back home. The fact that Walter Murch was here when we were shooting and that we continued to shoot inserts and so on during post-production was perfect."

For **Sebastian Orgambide**, the production designer, working with a director and crew that hailed from different corners of the globe was one of the most interesting aspects of his experience with *Tetro*. "Every country has its particularities. The fact that there were such distinct nationalities working together on the same project was, in my opinion, the greatest challenge. For me, being able to understand and adapt to different customs—both on professional and human levels—was an incredible life experience. It also cultivated a high level of trust. Francis showed great trust in accepting a South American crew comprised of relatively

young people. It was a strong indication that he would place a lot of confidence in me when we started working. I always felt very supported.”

According to Orgambide, from the very beginning Coppola proposed that they put aside all academic styles of working. “He approached his work in an alternative manner, which was very interesting. He was making everything up in the process. Francis wanted to see the artistic, cultural, and bohemian sections of Buenos Aires. Our philosophy was to try to keep everything tied to reality when possible. In order to find what we were looking for, we had to sensitively observe reality.”

**Cecilia Monti**, the Argentine costume designer, was intrigued by the opportunity to work in black and white. “During our first meeting, Coppola told me that he intended to film in black and white in a sort of expressionist manner. It’d always been a dream of mine to work in black and white, and with Francis, I was able to convert that into a reality.” During the preproduction stages of the film, Monti tested textures and colors with cinematographer Mihai Malamaire, Jr. “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 gave us many possibilities. The fabrics that had more texture and luster photographed better than others—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 find which shade to use for each character.”

Monti reveled in the freedom that Coppola offered her in shaping the characters. Despite the contemporary setting of the film, Monti was able to deviate from reality and naturalism, and create a lively world that functioned on its own terms. Once she had gotten over the shock of knowing that she would be working with Francis Ford Coppola in her own country, Monti wondered if they would have different working methods, or if there would be cultural differences that might separate them. “I realized that cinema really is a universal language,” she opined. “I felt very comfortable by his side. He’s someone who knows how to listen and also can make you understand what he wants. It was a rich experience for me. What stood out most for me was Francis’s passion to tell the story he’d written. He’s like a child who’s always pushing himself to do more and do it better. He’s delighted by the acting and really enjoys himself on the set.”

**Ana Maria Stekelman** met Francis Ford Coppola through **Jorge Ferrari**, an Argentine art director and costume designer who designed the ballet sets & costumes. Ferrari suggested that Coppola attend a performance of Tangokinesis, the contemporary ballet company that Stekelman founded. Tangokinesis consists of five men and five women, all of whom traveled to Spain with Coppola to film their scenes. The shoot, which lasted for two weeks, took place in the Ciudad de la Luz production studios near Alicante, Spain. “The fact that Coppola filmed a ballet is remarkable,” Stekelman exclaimed. She then explained the style of the piece: “It consists mainly of contemporary dance, though it also has an ‘intrusion’ of tango. That is, there are very elaborate tango passages mixed into the choreography. But it’s not the sort of sequined tango style that most people expect.”

Stekelman is renowned in Argentina and Europe for her work, and already had collaborated with several esteemed cinematic directors, including Carlos Saura. Nevertheless, participating in a Coppola film astonished Stekelman. “It’s unbelievable that my choreography has been filmed by Coppola. I’ve admired him ever since I was young, and have seen everything he’s done. It was incredible to be able to collaborate with someone whom I consider a genius.”

## INSPIRATIONS FOR THE MAKING OF TETRO

### TETRO

Even though the character played by Vincent Gallo is entirely fictional, Francis Ford Coppola and his crew drew inspiration from several famous writers, particularly when it came to determining Tetro's personality and look. Cecilia Monti, the film's costume designer, spoke of her vision for the protagonist: "Tetro is a creative man, a poet, but he is afflicted with a pain that doesn't allow him to express himself, which is one of the reasons why he was detained in a psychiatric hospital for a long period of time." In terms of the character's physical features, Monti explained: "We thought long and hard about his physiognomy. We studied the lives of many artists and became interested in Antonin Artaud's face. Like Artaud, Vincent has very white skin, clear eyes, and strong features. We shaved his mustache and beard, darkened his hair and gave it a lot of volume and a bit of unruliness for dramatic effect."



Antonin Artaud (Portrait by Man Ray)



Sketch by Cecilia Monti

Considered one of the "cursed poets" of the twentieth century, **Antonin Artaud** (France, 1896-1948) authored works of both poetry and dramaturgy. He constantly attempted to create a kind of total art form, which led him to form the foundations for what he called "The Theatre of Cruelty." With an anti-bourgeois outlook, Artaud's life and art broke with traditional conventions. Theoretically, his works influenced the development of experimental theater.

### BENNIE

When Francis Ford Coppola first met Alden Ehrenreich, he assigned him an initial task: to perform a monologue from *The Catcher in the Rye* -- in particular, a fragment where Holden Caulfield, the protagonist, talks about his brother.

Later on, Holden Caulfield would become a guide for determining certain aspects of Bennie's

personality. "When I first spoke with Francis, he told me that one could picture how the teenage mind works by reading *The Catcher in the Rye*," Ehrenreich noted. "It's a 'coming of age' story for my character, too. So we chatted about the similarities and, especially, the differences between Holden and Bennie, and also about how the characters differ from who I am personally. We talked specifically about how to combine all these things and make them come together in the character of Bennie."

"There's a lot of faith, romanticism, and high ideals in Bennie," Ehrenreich explained. "He views his brother as a romantic poet figure. But when Bennie arrives in Buenos Aires and meets his brother for the first time in years, he struggles to reconcile his image of Tetro with who Tetro really is. That's constantly at play in their relationship."

At the beginning of the film, Bennie is protected by everyone, above all by Tetro, who does not seem to want Bennie to know the truth about their family. The inevitable step from adolescent innocence to adulthood is reflected in the character's physical appearance: "Bennie changes his clothing style once he enters into Tetro's orbit, gets to know Miranda, and starts to hang out with their bohemian friends. He develops a personality that is almost as strong as Tetro's," Cecilia Monti, the costume designer, stated. "At first, I worked with bright colors for Bennie and dark colors for Tetro. But as the story develops, Bennie begins to seem more and more like Tetro, so their clothing styles start to merge. It's a way of manifesting a change in Bennie."

## **ALONE**

"I based the character of the literary critic on a real-life literary critic in Chile who wrote under the pseudonym Alone," Coppola said. "I also read a novel by Robert Bolaño called *By Night in Chile* about Alone, although his name is 'Farewell' in Bolaño's book. I did some research on the life of Alone and then came up with this character."

**Hernán Díaz Arrieta** (1891-1984)—better known in his native country of Chile through the pseudonym, Alone—ruled the Chilean literary world for more than half a century thanks to his peculiar and old-fashioned way of approaching literary works. His power and influence were so great that certain books sold according to whether he had praised or criticized the work. He cultivated an elegant personal style and, above all, defended the quality of the writing. Through his articles he introduced talented new authors and condemned those whom he believed did not

deserve their public reputation. 'Farewell,' the prince of Chilean letters in the novel *By Night in Chile* by the writer Robert Bolaño (Santiago de Chile, 1953 – Barcelona 2003), corresponds to the figure of Hernán Díaz Arrieta, although Bolaño takes great liberties with the character.

While Carmen Maura's role in the film was initially inspired by a man, at the moment of fleshing out the character, Coppola became influenced by the Argentine writer, editor, and intellectual Victoria Ocampo (1890-1979). "Victoria Ocampo was an important writer and a friend of many of the local and international avant-garde artists, whom she would entertain in her beautiful country estate. She loved to go to the theater and always wore very distinctive glasses," Coppola explained. "I took the liberty of styling Alone after Victoria Ocampo. I don't pretend that the character is Victoria Ocampo, since she lived in a different time. But Ocampo managed to accomplish many great things, and I wanted Carmen Maura's character to be a woman of great intellectual ability and literary influence.



A feminist pioneer in Latin America, Victoria Ocampo was the founder of the magazine, *Sur*, through which she promoted and encouraged intellectual exchanges between Europe and Argentina. Ocampo converted her residence at San Isidro—known as Villa Ocampo—into a refuge for international thinkers. It housed many of the foremost intellectuals of the twentieth century. Graham Greene, Albert Camus, André Malraux, Aldous Huxley, Le Corbusier, Octavio Paz, Gabriela Mistral, Tagore, Igor Stravinsky, José Ortega y Gasset, Pablo Neruda, Maurice Ravel, Walter Gropius, and Jorge Luis Borges, among others, visited Villa Ocampo and developed there some of the most important ideas and projects of their time.

## 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.

## "TETRO" CAST

### Principal Cast

TETRO  
BENNIE  
MIRANDA  
CARLO/ALFIE  
ALONE  
JOSE  
JOSEFINA  
ABELARDO  
MARIA LUISA  
ANA

Vincent Gallo  
Alden Ehrenreich  
Maribel Verdú  
Klaus Maria Brandauer  
Carmen Maura  
Rodrigo De La Serna  
Leticia Bredice  
Mike Amigorena  
Sofía Castiglione  
Érica Rivas

### Secondary Cast

AMALIA  
ENRIQUE  
YOUNG TETRO  
MOTHER  
NAOMI  
SILVANA  
LILI  
HERSELF

Francesca De Sapio  
Jean Francois Casanovas  
Lucas Di Conza  
Adriana Mastrangelo  
Ximena Maria Jácono  
Silvia Pérez  
Pochi Ducasse  
Susana Gimenez

### Dancers

NAOMI  
CARLO  
TETRO  
ANGELA

Nora Elizabeth Robles  
Pedro Arturo Calveyra  
Marcelo Fabio Carte  
Mariela Noemí Magenta

## "TETRO" CREW LIST

PRODUCER, WRITER & DIRECTOR	Francis Ford Coppola
EXECUTIVE PRODUCERS	Anahid Nazarian Fred Roos
CINEMATOGRAPHER	Mihai Malaimare, Jr.
EDITOR & RE-RECORDING MIXER	Walter Murch
COMPOSER	Oswaldo Golijov
PRODUCTION DESIGNER	Sebastián Orgambide
COSTUME DESIGNER	Cecilia Monti
CHOREOGRAPHY	Ana María Stekelman
BALLET DESIGN & COSTUMES	Jorge Ferrari
"FAUSTA" VERSE	Mauricio Kartun
VISUAL EFFECTS	UPP Prague
ASSOCIATE PRODUCER	Masa Tsuyuki
PRODUCTION MANAGER	Adriana Rotaru
CASTING	Walter Rippel
ASSISTANT DIRECTOR	Juan Pablo Laplace
SECOND UNIT DIRECTOR	Roman Coppola
ASSOCIATE EDITOR	Walter Slater Murch
POETRY	Javier Blaya
SET DECORATOR	Paulina López Meyer
ASSISTANT CAMERA	Leonardo Hermo Massimo Ruggieri Alejandro Ortigueira
GAFFER BEST BOY ELECTRICIAN	Daniel Ciurleo Agustín Barrutia Miguel Rivarola
KEY GRIP GRIP	Cacho Vélez Enrique Vélez

SOUND RECORDIST BOOM OPERATOR	Vicente D'Elía José Caldararo
MAKEUP ARTIST HAIR STYLIST ASSISTANT MAKEUP	Beatushka Wojtowicz Osvaldo Esperón Norberto Poli
PROP MASTER ON SET PROPS PROP BUYER SWING GANG	Charly Carnota Martín "Tatu" Libert Luciana Quartarulo Sergio Rodríguez Miguel Rodríguez Betina Naab
MANUSCRIPT CREATION	
ASSISTANT COSTUME DESIGNER COSTUMERS	Verónica Schleimann Mariela Rossi Victoria Chachan Gabriela Minzi
LOCATION MANAGERS	Joaquina Llambias Federico Noejovich Ignacio García
2 <sup>ND</sup> ASSISTANT DIRECTOR 3 <sup>RD</sup> ASSISTANT DIRECTOR	Sol Aramburu Mariana Wainstein
STILL PHOTOGRAPHER	Alicia Schemper
PRODUCTION COORDINATOR POST-PRODUCTION COORDINATOR	Paula Massa Carolina Krasñansky
CASTING ASSOCIATE	Ileana Rippel
PRODUCTION SECRETARIES	Ariadna Kramarz Chloe Nataf
PRODUCTION ASSISTANTS	Matías Goldberg Sebastián Goldberg Amilcar Machado Fernando Salem Kurt Hall Sofía Reynal Luciana Olmedo-Wehitt Pía Sicardi
ASSISTANT: VINCENT GALLO	Alina Perkins
STUNT COORDINATOR	Eduardo Puga
SPECIAL EFFECTS	NASA FX SRL

ANIMAL WRANGLER	Fabián Gabelli
TRANSPORTATION COORDINATOR DRIVERS	Diego Igartua Sergio Reyes José Castro Leonardo Bargiga Ricardo Villalba Daniel Martínez
1ST ASSISTANT FILM EDITOR	Ezequiel Borovinsky
2ND ASSISTANT FILM EDITOR & ADDITIONAL VISUAL EFFECTS	Juan Pablo Menchón
ADDITIONAL ORCHESTRATION & MUSIC PREPARATION	Lev 'Ljova' Zhurbin
NATIONAL CHILDREN'S CHOIR OF ARGENTINA	
'FAUSTA' MUSICIANS	Gonzalo Dominguez & Juliana Corazzina
CHOIR	Cantoria Alberto Grau Maria Guinand, director
VOCALS	Dawn Upshaw
ACCORDION	Michael Ward-Bergeman
GUITAR	Claudio Ragazzi
PIANO	Octavio Brunetti
SAXOPHONE	Bernardo Monk
BASS	Guillermo Vadalá
ORCHESTRA CONDUCTOR	Dante Anzolini
MUSIC RECORDING SUPERVISOR	Pichon Dal Pont
RECORDING ENGINEER	Rick Jacobsohn

MUSIC RECORDED IN BUENOS AIRES, ARGENTINA  
at  
TEMPLO DE LA COMUNIDAD AMIJAI  
and  
STUDIO COSENTINO

RE-RECORDING MIXER	Pete Horner
SOUND SUPERVISOR	Leandro De Loreda
SOUND EFFECTS EDITOR	Vicente D'Elia
MUSIC EDITOR	Jeremy Flower
ADR RECORDIST & EDITOR	Leandro De Loreda
DIALOGUE EDITOR	Juan Ferro
FOLEY RECORDIST & EDITOR	Federico Esquerro

ASSISTANT SOUND EDITOR	Francisco Pedemonte
SOURCE MUSIC COMPOSITION	Jeremy Flower
MIX ENGINEERS	Sin Cohen Colin Guthrie
MIX PRODUCTION ASSISTANT ASSISTANT FILM EDITOR	Kevin McElroy Robert Schaefer

VISUAL EFFECTS BY UPP, PRAGUE

VFX PRODUCER	Vit Komrzy
VFX EXEC. PRODUCER	Monika Pavlickova
VFX SUPERVISOR	Viktor Muller
ON SET SUPERVISOR ASST.	Robin Pik
HEAD OF VFX PRODUCTION	Jaroslav Matys
VFX PRODUCTION EXECUTIVE	Katerina Popelova
FLAME OPERATORS	Vincent Badia Miro Gal
3D ARTISTS	Mario Dubec Tomas Krejzek Vladimir Matousek Alexander Muller
SENIOR COMPOSITORS	Tomas Kalhous Marek Ruth Jan Heusler Dennis Dallen
COMPOSITORS	Stepan Batousek Blanka Faitova Tomas Hajek Zuzana Hlavkova Dalibor Janda Jana Jurnickova Helena Keslova Miroslav Pojer Petr Vcelicka
MATTE PAINTING	Lukas Herrmann Tereza Severova Daniel Melich
DATA OPERATOR	Milos Hudec
ADDITIONAL VISUAL EFFECTS	Wanka Cine SRL Kevin Bailey

PRODUCTION ACCOUNTANTS

Sara Kramarz  
Horacio Granja

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ZOETROPE ASSISTANTS

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Lola Silberman & Rocio Martinez  
Kathleen Talbert  
Kalman Muller  
Adam Frost

**SPAIN UNIT**

PRODUCTION MANAGER

Yousaf Bokhari

UNIT MANAGER

Helen Martí Donoghue

2<sup>ND</sup> ASST. DIRECTOR  
PRODUCTION COORDINATOR

Oscar Manero  
Asia Jarzyna

CAMERA ASSISTANTS

Roger Martínez  
Jordi Florensa

GAFFER  
BEST BOY  
ELECTRICIANS

Ricardo Rodríguez  
Carlos Marcelo Lanza  
Miguel Andrés Arias  
Javier Escribano  
Jorge Alcocer  
Jorge Sánchez  
Antonio López

RIGGING ELECTRICIANS

KEY GRIP  
GRIP

Jonathan Lee  
Mark Durdant

COSTUME SUPERVISOR  
SEAMSTRESS

Cristina Rodríguez  
Ana Gitrama

MAKEUP ARTIST  
HAIR STYLIST  
MAKEUP ASSISTANT

Gregorio Ros  
José Juez  
José Antonio Tomé

STILL PHOTOGRAPHER

Adriano Castoro

CONSTRUCTION MANAGER  
CARPENTER  
STAGEHANDS

Mario Gargallo  
Luis Pastor  
Jorge Samper  
Daniel Hernández  
Grupo GIP

CONSTRUCTION

PRODUCTION ASSISTANTS

Verónica Fernández  
Nuria Martín  
Guillermo Flórez  
Virginia Maillo

F. COPPOLA ASSISTANT

CASHIER Aída Argüelles

DRIVERS Richard Fábrega  
Alejandro Ramírez  
María Hinojosa  
Frederic Fábrega  
Esteve Giriberts

**TORNASOL FILMS UNIT - SPAIN**

PRODUCTION SUPERVISOR Winnie Baert  
POST-PRODUCTION SUPERVISOR María Merediz  
LEGAL ADVISOR Isabel Mariscal  
HEAD OF ACCOUNTS Juani Merino  
ACCOUNT ASSISTANT Marisa Albares

**THANKS TO:**

Celebrity Cruises  
Swarovski  
Presidencia Argentina  
Unión General Armenia de Beneficencia  
Enrique Pepe Albistur & Julián Mandriotti  
Mauricio Macri  
Gobierno de la Ciudad de Buenos Aires  
Jorge Alvez & Susana Martinengo  
Parque Nacional Los Glaciares  
Claudio Cerini  
Fabián Zitta  
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Alejandro Pont Lezica  
Asociación Civil La Colifata, Salud Mental y Comunicación  
Alfredo Olivera  
Cementerio de Chacarita, Olga Stancato, Dir. Gral. Néstor Julio Pan  
Renault  
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Chandon Argentina  
Sistema Nacional de Medios Públicos S.E.  
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Jeremy Udden, Greg Allison, Erin Schellhammer

**SPECIAL THANKS TO**

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"EL BÚHO"

Written & Performed by Lisandro Aristimuño  
Courtesy of Los Años Luz Discos SRL

"CANCIÓN PARA CARITO"

Written by León Gieco and Antonio Tarragó Ros  
Performed by Raúl Barboza and León Gieco  
Courtesy of Raúl Barboza

"BANDIERA ROSSA"

Performed by Motivés  
Courtesy of Tactikollectif

"HUMMING CHORUS" FROM MADAMA BUTTERFLY

Composed by Giacomo Puccini  
Performed by Concert Association of the Vienna State Opera, Herbert von Karajan and the Vienna Philharmonic  
Courtesy of Decca

"PARTO, PARTO" FROM CLEMENZA DI TITO

Composed by Wolfgang Amadeus Mozart

"TALES OF HOFFMAN"

Composed by Jacques Offenbach  
Courtesy of Studio Canal

"FELIZ, FELIZ EN TU DÍA"

Written by Emilio Aragón Bermúdez  
Courtesy of Emilio Aragón Bermúdez

"ECCO SON GIUNTE AL SOMME DEL PENDIO"

FROM MADAMA BUTTERFLY  
Composed by Giacomo Puccini  
Performed by Mirella Freni, Luciano Pavarotti, Michel Sénéchal, Robert Kerns  
Concert Association of the Vienna State Opera, Herbert von Karajan and the Vienna Philharmonic  
Courtesy of Decca

"SCHERZO" FROM MIDSUMMER NIGHT'S DREAM

Composed by Felix Mendelssohn

"A GREAT EVENT" FROM TALES OF CHILDHOOD

Composed by Robert Schumann

"NAOMI"

Composed by Carmine Coppola

"ANDANTE" FROM SYMPHONY NO. 36 K.425

Composed by Wolfgang Amadeus Mozart  
Performed by Karl Böhm and the Berlin Philharmonic  
Courtesy of Deutsche Grammophon

"AINSI FONT, FONT, FONT"  
Traditional French folk tune

"LAST ROUND"  
Composed by Osvaldo Golijov  
Performed by the St. Lawrence String Quartet  
Courtesy of EMI Canada, Film & TV Placement Dept.  
Courtesy of Ytalianna Music Publishing

"FIRST MOVEMENT" FROM SYMPHONY NO. 1  
Composed by Johannes Brahms  
Performed by Riccardo Chailly and the Royal Concertgebouw Orchestra  
Courtesy of Decca

SOUNDTRACK AVAILABLE ON DEUTSCHE GRAMMOPHON CD AND DOWNLOADS

FINAL CUT DOLBY DELUXE

Produced in Argentina with the participation of INCAA and Gerencia de Fomento. In Spain, with TVE and Canal+ España, with the support of ICAA, the financing of ICO and the sponsorship of Generalitat Valenciana and Ciudad De La Luz, co-producers Mariela Besuievsky and Gerardo Herrero. In Italy, additional preparation and post-production, producer Valerio Di Paolis.

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