



“YOUTH WITHOUT YOUTH”
FOR IMMEDIATE RELEASE
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NEW COPPOLA FILM REFLECTS
NEW COPPOLA PASSION: CONSCIOUSNESS
***Youth Without Youth* Explores Time, Love, Identity,**
and the Dreamlike Nature of Life

LOS ANGELES – It’s fitting that one of America’s greatest filmmakers is drawn now, in the opening years of the new millennium, to explore consciousness. Over these past four decades, Coppola’s work has often reflected the American *zeitgeist*, especially in his most memorable and iconic works.

The Godfather – Parts 1 and 2 (1972, 1974) appeared at a time when Americans were still obsessed with the anti-establishment rebellion of the Sixties; law and order was of great concern, and Mafia activities embodied the most organized, pervasive, and threatening law and order issue. *Apocalypse Now* and *Gardens of Stone* (1979, 1987) explored America’s unresolved relationship with the Vietnam War, each a potent and enduring addition to the anti-war oeuvre.

A natural evolution for Coppola, and indeed for many of us, is the move toward examining consciousness, i.e. the basic questions: who am I, what is life, what are we here for? At this historic moment, many of the structures of our lives that we’d been taking for granted –

-- more --

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ADD ONE

identity, meaning and purpose, a sense of security, an unquestioned trust in our leaders and institutions -- are in various states of disintegration and transformation.

Humanity can no longer rely on the relative stability of the previous status quo, whether it was ease and comfort, or struggle and suffering. All the old structures are breaking down, both inner and outer, with new definitions up for grabs. More and more individuals are being moved by their deepening experience of this void to find for themselves answers to these most basic questions: Who am I? What am I here for? What is the true nature of life? What impact do my choices have?

No wonder then that Francis Ford Coppola would create an artful, provocative film that addresses these questions. Based on a novella by Mircea Eliade, one of the 20th Century's most acclaimed religious historians, *Youth Without Youth* raises these issues through a story that is filled with both worldly intrigue and spiritual/metaphysical focus and resonance.

In the film, actor Tim Roth portrays Dominic Matei, an aging Romanian professor of linguistics who finds his youth miraculously restored after surviving a cataclysmic event. The story's timeframe is 1938 to 1969, and involves the Nazi threat, an exploration of reincarnation in India, and a lifetime-transcending love story with pervasive impact on Matei's life.

In the film's press notes, Coppola is quoted, "I used to say that I was interested in consciousness and time because film is so adept at working in these areas; but now I think I'm most captivated by consciousness, because time is an invention of consciousness. That's what this story is all about. The reality in which we live is beyond our immediate perceptions."

Coppola's most significant films have all been recognized as great works of art, because they have masterfully explored dimensions of the heart and soul of the human experience. *Youth Without Youth*, which joins that pantheon in a profound and essential way, is likely to join his most provocative and enduring works.

-- more --

“YOUTH WITHOUT YOUTH”

“NEW COPPOLA FILM REFLECTS”
ADD TWO

Youth Without Youth opens in New York, Los Angeles, and San Francisco on December 14, and nationwide for Christmas. For more information, visit <http://www.sonyclassics.com/youthwithoutyouth/>.

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NOTE TO EDITORS: We urge you to read through the remainder of this kit and consider serving your audience with a review of the film – DVD screeners are available for review – a reprint of the Coppola interview (585 words), or the exclusive body/mind/spirit Q&A that the director provided to us for this effort. Still photos from the film can be downloaded. *Youth Without Youth* is an event (and entertainment) in consciousness that we’re sure your audience will not want to miss. Please let us know what support you desire. We look forward to working with you on YWY.

AN EXCLUSIVE BODY/MIND/SPIRIT Q & A

With

FRANCIS FORD COPPOLA

Q. How were you introduced to the territory of consciousness as a focus for exploration?

A. I felt that consciousness was a relatively unexplored area in the language of cinema. I read much and observed how it was treated in other films, but felt this would be an interesting area to concentrate on.

Q. Did someone turn you onto it, or was it a natural result of your own evolution of exploration and interest?

A. It was a result of my own interest, and years of being a screenwriter wondering how the best way would be to express the experience of human consciousness on film.

Q. When did you become so deeply involved in this territory?

A. It was always an area of concern as screenwriter and director, 'how does one make it clear what he's thinking'. But with *Megalopolis*, I become more involved.

Q. Have you ever followed any particular spiritual path? Do you now? Do you find any of them more attractive to you than the others? Why? What makes it attractive?

A. I feel that God is all around us, evident in everything we see and feel. It is just necessary to get all those "holy men" out of the way, so we can see Him. I gained much understanding of the notion of a 'creative spirit' by reading the philosophy of Henri Bergson.

Q. Which books about consciousness or spirituality have you found the most engaging and provocative?

A: Bergson and of course, Eliade

Q. Are you reading any now that you find noteworthy?

A. I am focusing now on the Latin American authors, poetry and the novel. Right now I am reading Roberto Bolano.

Q. Do you perceive that there is a change in consciousness happening now throughout much of humanity? If so, how do you explain and relate to it.

A . I would guess there's always a change in consciousness happening throughout much of humanity. We are still in the Stone Age.

Q How might YWY fit into and support that change?

A . By acquainting people with the works of Eliade and those who inspired him. In particular, to begin some understanding of Oriental -- Buddhist philosophies, philosophy in general, different ways to view 'reality.'

REVIEW

(approved for publication)

A SONY PICTURES CLASSICS RELEASE AMERICAN ZOETROPE

Presents

TIM ROTH in

“YOUTH WITHOUT YOUTH”

Based Upon the Writing of MIRCEA ELIADE

Produced, Written and Directed by FRANCIS FORD COPPOLA

Time. Consciousness. Identity. The dreamlike quality of life. Jungian psychology. Purpose and meaning. Love. These are some of the themes explored by Francis Ford Coppola in his remarkable new film, *Youth Without Youth*, based on a novella by Mircea Eliade. The stunningly beautiful and profoundly engaging film, his first in ten years, reflects his current personal passion; “... now I think I’m most captivated by consciousness,” he says in the film’s press notes. “The reality in which we live is beyond our immediate perceptions.” *Youth Without Youth* displays the multi-dimensionality of life, provoking us into an appreciation of its ultimate mysteriousness. Coppola does this with the unique beauty, style, and storytelling mastery that has made him one of the most acclaimed American *auteur* filmmakers of the past forty years. The film stars Tim Roth as Dominic Matei, an aging Romanian professor of linguistics who finds his youth miraculously restored after surviving a cataclysmic event. The story’s timeframe is 1938 to 1969, and involves Nazi intrigue, an exploration of reincarnation in India, and a lifetime-transcending love story with pervasive impact on Matei’s life. From the opening sequence, to the repetitive metaphoric nature of much of the imagery, to the film’s conclusion, we are carried on a dreamlike journey through Matei’s life experience, his own inner commentary underscoring the primacy of consciousness in validating our reality. Eliade, who was a friend of C. G. Jung and worked with him in the 1950s, was one of the 20th century’s most acclaimed historians of religion. Osvaldo Golijov’s piquant score lends a delicious Argentine-tinged counterpoint to the essentially Eastern European-based story. *Youth Without Youth* is a Coppola *tour de force*, well worth the ten-year wait. The first time you see it, just take it in in all its richness, beauty, and provocation. When you leave the theater, let it roll through you, see what emerges in your experience. Then go back and see it again. It’s one of *those* films. As Coppola himself says about the film, “That’s the kind of movie I like to make: one that gives more as people give more of themselves to it.”

<353 words>

W Y O U T H
I T H O U T
L O N L H T

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An Interview with Francis Ford Coppola

How do you comprehend human consciousness—really understand its essential nature? One day a martian might come down to Earth and say, “You humans have this thing you call consciousness. We don’t think we have it. Can you explain what it is, what it feels like?” And what would you say? You’d say, “Well, it’s a kind of knowing that involves self-knowing, so that the process of my knowing has with it a personality that I can feel is in fact myself—so that I am aware of my thinking.”

Q: So does this mean that while you’re thinking, you’re also thinking that you’re thinking?

A: Yes, it’s sort of like that; it’s that I’m thinking with an identity—an emotional identity—so I’m aware that I’m thinking. I’m self-aware.

Q: I really appreciate your telling me what consciousness is because we, being from another planet, have intelligence, which is to say, we can think, we can figure out problems, but we feel that human beings have a much more mysterious sense of inner-self that we don’t think we have. Can you describe it to us?

A: Well, I can try to describe it. It’s as I’ve said—if you are a person with only one eye, you see only length and width, with no sense of depth. Now add a second eye, and that difference—that new perception of depth—is a kind of consciousness. However, human consciousness is not just a third dimension, it’s multiple dimensions, and it exists in thought, in reasoning, in emotion, in imagery, because it draws upon memory.

Q: That’s very interesting. I do understand what you mean about three dimensions, but a person with only one eye, who’d never perceived three dimensions, could not understand this concept. So perhaps that’s why I can’t understand consciousness.

A: That’s exactly right. That’s exactly what I’m trying to say. It’s a— it’s a wholeness that’s multifaceted, but not multifaceted in separate little categories: multifaceted in the potential for three dimensions to illuminate a larger picture, a larger sense of self. That’s what I think consciousness is.

Q: Oh. Very interesting. I don’t understand at all.

A: Well, that’s why I decided to make this movie, *Youth Without Youth*, to better understand these ideas for myself.

Q: Has that been the case—do you understand these ideas and yourself better now, having made the movie?

A: I think so. I used to say I was interested in consciousness and time because film is so adept at working in those areas; but now I think I’m most captivated by consciousness, because time is an

invention of consciousness. That's what this story is all about. The reality in which we live is beyond our immediate perceptions. Even as a kid, I knew the stars were not little balls of fire in the sky.

Q: Then what is the true nature of reality?

A: It's a kind of changing tapestry of illusion, and that's also this movie: a tapestry of illusion.

QL: Are people interested in movies like that?

A: Well, the movie's also a beautiful love story and a mystery of a kind. I've tried to build the story so that people don't have to immediately occupy themselves with this examination of consciousness. But then later, seeing the film again, if they want to consider it from that perspective, they can and they'll discover additional dimensions to the story. That's the kind of movie I like to make: one that gives more as people give more of themselves to it.

Short Synopsis

Francis Ford Coppola's *Youth Without Youth* stars Tim Roth as Dominic Matei, an aging professor of linguistics who finds his youth miraculously restored after surviving a cataclysmic event. Dominic's physical rejuvenation and apparent immortality is matched by a highly evolved intellect, which attracts the attention of Nazi scientists, forcing him into exile. While on the run, he reunites with his lost love, Laura, and works to complete his research into the origins of human language. When his research threatens Laura's health, Dominic is forced to choose between his life's work and the great love of his life. *Youth Without Youth* also stars Alexandra Maria Lara, Bruno Ganz, Alexandra Pirici, Marcel Iures, and Andre M. Hennicke. It is based upon a novella by Mircea Eliade and produced by Coppola for American Zoetrope. Anahid Nazarian and Fred Roos are executive producers.

Synopsis

ROMANIA - 1938

On Easter Sunday, Dominic Matei (TIM ROTH) takes a train from his home in Piatra Neamt to Bucharest, arriving at the onset of a rainstorm. He intends to kill himself far from home by swallowing a lethal amount of strychnine, stashed in a blue envelope under his arm—but fate intervenes. While opening his umbrella, he is struck by lightning and thrown to the pavement, a burnt crisp.

Taken to a local hospital, he not only survives, but within a short time presents an appearance decades younger than his actual 70 years. The electrical discharge has set in motion a regenerative process—or so believes his primary doctor, Professor Stanculescu (BRUNO GANZ).

While recuperating, Dominic is haunted by memories of Laura (ALEXANDRA MARIA LARA), the irreplaceable love of his youth, who broke their engagement because she found him unreachable and later died in childbirth. Never married, Dominic has devoted his life to the study of the origin of language. He believes language orders human consciousness and plays a significant role in creating our sense of time. His theories and ruminations are part of a *magnum opus* he is desperate to complete before dying.

When told his youth is returning—even a new set of teeth—he is incredulous but thrilled. Is this a new lease on life—more time for writing and research?

Perhaps—but danger lurks. Romanian extremists are enthralled by the Nazis whose spies and agents are everywhere. Dubious parties show interest in Dominic, now a famous freak because of the Professor's published articles. He feels unsafe and wishes he had someone to talk to. *Suddenly, a presence who looks just like him materializes to offer advice: "Tell the Professor what he wants to know and ask him for a false identity."* Dominic obeys his "Double" and soon leaves the hospital in a 1938 Citroen.

THE CLINIC

The Professor awaits his arrival with diaries and a wire recorder. “Write down or record everything you think, see, or read,” he instructs. Soon, Dominic is speaking Latin, Chinese, and Armenian into the recorder and making notations in the diary. His memory is surging back to life—as is his libido, if notations in his diary mean anything.

Alarmed by what he reads, the Professor warns his patient to beware of “the Woman in Room 6” (ALEXANDRA PIRICI), as she was imposed by the Secret Service. Dominic insists she’s merely a figment of recent erotic dreams. However, at their next rendezvous, he is chilled to see a swastika embroidered on her garter belt, alarmed when another romp produces a copy of Mein Kampf. *At that moment, the “Double” re-appears to prove the validity of his existence—and advice—by performing a miracle with roses. Two roses are given him but not the third...*

A few weeks later, the Professor returns with ominous news. The “Woman in Room 6” gave the Gestapo recordings of her nocturnal conversations with Dominic, then disappeared. He fears Dominic will be kidnapped and turned over to Dr. Josef Rudolf (ANDRE M. HENNICKE), a German Nazi scientist studying the effects of high-voltage electricity on animals. An assistant enters to report that officers of the Reich are already there, stealing case files and demanding custody of Dominic. The steely Professor refuses by saying his patient is not well enough to travel. “We’ll be back,” they warn, “with a German doctor.”

In great haste, the Professor prepares false papers for Dominic and sends him to neutral Switzerland. It is the last time Dominic will see his beloved benefactor. Now he is truly alone... with only his “Double.”

GENEVA – BERN – GENEVA – 1941 – 1955

During the war years, Dominic keeps his own counsel. His powers of learning expand exponentially, enabling him to absorb the contents of an entire book just by passing it before his eyes. But he still fears for his safety, changing his domicile often, learning to forge documents and prepare disguises, augmenting his dwindling income by using his new powers to predict the results of a roulette wheel in a casino.

At a literary party one night, he is approached by a genial fellow who identifies himself as “Dr. Monroe,” a gerontologist who’d like to discuss Dr. Stanciulescu’s work on rejuvenation. *“Be careful!” the “Double” hisses. “He knows who you are.”* Dominic denies everything and dashes into the night, followed by the stranger who calls to him, “Mr. Matei, what do we do with ‘time,’ the supreme ambiguity of the human condition?” Tempted to respond, Dominic is saved by the “Woman in Room 6,” who had fallen in love with him. “Don’t believe him,” she cries. She tells Dominic that Monroe is actually Dr. Rudolf—and it was the Gestapo who killed Professor Stanciulescu. Dr. Rudolf pulls out a Lugar and shoots her, then points the pistol at Dominic. Calling upon telekinetic powers, Dominic wills the gun to slowly reverse direction and commits murder by forcing the scientist to shoot himself.

After the war, Dominic continues living in Switzerland, creating a new language to record his fears about nuclear destruction in the future and working on his book on the origins of language. But his hard-won tranquility is soon to be shattered. While hiking in the mountains,

he encounters two sightseers, Gertrude and Veronica (ALEXANDRA MARIA LARA), who ask for directions to the top. He warns them a storm is brewing, but Veronica, displaying an umbrella, says they don't mind.

After the storm, Dominic takes a taxi up the mountain road to search for them. He finds evidence of a lightning strike, their automobile in a ditch, and Gertrude's lifeless body lying near Veronica's burning umbrella. Veronica crouches in a cave, speaking Sanskrit. Dominic, incredulous, calms her with some familiar Sanskrit expressions before an ambulance arrives.

At the hospital, Veronica identifies herself as "Rupini," a 7th-century disciple of Chandrakirti, whose work she was copying in the cave when the storm broke out. Bewildered authorities bring experts from Rome's Oriental Institute to examine her. Afterwards, world-famous Sanskrit scholar Professor Giuseppe Tucci (MARCEL IURES) recommends a trip to India to test the factual basis of her statements. She will be put into a deep sleep before leaving and awakened in order to find the cave she spoke of—if it exists.

INDIA

Near the frontier of Nepal, they do find the cave. Awakened by a Pandit (ADRIAN PINTEA), Veronica/Rupini clammers up a hillside to the cave's entrance – and faints. When the others enter the cave, they find scattered bones and a decayed manuscript. Perhaps she spoke the truth; perhaps those are her bones; perhaps she is/was Rupini...

After regaining consciousness, 'Rupini' introduces herself as Veronica Buehler, and recognizes Dominic from their roadside encounter. She is fluent in German, French, and English but denies knowledge of any Oriental language or of a woman called "Rupini."

Professor Tucci incites a furor by announcing that Veronica was Rupini in an earlier existence—"a clear example of the transmigration of the soul." But Veronica doesn't believe any of this. The media attention upsets her. Now deeply in love, she and Dominic run away from the controversy and the crowds.

MALTA

Not long after they settle into a beautiful seaside villa in Malta, Veronica begins experiencing regressive episodes, speaking earlier languages such as ancient Egyptian and Babylonian. Dominic is fascinated and records every utterance, playing them back to her when she reverts to being Veronica again. She begins to believe... something.

But each episode tires her. *The devilish "Double" reappears, urging Dominic to ignore her suffering until she regresses to the proto-language. Then his magnum opus will truly be complete.* Dominic acts upon this evil advice, even hiding mirrors so Veronica can't see the unnatural aging process that is ravaging her.

A change of heart comes after she demands a mirror to see her aging face and grey hair. Dominic now believes he is the catalyst for her regressions, possibly because they loved each other in previous lives. He is stealing her youth, which may return if he departs. She begs him not to leave but, in a final act of love, Dominic disappears from Veronica's life.

PIATRA NEAMT – 1969

Dominic returns to his hometown and registers at a small hotel, asking the clerk if the old Café Select still exists. In his room, weary from the journey, he sits on the bed and takes out a small photo. It is of Veronica. He remembers, seeing her step off a train, two children in tow. She is beautiful and still youthful, just as he said she would be. His theory was right. He takes out a manuscript of a scholarly work he has written, *and argues violently with his “Double” over the meaning of good and evil, and whether “ends” ever justify “means.”* The “Double” calls him a failure because he left Veronica before she regressed to the absolute origin of spoken language. Certain of himself, finally, Dominic shatters the mirror, eliminating the apparition from his life.

Dominic returns to the Café Select where he encounters old friends—or does he? “I am dreaming. It’s like the story of the king who was dreaming that he was a butterfly, who dreamed he was king, who dreamed he was a butterfly.” His friends assure him he is not dreaming, to which he replies, “But if I’m not dreaming, you would know about Hiroshima, the hydrogen bomb, and Neil Armstrong who walked on the moon.” They don’t understand...

Feeling fatigued, Dominic turns to greet another friend—and abruptly becomes an old man, with memory lapses and rattling teeth. He rushes outside, spitting teeth onto the snow-covered street. Next morning, Dominic’s frozen body is found in the snow. The voice of his beloved Laura offers him the *third* rose, and in a moment of grace, it appears – in his outstretched hand.

DIRECTOR’S STATEMENT

I was first made aware of *Youth Without Youth* by a friend from high school, Wendy Doniger. She did me the favor of reading a screenplay I’d been working on for many years, *Megalopolis*, without being able to complete. I had a hunch that Wendy, now an eminent professor of South Asian Studies at the University of Chicago, could shed light on some of the difficult concepts in the story—and she did. We discussed the two areas of film language which have always intrigued me, *time* and *interior consciousness*.

Her reaction to the screenplay was encouraging. More significantly, she also enclosed some intriguing lines from *Youth Without Youth*, a novella written by her mentor, Mircea Eliade. I decided to read the story itself. Soon after starting, I suddenly thought: ‘I can make *this* into a movie. I won’t tell anyone. I’ll just start doing it.’

The story touched my life. Like its leading character, Dominic, I was tortured and stumped by my inability to complete an important work. At 66, I was frustrated. I hadn’t made a film in eight years. My businesses were thriving, but my creative life was unfulfilled.

Youth Without Youth was, in a way, like *The Twilight Zone*—an old man, a professor, becomes young again. He seizes that extra time to continue his research on the origins of language. I wanted to return to personal filmmaking. That meant low budgets. This story was set in Romania. Romania! I've always liked getting out of the center of things; moving from L.A. to San Francisco was the same. So very much on the sly, I began negotiating to buy rights to the novella. I started thinking about how I would make the movie even though I didn't—yet—have a movie to make. I got a notebook and started to break down the story. Suddenly there was hope.

I already had the camera and had recently bought a set of jewel-like lenses, yet I had no movie to make. I began to theorize on a style. Like the great Japanese director, Ozu, I wouldn't move the camera. That's hardly original, and only a beginning style, but perhaps my explorations of time and inner consciousness could contribute a few new words to the vocabulary of cinema. This was something I had long yearned to do.

My spirits soared. When I went out with my family or my friends, I felt better because I had a secret no one knew about—a movie brewing. When the script was finished, I went to Romania with my granddaughter, Gia. We stayed at the home of an American friend who'd bought control of a clunky old pharmaceutical company which he was turning into a European Union-compatible business.

This gave me cover: I was anxious not to get ensnared as a famous film director with a big budget. Gia and I traveled around Romania, going to all the real addresses in the story. It was fun and adventure. Little by little, I was cooking up a scheme to make a movie which I could finance myself. It was a relief not to have to go hat-in-hand to money men or studio bosses.

I kept everything simple. When I knew this could work, I brought over two trusted colleagues, Anahid Nazarian and Masa Tsuyuki—and the camera. I began testing actors in a backroom of my host's pharmaceutical company. There are over 50 roles in *Youth Without Youth*; how many could I cast right there?

But I had an even more elaborate scheme: each time I shot a test with an actor, I'd use a different photographer. They were all fine but I chose Mihai Malaimare, Jr. The movie was about becoming young again. I liked the fact that Mihai was so young, had a gentle personality, and was tremendously talented. When I told him the camera would remain stationary throughout, he said, "That's great!"

Step by step, I figured things out. Anahid had produced a couple of low budget films and done a great job. I wanted to keep the crew small. We'd double up. Anahid would be both producer and script supervisor. Equipment-wise, I'd use only what was absolutely necessary. Masa went back to Napa and bought a Dodge Sprinter which he turned into a studio-on-wheels—a van which would carry all the equipment. We shipped it to Romania. Now I'm about to jump off the cliff—create a *fait accomplis*.

We began filming in October of 2005 and shot for 85 days with a predominantly Romanian cast and crew. I learned a lot from Mircea Eliade, just by walking in his footsteps. I've always felt that if you're working on a film whose themes interest you, the sheer act of making it ensures that you learn. When I read the story, I knew that if I made the movie I'd learn how to express time and dreams cinematically. Making a movie is like asking a question, and when you finish, the movie itself is the answer.

Introduction

Youth Without Youth marks the return of a master filmmaker confronting *outré* philosophical questions with candor, gravitas, and impishness. Once again, Francis Ford Coppola creates stunning images while guiding a gifted cast to the peak of their talent.

Based upon the novella by Mircea Eliade, prolific author and acclaimed historian of religion, *Youth Without Youth* stars Tim Roth, Alexandra Maria Lara, Bruno Ganz, and newcomer Alexandra Pirici. Coppola made the adaptation. The film was shot in Romania with a native crew—the only exceptions being executive producers Anahid Nazarian and Fred Roos, editor Walter Murch, and hair and makeup designers Peter King and Jeremy Woodhead. Cinematography was by Mihai Malaimare, Jr. and production design by Calin Papura. The original score is by eminent composer Osvaldo Golijov.

*

Youth Without Youth is at once a poignant love story, political thriller, and lively philosophical quest. Set primarily in Romania and Switzerland between 1938-1956, it combines man-on-the-run intrigue with ruminations on time and consciousness, and the role of language in the development of both. It poses a question: *Which is more important, love or knowledge?* And by the conclusion, the story answers it.

The story opens as Dominic Matei emerges from a very bad dream. A renowned linguistics professor, he is desperate to complete a book which will be his legacy, the culmination of a lifetime of study and research. But at 70, the ravages of age have taken their toll, leaving him listless and depressed. “In the end without her, there will be nothing. And I will die alone.” Dominic mutters, preparing to end his life. But fate intervenes: he is struck by lightning and survives, regaining vigor and an enhanced mental acuity. He seizes the second chance but has barely begun when he becomes a hunted man, fleeing in order to survive.

The whole of *Youth Without Youth* is wrapped around the central role of Dominic, played by Tim Roth, the unique British character actor famous for his peerless villains in *Reservoir Dogs*, *Pulp Fiction*, and *Rob Roy*, for which he received a 1995 Oscar nomination. In a portrayal unlike any he has done before, Roth takes us inside the head and heart of a shy and vulnerable man who is still mourning Laura, the great love of his youth.

As university students, Laura and Dominic were lovers, planning a life together. But Dominic was so obsessed with learning that he sequestered himself in libraries, his head in a book, often forgetting their dates. One day, Laura terminates their relationship. “You keep yourself shut away in an alien world,” she tells him, sadly, “one that I can't enter.”

Love...? Or knowledge and worldly acclaim?

Dominic never recovers from losing Laura—never marries. Decades later, he unexpectedly encounters another young woman whom he finds intriguing. Indeed, Veronica reminds him of Laura who is long deceased. As time goes on, he wonders if Veronica and Laura are manifestations of the same transmigrating soul? And who is Rupini, the person Veronica claims to be when in a paramediumistic trance?

Laura, Veronica and Rupini are all played by the singular Alexandra Maria Lara, rising international star of *The Downfall*, the 2005 version of *Doctor Zhivago*, Annik Honore's *Control* and Uli Edel's upcoming *The Baader-Meinhof Complex*. She is featured in *The Company*, a television mini-series directed by Mikael Salomon.

Parallels

As *Youth Without Youth* is a personal undertaking, it isn't surprising to find parallels between Francis Coppola and his protagonist. What they share is a chance to revisit their younger selves while remaining in the present, enjoying the wisdom of experience and maturity. With Dominic, it happened via a lightning bolt. The equivalent for Coppola was simply finding the novella.

"The story touched my life. I was 66 and beginning to feel at the end of the road. I hadn't made a movie in eight years and didn't want to make another like those I'd made before. I was frustrated by my inability to finish the screenplay for my dream project, *Megalopolis*. Since I was exploring philosophical concepts relating to time and consciousness, I sent it to someone I thought might have something interesting to say—Wendy Doniger, a friend from high school now teaching comparative mythology and Hinduism at the University of Chicago. She returned some quotes about time from her mentor, Mircea Eliade, suggesting I read his novella, *Youth Without Youth*. It was not easy to find but we dug it up. As I was reading, I knew I'd found my subject."

The story's protagonist has a different experience. After being burnt by lightning, Dominic is taken to a hospital where he is swathed in gauze like a mummy. His doctor—played by the great Swiss actor, Bruno Ganz—declares him to be "in a larval state." By the time the bandages come off, Dominic has metamorphosed into a 40 year old man with a new set of teeth—'born again,' as an avatar or butterfly, depending upon one's cultural or religious coloration. And that is just the beginning of the saga... "I loved the way one darned thing after another kept happening," says Coppola.

Sent to a clinic to recuperate, Dominic has erotic dreams which turn out to be nightly romps with another guest—"The Woman in Room 6." But things are not what they seem. The pretty, young thing turns out to be a spy, in cahoots with eugenic scientists who are Nazis! One day she disappears. Soon, SS officers come for Dominic. The Professor holds them at bay long enough to prepare a phony passport and send his patient into exile—to Switzerland, a neutral

country. The duplicitous “Woman in Room 6” is played by Alexandra Pirici, a Romanian actress and choreographer making her film debut.

“You can enjoy the film like a Faust story: an old man gets young, has an opportunity to finish his great work and fall in love again, but can’t finish the work because of love... that is his ultimate sacrifice. But it can also be an educational opportunity to learn more about Eastern philosophy,” says Coppola.

Symbols & Motifs

As befits an allegory, *Youth Without Youth* is studded with potent visual symbols which serve the storyline as well as deepen the film’s philosophical reach. The first of these is crucial: *a lightning bolt*.

Scientifically, lightning is merely an atmospheric discharge, but metaphorically, it symbolizes a message from beyond the Earth, be it Heaven or a Divine Being. “It’s mysterious and divine, powerful and scary,” comments Doniger, who believes Eliade employed it preventatively—e.g., the hand of God stopping Dominic’s suicide mission. Dominic was meant to live, not die.

Common expressions in Western culture utilize lightning, especially a *bolt* of lightning, as a change agent—a singular occurrence which alters something or someone on the spot. Everyone has heard that “lightning never strikes twice (in the same place).” The fact that lightning *can* strike the same place twice doesn’t weaken the aphorism. In French and Italian, the expression for love at first sight is *coup de foudre* and *colpo di fulmine*, respectively, which literally translated mean “bolt of lightning.”

In *Youth Without Youth*, the lightning strike sets the plot wheels in motion, leading to Dominic’s *regeneration* as well as his rejuvenation. He uses the extra time well, to enhance his own knowledge as well as gather information for a future generation. By the end of his life, he has made a startling change, from someone who once believed in the primacy of knowledge to a man who believes in love.

The *rose* is an important symbol, possibly Christian in origin, as in the expression “the rose that bloomed on Jesus’ grave.” A rose with layers of open petals could suggest a process of enlightenment and may be Buddhist. There are three roses in the film. Two are used by Dominic’s Double as proof that he is real, not a ghost or figment of the imagination. The *third* rose signifies a state of grace. Coppola explains: “I wanted to express the idea that Dominic dies in a moment of grace. He loved that girl and sacrificed his life’s work for her. If you have loved and been loved, then you will die with grace.”

The “*Double*” is a cross-cultural symbol of duality found in almost every tradition, be it Greek, Christian, Buddhist, Hindu—or cinema. Gene Kelly dancing with himself in *Anchors Aweigh* is just one of countless movie moments showing doubles as only that medium can do.

However, the rascally, sometimes irritating “Double” in *Youth Without Youth* is infinitely more complex. At the most basic level, he is simply another aspect of Dominic—a way of conversing with himself. “Doubles react with one another to duke out complex philosophical issues,” says Professor Doniger, who has written three books about them. “This film’s Double carries the philosophical burden of the story. He represents a split in Dominic’s nature between the scientist who wants an explanation for everything—the ‘cold’ side—and the man who meets this woman and wants to stay alive, loving her—the ‘warm’ side.”

For Coppola, the “Double” has both philosophical and cinematic usefulness. “He’s a wonderful way of showing inner consciousness and self-awareness. Human beings have a multi-dimensional consciousness,” he says. “The issues relating to duality are very much related to the religions of India.”

The entirety of *Youth Without Youth*’s allegorical structure is built upon this idea of *duality* – but it’s not the Cartesian dualism dealing with the relationship between mind and matter prevalent in Western philosophy. “There is an essential difference between Eastern and Western ways of interpreting life,” Coppola explains. “The Indian philosopher isn’t confused when he talks about past, present and future. But we Westerners find it hard to comprehend the ‘real world’ as something other than an aid or convenience so we can negotiate our lives. We need to be able to separate up from down, or good from evil, so we can function in the real world. But real existence isn’t like that once you understand the concept of duality.”

Professor Doniger comments: “In Indian philosophy the reason that the line between past, present, and future, and between dreams and material life, can be so easily erased is that time and space, and mental and physical nature, are all embodied in the underlying substance of the universe, which is God, Brahma. All of matter is simply part of our *consciousness*, which is why we can think the past and think the future, and move between them. Our consciousness, which is part of the divine consciousness, is a kind of bridge between them.”

Coppola realizes that the film’s complexities may be daunting for some movie-goers, but he hopes the initial viewing will be sufficiently compelling to encourage a second...or third, as happened with *Apocalypse Now*.

East Is East and West Is West

Youth Without Youth, first published in English in 1988, reflects the cross-cultural zeitgeist of modernity, not to mention the here-and-now when India is only a phone call away. Allegorical in form, the story references the cultural, historical and religious traditions of both East and West—exemplified by the life and work of Mircea Eliade.

Born in Romania in 1907, Eliade was a searcher and adventurer who embraced many aspects of Hinduism without ever rejecting the Christian heritage from which he sprang. His experiences in India, where he lived for several years as a young man, left an indelible mark. The theories of Carl Jung also attracted him. He knew Jung personally and worked with him in Switzerland for a time.

While *Youth Without Youth* is fiction and not per se autobiography, it does reflect certain key events in Eliade's life, as well as tendencies of the man himself. Like Dominic, Eliade was an intellectual, obsessed with learning and with writing what he learned in books and journals—over 1300 during his lifetime. Eros was an omnipresent, sometimes controversial, theme. In 1938, authorities took umbrage at elements in one of his short stories; incredibly, he spent time in a concentration camp.

Eliade left Bucharest after this incident, criss-crossing Europe as a cultural attaché, teacher and lecturer before moving to the United States in 1956. He never went back home again, not permanently, though the ending of *Youth Without Youth* suggests he certainly dreamed about it.

The path by which the work of a renowned religious scholar of the 20th century reaches an equally renowned filmmaker starts with Professor Doniger. She worked with Eliade at the University of Chicago and knew him well. “He was soft spoken but very bold in his opinions,” she says. “He had a lovely, puckish sense of humor, was very spritely, courtly, and high spirited—great company, a great raconteur.”

Eliade employed a free-flowing cinematic style in many of his novels—including *Youth Without Youth*. He loved movies and Doniger is confident he would have loved Coppola's adaptation “for its innovation in technique, casting of Romanian actors—he was a true patriot—the smoothness of the time transitions, and above all its pervading air of mystical and unfathomable meaning.”

Coppola and His Cast

From the moment he set foot in Romania, Coppola was determined to make *Youth Without Youth* in the spirit of his early years. “We are all students on this film,” he told the actors and crew, encouraging them to take risks and have fun. The film's composer, Osvaldo Golijov, recalls: “He told me that he likes to live in a ‘state of play,’ and I feel he does. He generates an atmosphere of playfulness and creativity around him that brings out the best in the people that work with him.”

Actor *Tim Roth* agrees. “It is a very adventurous process working with Francis. You come to the set having learned your dialogue and studied the scene, only to find the room in complete disarray, with mirrors on the ceiling. He is fearless; he comes up with the most remarkable ideas at the drop of a hat, and it does invigorate you.”

As an aspiring teen actor in London, Roth admired “The Godfather” and sent Coppola a few handwritten letters. “I like your films and if you ever need an English actor, I’m your man.” But after coming to live in the U. S., Roth had only one professional encounter with Coppola—an interview to discuss his playing William Burroughs in *On the Road*. But at that interview, the filmmaker pulled out one of those letters, which he’d kept. “He showed it to me, then took it back,” Roth recalls somewhat ruefully.

When, in early 2005, Roth found a message on his answering machine from Coppola, he was incredulous. “I was in Italy working on a film, and I thought a friend was playing a joke. Finally I did call the number. Francis’ wife, Ellie, answered and told me he was in the shower but would return the call. And he did. He sent me the script and then came to visit me in Siena.” At no point during the filming did Roth realize he was playing something of a surrogate to Coppola. “He did not talk about himself personally or the artistic crisis which led him to the material. Francis was open about the imagery he was seeking but considered that he was following the book.”

The work began with long rehearsals often involving improvisations. Roth says he found them invaluable once shooting began. During these lessons, Roth made a point to learn not only the verbal cue that would make him sound like a native speaker, but the subtle physical movements that would effect a complete transformation of his character. Like Dominic, Roth would have to learn to be a chameleon, changing his appearances and mannerisms to fully inhabit the age-shifting character on screen. Working through the challenge of negotiating different ages, national identities, languages, and even mental states, Coppola encouraged Roth to invoke the style of Alec Guinness, and to make the fictional onscreen character as real as possible.

Because Dominic ages between 26 and 101, Roth often endured long makeup sessions. “There were head casts, photos of full size casts on computers. Those guys—hair and makeup designers Peter King and Jeremy Woodhead—came up with fantastic imagery; they didn’t want ‘me’ to disappear. There were sections, pieces, bald caps, and a lot of painting to get it right so that Francis could put his camera anywhere he wanted.”

Altogether, Roth calls the filmmaking experience on *Youth Without Youth* difficult but rejuvenating. “It made me care about acting again. Francis loves his actors and gives them an extraordinary amount of freedom. If you’ve done your homework and are prepared to give him a three-dimensional character, he leaves you alone. Sometimes he would talk to us—the actors—while the camera was rolling. I love that. Sometimes Francis would play the other characters off camera. We developed a great shorthand; we were simpatico.”

Alexandra Maria Lara was also contacted directly by Coppola. “He wrote a wonderful letter and sent me the script, and we met in London,” the actress recalls. “As an actor, it was a pleasure to study different things; to work with this man who has made all these great movies is a very special feeling though he makes you forget about the myth very quickly.”

Among the “different things” the young actress had to cope with were several ancient languages—Sanskrit, Egyptian, and Ancient Babylonian. Linguistic experts were brought to the set to teach her and the other actors what the languages sounded like. “It was very difficult and sometimes a bit unnerving,” she admits. She praises Tim Roth as “a very helpful partner with a strong aura.”

Coppola did not initially realize he would offer the same actress different roles, but Lara’s talent impressed him. “I had seen Alexandra in *The Downfall* and thought she had a beautiful screen presence with an ability to display interior states of feeling. When you meet someone like that, you know you have a real treasure. I also thought it would make the theme of reincarnation clearer, and I was very touched by the thought that when the old man dies, he would be thinking about Laura. Men throughout their lives always love the same woman, even though she may have different personas; somehow, those women you really care for are one and the same. That, finally, is why I decided to cast the same actress in both roles. In a certain sense, my view of the characters came out of Alexandra herself.”

The other major female role in *Youth Without Youth* is that of “The Woman in Room 6” —a double agent whose betrayal of Dominic forces him into exile. “There was a bit of competition about who would play the sexy Nazi spy girl, but when all was said and done, Fred Roos and I felt that *Alexandra Pirici* was the one,” says Coppola.

Pirici, born and raised in Bucharest, is a strikingly gifted actress and conceptual choreographer— “intelligent as well as beautiful,” comments Coppola. “I gave her piles of fashion magazines to look through, asking her to cut out the pictures she thought were sexy. To ask a woman what she thinks is sexy is interesting because, culturally, it’s all in the way they sit, look at you, talk to you. I knew I couldn’t go too far in depicting the eroticism; that is my tradition. But I wanted the character to be sexy to everyone.”

Coppola had long known the work of *Bruno Ganz*, from the films of Wim Wenders and Eric Rohmer, and from *The Downfall* in which he played Hitler. “Since I had a great actor, I created one composite character from several doctors in the novella. I thought Bruno could give personality to the doctor—and he did.”

For the sequence at the end, in the Café Select, Coppola originally cast former stars of Romanian theatre. “A few were nervous about their English and dropped out before filming,” he notes. “The ones who are in the movie are very fine, some of them Yiddish theatre actors.”

Coppola and His Collaborators

Walter Murch, Editor

Francis Coppola and Walter Murch have worked together off and on for over thirty years. Several of Murch’s Academy Award nominations and three Oscar wins are from Coppola-directed films (*The Godfather, Parts II & III, Apocalypse Now*). And there might have been more had not Murch’s career taken off, making him unavailable at certain times. “I always ask

him,” says Coppola. “I was the one who suggested Walter make the transition from sound editing to film *and* sound editing. It happened on *The Conversation*.

“Walter’s unique talent is that he really is a fully dimensional filmmaker – a writer, director, and very creative person who sees opportunities to tell the story in a better way – a more efficient way or a more unusual way.

“When he first comes on a project, he immerses himself and becomes familiar with everything you’ve shot. His mind works in a funny way like mine in that he might see two things that seem to have nothing to do with each other and he’ll say ‘What if we just connected them?’

“So the process of working with Walter is more like his being a full-out collaborator in that he is likely to come up with very eccentric ideas, ideas that hadn’t been considered, in terms of the material. But sometimes I come up with eccentric ideas too, and he is able to say ‘I like it’, or he comes up with a whacky concept that I like. So with the two of us doing that, it becomes a real effervescing possibility of evolving the story, of making it clearer on one level, more adventurous on another, more cinematic in that we are putting things together in a metaphoric context.

“Cinema is very much a form that’s more like poetry than narrative literature. Poetry primarily works on various levels of metaphor; you are always trying to get at the essence of something by saying it’s like something else. Cinema is at its best when it does that, when it expresses an emotion or idea without being literal, but by example, or by cutting to something that has nothing to do with it but that somehow sums it up. Walter is very good at that. Cinema’s main task is to try to transcend the narrative level. When you do, it’s more like poetry, and it is really beautiful.

“Generally, that aspect of Walter’s personality is very similar to mine, but there is another aspect of his personality that isn’t. He is very thorough and long-lined in his thinking. I’m like an internal combustion engine—constantly coming up with ideas, then moving on to other ideas. Walter is more like a turbine, very steady and constant. He is very organized and methodical, and consistent, in carrying through.”

Oswaldo Golijov, Composer

Oswaldo Golijov received a MacArthur Fellowship in 2003 and was named Composer-in-Residence for the 2007 Mostly Mozart Festival at Lincoln Center. His original score for *Youth Without Youth* culminates a five-year relationship with Francis Coppola. “Collaborating with Francis was an amazing dream. I never lost my sense of wonder, working with a great hero of mine, of my late father and of my friends in Argentina. On each occasion I spent time with him, I felt it was possible to fulfill every dream in life!”

But the composer admits he was initially overwhelmed—after seeing a rough assembly. “The film bursts at the seams with ideas, potentialities, detours, and coexisting layers of

meaning. I owe a big thanks to Walter Murch who grabbed a piece of paper and set down the major themes and sub-themes, calling the rest elaborations or variations. And mostly, so it was.”

Golijov and Coppola began their collaboration at the script stage, talking about the ‘Borges’ aspect of the story—the invisible frontier between dream and reality. “I sketched themes and wrote an entire piano piece that walked that ‘invisible frontier’ by moving along ambiguous harmonies, a piece that walks on shifting sand. I wanted to find the musical representation of the story Dominic tells, about ‘a king who dreamt he was a butterfly, who dreamt it was a king,’ and so on.” Circularity. The composer wanted to express romanticism as well as melancholy—regret for love that was lost, for a life that might have gone in a different direction.

Another important theme was dubbed “Mystical Eastern Powers” with sub-themes relating to the “Double,” “Rupini’s” reincarnation and Dominic’s invention of an artificial language. “The middle of the movie was what Francis called ‘the movie’ aspect, meaning the Nazi threat. For that I composed a theme in the idiom of the classic Bernard Herrmann scores (*Vertigo*, et al). Francis liked it but also wanted something which would capture the Romanian spirit. He hummed some rhythmic figure and made a little shoulder dance. ‘Oh well,’ I thought. ‘It’s Tuesday night, and we’re supposed to finish the recording on Friday; and we still have all this other music to record.’ Yet Francis has a talent for asking the most impossible things in the most inspiring and charming way. In any case, next morning, still in the hotel bed at 7 A.M., I wrote a theme for cimbalom and accordion that we recorded at 10 A.M. and combined it later with the Herrmannesque theme I’d written earlier. It became one of my favorites, and definitely, even by my ‘being late’ standards, was the shortest time span between composition and recording in my life!”

Golijov was born and raised in Argentina, but his mother’s family originated in Romania and he had previously worked with musicians in that country. “I felt very much at home there and was delighted to go back, to work on the score and then do the recording with the Bucharest Metropolitan Orchestra, conducted by Radu Popa.”

Peter Swords King & Jeremy Woodhead, Makeup & Hair Design

Peter Swords King and Jeremy Woodhead are masters of their craft who work solo as well as together. King was first on board because of a recommendation from director Philip Kaufman with whom he’d worked on *Quills*. “Francis and I met in London and had instant rapport. I was engaged to be responsible for the overall look of the film, but once I read the script and worked out what would be required, I asked Jeremy to be my co-designer.” Peter King won an Oscar (with Richard Taylor) for *Lord of the Rings: The Return of the King*.

While Woodhead completed another film, King undertook the preliminary design for Tim Roth with the help of a company called “Animated Extras.” Together, they made the decision to create the illusion of age with numerous small pieces rather than cover the actor’s face completely. After shooting began, it was Woodhead who applied the prosthetics—a two to three

hour procedure. King looked after the two Alexandras—Alexandra Maria Lara who plays Laura and Alexandra Pirici who plays the “Woman in Room 6.” Both had general responsibilities as well. “It was great fun working with Francis and his team and a real challenge as he would think of things on the spot, and we’d have to make them work.”

LANGUAGES: ANCIENT AND NEW

The many languages spoken intermittently throughout *Youth Without Youth* are authentic, some of them so old they had to be researched in ancient texts and manuscripts. In one instance, the language is entirely “made-up” —artificial—but done with such integrity that it could provide the rudimentary basis of a new tongue.

Language itself is the lifeblood of *Youth Without Youth*. Dominic has studied languages all his life because he believes therein lies the key to understanding how consciousness developed. His ultimate goal is to discover the “protolanguage” —the first human utterances meant to communicate a thought, idea or feeling.

These languages had to be taken seriously, not only because of their crucial place within the narrative, but, practically, because the actors would need to speak them correctly and convincingly. During the early stages of pre-production, Coppola asked his assistant director, Anatol Reghintovschi, to research this area. By the time the actors arrived for rehearsals, Reghintovschi had organized a team of expert linguists. Each had his own area of specialization; as a unit, they made translations, suggested sources, and taught the actors how to speak Sanskrit, Ancient Babylonian, Egyptian, Chinese, and others. These scholars include Dr. Radu Bercea of Romania, Prof. Dr. Harry Falk of the Freie Universität Berlin, Dr. Wendy Doniger of the University of Chicago, and Professor Fabio Scialpi of the Oriental Institute in Rome. More modern languages were taught by instructors from local schools such as Bucharest’s Institute of Oriental Studies.

“The study of old languages enlightens us about our culture,” says Reghintovschi. “The origin of language—as the script, novella, and a thousand other great books state—is the origin of man. Any language, including English, has arrived at its present status carrying messages from our faraway distant past. Those hidden messages are contained within its profound structures, intonations, or rhythms; the music of the language, peculiarities of phonetics, texture of the words...all of this comes to us uninterrupted from prehistoric times, shaped by untold generations.”

Sanskrit is the dominant tongue because it is the great classical language of India. “It’s a wonderful old language, in which all the very best stories in the world are told, stories that were the source of Aesop’s *Fables*, *The Arabian Nights* and much more,” says Dr. Doniger. Sanskrit literature also encompasses scientific, technical, philosophical and religious texts. Far from being “dead,” Sanskrit lives on in bits and pieces of numerous Indian dialects and in the many books published every year. There is a daily newscast in Sanskrit throughout India.

Sanskrit was Dr. Bercea's primary responsibility but he also taught Tim Roth—who plays the linguistics professor, Dominic—Latin verses from Virgil's *Aeneid*.

When the character of Veronica (Alexandra Maria Lara) slips in and out of different realities, she speaks Sanskrit, Ancient Egyptian and Babylonian. Determining the *sound* of the other tongues was really a "best guess" by scholars who examined the roots, phonemes, and "language genitrix" (inherited patterns). They also studied hieroglyphs and cuneiforms. All languages in the story have alphabets and preserved texts from antiquity.

The need for an artificial language comes towards the end of the story. By now, Dominic has spent many years in exile where, from his perch on neutral soil, he has observed the rise of Fascism, Nazism and Communism. The war years were tragic and terrifying; but even worse, for Dominic, is the atomic era. Convinced the world is going to destroy itself, he decides to keep his notes in a new language of his own invention, decipherable only by a computer well into the future. He places these notes in a safe deposit box in a Geneva bank, relatively confident that it will survive an atomic or nuclear explosion.

This language was created by David Shulman, a professor of Humanistic and Indian Studies at The Hebrew University of Jerusalem. "It didn't take long," he said, "just a few hours. All I needed was a basic grammar and enough word roots to actually express something. I had to invent different orders of abstraction on the basis of a few words. I wanted to make something playful and inventive, with interesting and unusual sounds."

An Iowa native, Shulman moved to Israel at eighteen, in part because he wanted to speak Hebrew. He took a degree in Islamic Studies and is fluent in Arabic, though he teaches only Sanskrit and several Indian dialects. "The verbal system is always the heart of the language's organization of 'reality'—what counts as time, process, event, and so on," he explains. For this reason, the language he created contains only two classes of verbs, one belonging to the world of the imagination (internal states, dreaming, feeling) and the other to objective reality.

Shulman's artificial language is "present-oriented" —i.e., it makes no distinction between past and future, only between a) actions that are *ongoing* and b) actions which have been *completed*—completed in the present moment. This distinction is what linguists call "aspect."

The production sent Shulman the lines to be translated into his new language, and he returned them with the invented words underneath. He included basic rules for pronunciation by recording the sounds himself in a studio at Hebrew University. He also diagrammed the structure of the language. Shulman's diagrams can be seen in the film, on a blackboard beside Tim Roth, in the scene in which he recites the language.

FILMING IN ROMANIA

In February of 2005, Francis Coppola traveled to Romania to determine its suitability for filming *Youth Without Youth*. It was a potentially apt location. The story begins and ends in Romania, and the book was written by one of Romania's most esteemed authors, Mircea Eliade.

The filmmaker was delighted by what he discovered. Romania's varied landscape and topography, along with the Danube River and the bordering Black Sea made it possible for the one country to serve as a "stand-in" for several others, including Switzerland and India, as required by the story. Ultimately, only one sequence would need to be shot elsewhere—in neighboring Bulgaria, which stood-in for Malta.

Additionally, Romania's rich theatre and film culture enabled the director to assemble a skilled crew and fine cast, the majority of whom were native Romanians. These included the "two Alexandras": Alexandra Maria Lara (Laura/Veronica) and Alexandra Pirici ("the Woman in Room 6"), an actress and choreographer who lives in Bucharest. Lara, having moved with her parents to Berlin in 1983, was thrilled by the opportunity for an extended stay in the country of her birth, allowing her to visit family members, especially her grandmother. Other noted Romanian actors in *Youth Without Youth* are Marcel Iures (Professor Tucci) and Adrian Pintea, a film and television veteran who plays the Pandit, an important cameo.

The filmmaking team utilized many different parts of the country, but its primary locations were in Piatra Neamt and the clinic of Ana Aslan in Bucharest. In the story, *Piatra Neamt* is the much-loved hometown of its protagonist, Dominic. Located in one of the country's oldest inhabited areas, Piatra Neamt is a picturesque small city (pop. 110,000) surrounded by lakes and mountains in the Eastern Carpathians. The last scenes of the film were shot there: After giving up the woman he loves, Dominic returns home to encounter old friends and make peace with himself.

Ana Aslan, a rejuvenation clinic outside Bucharest, was utilized for four weeks at the onset of filming. Some of its rooms were made to look like a hospital, where Dominic is taken after being struck by lightning. It also represents the clinic he is moved into *after* the hospital, for reasons of his safety, as well as further recuperation. In this beautiful setting, his mental powers soar, and his libido takes flight as he begins an affair with another guest of dubious repute ("the Woman in Room 6" played by Alexandra Pirici).

Ana Aslan has a fascinating history. It was an actual rejuvenation clinic, founded by a renowned gerontologist, Ana Aslan (1897–1988) and famous in its day for celebrities and politicians who went there (including Mao Tse-Tung, Charlie Chaplin, and John F. Kennedy). Ana Aslan invented Gerovital H-3, a geriatric treatment which can be purchased over the internet.

When filming was completed, Coppola's editor, Walter Murch, joined him in Bucharest for post-production activity, as did Argentine composer Osvaldo Golijov. The composer is linked to Romania through his mother's side of the family and felt very much at home in Bucharest. His score was recorded with the Bucharest Metropolitan Orchestra, conducted by Radu Popa.

Romania's tumultuous history is attributable, in part, to its geography. Romania shares borders with Ukraine, Hungary, Serbia and Bulgaria. The Black Sea is on its eastern-most

border, and the Danube River defines much of the border with Serbia and Bulgaria. These lands were easy to invade, and occupy, and were so from ancient times until the 1950s.

For twenty years—1918–1938—Romania was a liberal, constitutional monarchy, but one facing the rise of nationalistic, anti-semitic parties, particularly the Iron Guard. *Youth Without Youth* begins in 1938, when tensions were rising. King Carol II established a dictatorship in 1938, abdicating in 1940, and was succeeded by the National Legionary State in which power was shared by Ion Antonescu and the Iron Guard. Then, Antonescu crushed the Iron Guard, and Romania entered the war on the side of the Axis. This alliance helped Romania recover vast amounts of lost territory, but the country was morally compromised by following Nazi policies regarding the Jews.

In 1944, Antonescu was toppled in a coup led by King Carol II's son, Mihai, who put Romania's armies under control of the Red Army. Romania was now on the side of the Allies. However, when the war was over, the Soviets stayed on, exacting a devastating economic and psychic toll on Romania. In 1947, King Mihai abdicated and a Communist People's Republic was formed. Resources were drained, and people were arbitrarily imprisoned. Political prisoners were detained as psychiatric patients.

Though Eliade's references to this period in *Youth Without Youth* are mostly indirect, the plotline relating to Dominic's flight to safety in Switzerland, his fear of the Iron Guard, and being tracked by Nazi scientists reflects actual Romanian history.

It was not until the 1960s, under the leadership of Nicolae Ceausescu, that Romania began to assert independence from the Soviet Union. However, by the late 1970s, Ceausescu was being pressured by world financial organizations to pay down Romania's debt. He imposed policies which impoverished Romania and exhausted its economy. He deepened the police state and imposed a cult of personality which led to his overthrow in the Romanian Revolution of 1989. Ion Iliescu became leader of a governing coalition, the National Salvation Front (FSN), which proclaimed the restoration of democracy and civil liberties. In 1991, a new constitution was adopted and reforms initiated.

Today, Romania is a semi-presidential democratic republic in which executive functions are shared between the president and prime minister. It is a member of NATO and the European Union. Its economy is growing and its culture increasingly part of the larger world order. In 2007, the winner of the Cannes Film Festival's grand prize, or "Palme d'Or," was a modestly-budgeted, naturalistic picture called *4 Months, 3 Weeks and 2 Days* from...Romania.

Until very recent times, people of the West—and certainly of the U. S. —knew little of Romania except as home to Vlad the Impaler or Dracula, blood-sucking vampire of the Carpathian Mountains. The 1897 novel by Irishman Bram Stoker—who never set foot in Romania—mesmerized the book-reading public and, later, movie-goers. F.W. Murnau's silent film, *Nosferatu the Vampire* (1922), was followed by countless vampire films of varying quality, two excellent examples being Werner Herzog's 1979 *Nosferatu: Le Vampire*, starring Klaus

Kinski, Isabelle Adjani, and Bruno Ganz and Francis Coppola's 1992 *Bram Stoker's Dracula*, starring Gary Oldman, Winona Ryder, and Anthony Hopkins.

BIOGRAPHIES

The Actors

TIM ROTH

Dominic Matei

Tim Roth is known for his peerless screen villains but in *Youth Without Youth*, he plays an altogether different character. As a linguistics professor given a new lease on life, he displays vulnerability, caring, and intellectuality, not to mention acting chops of the first rank as he ages between 26 and 101 throughout the picture. Moreover, he must also play his own "Double," a creation of the character's mind made literal by director Francis Ford Coppola.

Although Roth doesn't *always* play villains, his portraits of bad guys are deliciously unforgettable. One thinks of his Oscar-nominated turn in *Rob Roy* (1995), a dying bank robber in *Reservoir Dogs* (1992), and urban psychopath in *Pulp Fiction* (1994). His credit list also includes characters with more humanity (*Little Odessa*, 1994), who are funny (*Gridlock'd* with Tupac Shakur, 1997), and romantic (Woody Allen's *Everyone Says I Love You*, 1996).

Roth is also a director, having made an auspicious debut in 1999 with *The War Zone*, starring Ray Winstone and Tilda Swinton. Tackling the controversial subject of family incest, the film received widespread acclaim and was honored by the European Film Awards ("Discovery of the Year"), Edinburgh Film Festival ("Best New British Feature"), and the Berlin Film Festival—among many others.

The artist was born in London as Timothy Simon Smith to Ann, a teacher and landscape painter, and Ernie, a journalist who changed the family name to "Roth." He attended Camberwell College of Arts and studied sculpture before deciding to pursue an acting career. He is at present a serious amateur photographer. His first roles were in quality television—*Made in Britain* (1982) and *Meantime* (1984), directed by Mike Leigh. He made his film debut in Stephen Frears' *The Hit* (1984), gaining further attention for his searing portrait of Vincent Van Gogh in *Vincent & Theo*, directed by Robert Altman, and *Rosencrantz & Guildenstern Are Dead*, written and directed by Tom Stoppard. Both films were made in 1990.

Roth is a constantly-working actor with nearly seventy film or television credits. He has completed a number of films not yet released, among them Michael Haneke's *Funny Games*, in which he plays opposite Naomi Watts. He will play a comic book villain called "the Abomination" in *The Incredible Hulk*.

A favorite at the Cannes Film Festival, Roth has served on its juries twice—on the main jury in 2006 and for the Camera d'Or prize in 2004. He is married and has three children.

Selected Filmography

Dark Water (2005, Walter Salles, director)

Invincible (2001, Werner Herzog, director)

Planet of the Apes (2001, Tim Burton, director)

The Legend of 1900 (1998, Giuseppe Tornatore, director)

The Cook, the Thief, His Wife, and Her Lover (1989, Peter Greenaway, director)

ALEXANDRA MARIA LARA

Laura/Veronica/Rupini

A rising international star who is fluent in four languages, Alexandra Maria Lara plays three different characters in *Youth Without Youth*, each a variation of one transmigrating soul. The daunting assignment was offered to her by Francis Coppola after he viewed *The Downfall*, the acclaimed 2004 film, in which she plays the Fuhrer's secretary opposite Bruno Ganz's Hitler. "She was very fresh with a beautiful presence," says the director, "and an ability to show on her face what the character is thinking and feeling. Such a person is a real treasure."

It was pure coincidence that Lara, who lives in Berlin, is a native of Romania, where the story initiates and where Coppola shot the film. Born in Bucharest, she fled with her family to Germany in 1983, when she was four years old. Her father is Valentin Platareanu, a prominent Romanian stage and screen actor who co-founded Theaterwerkstatt Charlottenburg where Lara began studying at age eighteen. Her career actually began before that, in the German television movies *Mensch, Pia!* (1996), and *The Bubi Scholz Story* (1998).

Lara's career has moved with the speed and trajectory of a comet since her film debut in *Fisimatenten* (1999), opposite Maximilian Schell. Roles followed in *Our Island in the South Pacific* (1999), *Crazy* (2000), and *Naked* (2002), shown in competition at the Venice Film Festival. She returned to television for three award-winning shows: *Der Tunnel* (2001), *Napoleon* (2002)—as Countess Marie Walewska—and *Doctor Zhivago* (2002) in which she played Tonya, the role originated by Geraldine Chaplin.

Years into the future, *The Downfall* will likely be cited as Lara's breakthrough film. The dynamic and hugely successful film was an Oscar nominee in the Best Foreign Language Film category and garnered Best Actress honors for Lara, among them the Golden Camera and Bambi Awards. She subsequently appeared in films by two celebrated German directors, Helmut Dietl's *Vom Suchen und Finden der Liebe* and Doris Dorrie's *Der Fischer und seine Frau*.

Since completing *Youth Without Youth*, Lara has made three English-language features: *I Really Hate My Job*, a British comedy starring Neve Campbell about five women working in a restaurant; *Control* (with Samantha Morton and Sam Rilly); and *The City of Your Final Destination* (with Anthony Hopkins and Laura Linney), directed by James Ivory. She is featured in *The Company*, a mini-series about the CIA starring Chris O'Donnell, Michael Keaton and Alfred Molina. Next on Lara's agenda is a German-language film with Bruno Ganz: *Der Baader-Meinhof Komplex*.

BRUNO GANZ

Professor Stanciulescu

One of Europe's most honored stage and screen actors, Bruno Ganz has performed in both mediums since 1961, when he sojourned from his native Switzerland to Berlin. In 1970, he co-founded (with Peter Stein) the theatre company, "Schaubuehne of Berlin." By the mid-70s, he was evolving an international cinema career, aided by fluency in the five major European languages.

The artist's breakthrough film was Eric Rohmer's *The Marquise of O* (1976), in which he played a dashing count. He was declared Best Actor of the year by the German Film Awards, and the film itself received the Cannes Film Festival's Special Jury Prize. Ganz soon became a leading figure of the New German Cinema in such films as *The Wild Duck* (1976), *Knife in the Head* (1978), and *Nosferatu the Vampyre* (1979). His first English language film was the 1978 thriller, *The Boys from Brazil*.

Ganz enjoys a close creative partnership with director Wim Wenders, with whom he has made three notable films: *The American Friend* (1977), opposite Dennis Hopper; *Wings of Desire* (1987), in which he memorably played the lovelorn angel; and *Faraway, So Close!* (1993).

More recently, the actor's career reached new heights with two hugely successful but utterly different films: Silvio Soldini's *Bread and Tulips* (2000) and *The Downfall* (2005), directed by Oliver Hirschbiegel. The Italian film, a poignant fable about love and fulfillment, brought Ganz the David di Donatello Award and Swiss Film Award as Best Actor. He was equally honored for *The Downfall* and made history as the first German-speaking actor to portray Hitler. The film, hugely successful, was an Oscar nominee and Ganz himself was voted Best Actor at the European Film Awards, among others.

In 1996, Ganz was honored with the distinguished Iffland-Ring, given for two centuries to the most important actor in German-speaking theatre. He further proved this honor was well deserved in 2000, when he played the lead in a 13-hour stage performance of Goethe's *Faust I & II*.

Ganz continues to explore a variety of intriguing roles in international productions, including the Japanese film, *Baruto no Gakuen* and *Vitus*, the much admired Swiss Oscar entry for 2006. He was personally honored with a retrospective tribute at the 2006 Montreal World Film Festival. He will appear in two films in 2007, *Der Baader-Meinhof Komplex*, directed by Uli Edel, and *The Dust of Time*, a new film by legendary Greek auteur Theodoros Angelopoulos.

ANDRE M. HENNICKE

Dr. Josef Rudolf

Andre Henicke makes his English language debut in *Youth Without Youth* as a sinister yet strangely charismatic German scientist, Dr. Rudolf. His three-decade career has played out primarily in television, though he also has broad stage experience and featured roles in two of his

country's most successful recent features, *Sophie Scholl – The Final Days* (2004) and *The Downfall* (2005)—each nominated for an Oscar in the Best Foreign Language Film category in their respective years.

Hennicke was born (1959) and raised in the German Democratic Republic, the former “East Germany.” He studied acting at the Konrad Wolf Academy in Potsdam and worked at the Senftenberg Theater there for several years. He made his film debut in 1985 in *Junge Leute In Der Stadt*, directed by Karl Heinz Lotz.

In 1992, Hennicke wrote and starred in the film, *The Visitor*, and soon after, began working extensively in television, sometimes as a writer as well as actor—e.g., the series, *Polizeiruf 110*, which was on air between 1991-1994, and *Die Brut der schönen Seele*, 1992. In 1997, he produced the box office hit, *Knockin’ On Heaven’s Door*.

Hennicke’s television appearances number into the hundreds. The German Television Awards cited him as Best Actor in a television movie or series in 2002 for *Toter Mann*; he was nominated in 1999 for *Sperling*. He is currently appearing in multiple episodes and plays a priest in the soon-to-be released *In Memory of Myself*.

ALEXANDRA PIRICI

“Woman in Room 6”

Making an auspicious film debut in *Youth Without Youth*, Alexandra Pirici relied upon her training in ballet and choreography to create a baroque atmosphere of mystery, eroticism and danger as “the Woman in Room 6.”

Born and raised in Romania, Pirici began her artistic training at the age of nine when she entered Bucharest’s elite ballet academy, Floria Capsali. When she turned sixteen, Pirici accepted a three-year scholarship at the Vienna State Opera Ballet, where she also took training in contemporary dance. After returning to Bucharest, she decided to study choreography at the National University for Drama and Film. This new artistic direction resulted in her producing her own work as an independent choreographer in Bucharest, Amsterdam, Vienna and Tallinn (Estonia). She also performed as a band singer during her university years.

In 2005, Pirici completed university and returned to Vienna as artist-in-residence at Tanzquartier Wien, Vienna’s performance center. She returned to Romania for the filming of *Youth Without Youth* and has subsequently made another film, *The Wind in the Willows*, directed by Rachel Talalay, as well as a British TV series, *The Last Enemy*. She continues to choreograph and perform dance pieces.

MARCEL IURES

Professor Tucci

An acclaimed Romanian stage and screen actor, Marcel Iures plays Professor Tucci, an Oriental specialist in soul transmigration in *Youth Without Youth*. It is he who sets off a

firestorm by declaring the character called Veronica to be reincarnated from a woman known as “Rupini,” who lived fourteen centuries earlier.

Iures has starred in more than two dozen features in his native land and twice been named best actor. He has also appeared in a number of high profile English language pictures, among them *Interview with a Vampire* (1994), *Mission: Impossible* (1996), *The Peacemaker* (1997), *Hart’s War* (2002), and Costa-Gavras’ *Amen* (2002).

More recently, he appeared in *Layer Cake* (2004) opposite Daniel Craig and Sienna Miller, *The Cave* (2005), *Goal!* (2006) and *Isolation* (2006), an Irish horror film directed by Billy O’Brien. His best known Romanian films include *Logodnicii din America* (2007), *The Last Messenger*, *Balanta* (1992), *Society’s Pillars* (1989), *Vacanta cea mare* (1985) and *Romanian*.

After the 1989 revolution, Iures left for Hollywood, returning some years later to found ACT Theater (Fundatia Teatru, ACT), the first independent stage in Romania. He has enjoyed a prolific stage career, being famous for such Shakespearean roles as *Hamlet* (1985), *Richard II* (1993) and *Richard III* (1998). As director of ACT, he mounted productions of *Citadel of the Sun*, *Krapp’s Last Tape*, and *Murder in the Cathedral*. He has also performed with Teatrul Bulandra, for whom he played the lead in Pirandello’s *Enrico IV* (2005).

ADRIAN PINTEA

Pandit

Adrian Pintea has only a few minutes onscreen in *Youth Without Youth*, but he makes quite an impression as the Pandit. Although he is Romanian born-and-bred, he transformed himself into a completely believable Indian mystic. “I was quite impressed with him,” commented Francis Coppola.

Pintea is actually well-known and highly regarded in Romania, where he was twice cited as Best Actor by the Union of Filmmakers, for *Vulcanul stins* (1987) and *Padureanca* (1988). The preponderance of his work has been in television. Credits from the past two years include *Gryphon*, *Daria*, *iubirea mea*, *Caved In*, *Natasha*, *Femeia visurilor*, and *7 Seconds*.

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: creating personally meaningful films, which reflect both quotidian life and spiritual longings, and which ask questions.

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 and Palmes, 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 21st 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 20th 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.

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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 *Hammert*, 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.

FILMOGRAPHY

Dementia 13 (1963)

You're a Big Boy Now (1967)

Finian's Rainbow (1968)

The Rain People (1969)

The Godfather (1972)

11 Academy Award nominations: Best Picture, Director, Screenplay, Actor, 3 Supporting Actors, Costume Design, Sound, Editing and Musical Score. Won 3 Oscars including Best Picture and Screenplay. Won 5 Golden Globe awards including Best Motion Picture, Director, and Screenplay. Won Directors Guild of America Award

The Conversation (1974)

3 Academy Award nominations: Best Picture, Screenplay, and Sound. Won Cannes Film Festival Palme d'Or.

The Godfather Part II (1974)

11 Academy Award nominations: Best Picture, Director, Screenplay, Actor, 4 Supporting Actors, Art Direction, Costume Design, and Original Dramatic Score. Won 6 Oscars including Best Picture, Screenplay, and Director. Won Golden Globe awards for Best Motion Picture, Director, Actor, Musical Score, and Screenplay. Won Directors Guild of America Award.

Apocalypse Now (1979)

8 Academy Award nominations: Best Picture, Director, Screenplay, Supporting Actor, Cinematography, Art Direction, Sound and Editing. Won Oscars for Cinematography and Sound. Won Cannes Film Festival Palme d'Or. Won 3 Golden Globes including Director and Original Score. Grammy nomination for Best Album of Original Score.

One From the Heart (1982)

Academy Award nomination for Best Musical Score.

The Outsiders (1983)

Rumble Fish (1983)

The Cotton Club (1984)

2 Academy Award nominations: Art Direction, Editing.

Peggy Sue Got Married (1986)

3 Academy Award nominations: Best Actress, Cinematography, and Costume Design.

Gardens of Stone (1987)

Tucker: The Man and His Dream (1988)

3 Academy Award nominations: Supporting Actor, Art Direction, Costume Design. Won Golden Globe for Best Supporting Actor

The Godfather Part III (1990)

7 Academy Award nominations: Best Picture, Director, Supporting Actor, Cinematography, Art Direction, Editing, and Song.

Bram Stoker's Dracula (1992)

4 Academy Award nominations: Art Direction, Costume Design, Sound Effects Editing, and Makeup. Won Oscars for Makeup, Costume Design, and Sound Effects Editing.

Jack (1996)

The Rainmaker (1997)

Youth Without Youth (2007)

Non-Directed Films

Patton (1970)

Academy Award, Best Adapted Screenplay (with Edmund H. North)

American Graffiti (1973 – Co-produced with Gary Kurtz)

5 Academy Award nominations including Best Picture.

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 the director of his research library, housed in a former barn on his winery estate, just a few hundred yards from his home. She is also involved with many aspects of his filmmaking life. On *Youth Without Youth*,

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."

Nazarian has also done art and costume research for many other films, including *Artificial Intelligence*, *Big Fish*, *Road to Perdition*, *The Italian Job*, *O Brother Where Art Thou*, *The Aviator*, and *Good Night and Good Luck*. In her capacity as a script assistant/editor she has worked with novelists John Le Carre, Mario Puzo, and William Kennedy.

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*, directed by Kraig Kuzirian, and *Illusion*, directed by Michael Goorjian and 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*.

"I was one of only two Americans on the production," she explains, the company being essentially Romanian. As to her relationship with her boss, it was, she admits "sometimes difficult, but it had to change from what it had been, owing to the nature of the job. We think differently. Certain logical aspects of my mind sometimes drive him nuts. But I'm always honest about what I think." Nazarian will serve as executive producer of Coppola's next film, *Tetro*, to be made in Argentina.

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*.

The producer's most recent film is *Expired*, starring Samantha Morton and Jason Patric, which screened at Sundance and at the Cannes Film Festival's Critics Week.

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 sound and film editor for Sam Mendes' *Jarhead* (2005).

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 Malaimaire 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 will shoot his next film, *Tetro*, in Argentina.

Malaimaire’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, Malaimaire 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 next day. Malaimaire describes it “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*.

CALIN PAPURA

Production Designer

One of Romania’s most highly-regarded production designers, Calin Papura brought an almost inborn knowledge of his country’s landscapes and special places to *Youth Without Youth*. With one exception—a sequence in neighboring Bulgaria—the entire film was shot in Romania, though parts of the story are set in Switzerland, Malta, Austria, and India.

As a young man, Papura’s creative interests flowed in two directions, film and drawing. In 1969, he enrolled in Bucharest’s Architecture School of Interior and Exterior Design,

complimenting his studies by working at The Cinematographic Studio. After graduating in 1972, he continued assisting production designers, art directors, and set decorators at the Studio.

Papura branched out on his own in 1978, amassing credits on over fifty pictures. He became a key collaborator with several lauded Romanian directors—Dan Pita, Mircea Veroiu, and Lucian Pintilie, among others. He has received awards for Romanian films such as *Justice in Chains* (1983), *Adela* (1984), *November*, *The Last Ball* (1986) *An Unforgettable Summer* (1993) and *Canton* (2004). His most recent films are *Restul e tacere* (2007), *Return of the Living, Dead, Parts I & II* (2005), *Straight Into Darkness* (2005) and the television production, *Le Pere Goriot* (2004).

Papura has been the production designer of choice for a number of visiting co-productions: Bertrand Tavernier's *Captain Conan* (1994), Michael Haneke's *Code Unknown* (2000), Costa-Gavras' *Eyewitness* (2002)—and of course Coppola's *Youth Without Youth*.

OSVALDO GOLIJOV

Composer

Osvaldo Golijov, recipient of a 2003 MacArthur Fellowship, is Composer-in-Residence for the 2007 Mostly Mozart Festival at Lincoln Center and has composed original music for Yo Yo Ma and Dawn Upshaw, among others. *Youth Without Youth* is his second film score following his debut with *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 250th 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 *Youth Without Youth* assignment “an amazing dream” due to the nature of his collaboration with Francis Coppola. “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.” The two men had been discussing a collaboration for some time. 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: for 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: *Yiddishbuk* (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)

PETER SWORDS KING & JEREMY WOODHEAD

Hair & Makeup Designers

Peter Swords King

Peter King's crowning professional achievement was his work on Peter Jackson's *Lord of the Rings Trilogy*, for which he won both Academy and BAFTA Awards (with Richard Taylor). His career began in the British theatre where he trained under veteran makeup and wig artist, Peter Owen. King followed his mentor to the Welsh National Opera where they worked for several years, even forming a partnership, Owen, King & Co.

Throughout the 1980s, King worked primarily in theatre, culminating in his design for the original *Phantom of the Opera*. The 1990s found him making a transition to film, specializing in fantasy and period productions. Highlights of this era include Jane Campion's *Portrait of a Lady* (1996), Todd Haynes' *Velvet Goldmine* (1998), Oliver Parker's *An Ideal Husband* (1999) Mike Figgis' *Miss Julie* (1999), Stephen Fry's *Bright Young Things* (2003), and Peter Jackson's *King Kong* (2005). Most recently, King designed hair and make-up for Chris Weitz's *The Golden Compass* starring Daniel Craig and Nicole Kidman, and Robert B. Weide's *How to Lose Friends and Alienate People* starring Kirsten Dunst.

Jeremy Woodhead

Originally trained as a graphic designer and magazine art director, Woodhead's segue into film began with Kenneth Branagh's *Frankenstein* (1994) where he worked closely with veteran make-up artist Daniel Parker. The two men worked together on several films, including *In Love and War* (1996), *The Odyssey* (1997), and *The Avengers* (1998). It was on *The Avengers* that Woodhead met Peter King with whom he would collaborate a few years later on *Quills* (2000) and *The Lord of the Rings Trilogy* (2001-2003).

In 1999, Woodhead branched out on his own, working closely with Ralph Fiennes in both *Sunshine* and *The End of the Affair*. After his almost four-year sojourn with King, he went solo for Anthony Minghella's *Cold Mountain*, Reny Harlin's *Mindhunter*,s and Oliver Stone's *Alexander*. In 2005, he was Emma Thompson's personal hair and makeup stylist for *Nanny McPhee*, and he designed the hair styles for James McTeigue's *V for Vendetta* and Steven Spielberg's *Munich*.

Most recently, Woodhead handled makeup and hair design for Anton Corbijn's *Control*, a biopic about singer Ian Curtis, for Mathieu Kassovitz' *Babylon AD* starring Vin Diesel and Michelle Yeoh, and for the Wachowski Brothers' *Speed Racer*.

WENDY DONIGER

Author, Translator & Teacher

Wendy Doniger and Francis Coppola first met as classmates at Great Neck High School in Long Island, N. Y., and have kept in touch over the decades as each achieved stature in their respective professions. Doniger introduced the director to *Youth Without Youth*, the novella by Mircea Eliade upon which the current film is based.

Born in New York City on November 20, 1940, Doniger first trained as a dancer. She is a graduate of Radcliffe College (1962) and Harvard University's Graduate School of Arts and Sciences (1963); she also holds a Ph.D. in Sanskrit and Indian Studies from Harvard (1968) and a D. Phil. in Oriental Studies from Oxford University (1973).

Doniger began her teaching career at Harvard. In 1978, she joined the faculty of the University of Chicago where, today, she teaches comparative mythology and Hinduism. She is also the Mircea Eliade Distinguished Service Professor of the History of Religions. Doniger first became acquainted with Eliade when he read her Harvard dissertation on yoga. He liked it and published two chapters in his journal, *History of Religions* (of which she is now senior editor). They corresponded for over a decade but did not actually meet until she came to Chicago. They became close friends and colleagues until his death in 1986.

Doniger is erudite and immensely honored. She holds four honorary degrees and serves on the International Editorial Board of the Encyclopedia Britannica. She is the only person to

serve as President of both the American Academy of Religion (1984) and the Association of Asian Studies (1989).

Doniger's articles, translations, books, and lectures number into the hundreds. Her translation of *Rig Veda* was used as the opening text of Philip Glass's Symphony No. 5, which premiered August 31, 1999. She also made a new translation of *The Oresteia* (with David Greene) for the Court Theatre production of 1986. Her book, *The Bedtrick: Tales of Sex and Masquerade*, received the British Academy's Rose Mary Crawshay Prize.

Other books by Wendy Doniger (O'Flaherty) include: *Dreams, Illusion, and Other Realities* (Chicago: University of Chicago Press, 1984); *Other Peoples' Myths: The Cave of Echoes* (New York: Macmillan, 1988); *Tales of Sex and Masquerade* (Chicago: University of Chicago Press, 2000); a new translation of the *Kama Sutra* (for Oxford World Classics, 2002); *The Woman Who Pretended To Be Who She Was* (New York: Oxford University Press, 2005).

MIRCEA ELIADE (1907-1986)

One of the world's foremost authorities on the history of religions, Mircea Eliade was born in Romania, the son of an Army officer. After studies in philosophy at the University of Bucharest, he sailed to Calcutta where he studied Sanskrit and Eastern philosophies under Surendranath Dasgupta (1928-31). Their relationship ruptured when he fell in love with Dasgupta's daughter, hastening his return to Bucharest. He wrote a book about the affair which, forty years later, was answered by her.

This early exposure to yoga, meditation, and a non-Christian way of perceiving life forever changed him, directing his passion for knowledge to the study of religious history. After his return to Bucharest, Eliade earned a Ph.D. and began to teach as well as write.

Between 1938-40, Eliade served as his country's cultural attaché in London and Lisbon. He then wandered across Europe for more than a decade, teaching at various universities. He moved to the United States in 1956 to teach at the University of Chicago's Divinity School.

Eliade's studies led him to pioneering conclusions about the nature of religious cultures. His books, *The Myth of the Eternal Return* (1945) and *The Sacred and the Profane* (1959) secured his reputation as an eminent religious scholar and are considered seminal works in comparative religion. At root, Eliade insisted on the value of understanding primitive religious cultures. Like Carl Jung, whose theories he generally embraced, he believed that modern man had lost touch with the natural cycles and a sense of the sacred. He contrasted the Western - linear - view of time with the Eastern cyclical view, ideas explored dramatically in *Youth Without Youth*.

Many of Mircea Eliade's novels and non-fiction are available through the University of Chicago Press; others at Amazon.com.

