

*International
English*

MARIA BETHÂNIA música é perfume



A film produced and directed by Georges Gachot

Co-produced by Idéale Audience

With the support of SF DRS, TSR, TSI, SRG SSR Idée Suisse / France 5 / SVT /
Pour-cent culturel MIGROS / Fondation UBS pour la culture /
Succés Passage Antenne / Succés cinéma / Centre National de la Cinématographie

82 min / 35 mm / Dolby Digital

PREMIO ESPECIAL CUBADISCO 2006

"La Musica Y El Cine"

BEST FILM CATEGORY MUSIC & BEST SOUNDTRACK

Festival di Palazzo Venezia Rom 2006

SPECIAL JURY AWARD - Fama Film Festival 2006

PUBLIC AWARD - Washington DC Intl. Film Festival 2006

Contact addresses

Author and producer

Georges Gachot

Ekkehardstr. 16

8006 Zürich – CH

Tel +41 44 361 70 50

Fax +41 44 361 71 69

Email: g@gachot.ch

www.gachot.ch

Co-producer

Idéale Audience

Pierre-Olivier Bardet

6, rue de l'Agent Bailly

75009 Paris – France

Tel +33 1 53 20 14 00

Fax +33 1 53 20 14 01

Email: ideale@ideale-audience.fr

www.ideale-audience.com

Contents

Synopsis – Technical Informations	page 4
Distribution	page 5
Press Reviews	page 7
Producer’s Note	page 12
Film Sequences	page 13
Maria Bethânia, biography	page 14
Georges Gachot, filmography	page 17
Idéale Audience	page 19

Synopsis

In his captivating film, Georges Gachot invites us to enter the universe of Maria Bethânia, the famous Brazilian singer. Narrated by Bethânia herself, the film not only gives us an insight into the intimate sphere of Maria Bethânia's creative process, but focuses on the history of Brazilian music. First a muse of the so-called counter culture, and then the queen of romantic ballads, Maria Bethânia chronicles her musical life experience in relation to Brazilian society's development. In addition to this, filmmaker Gachot gathers together a fantastic ensemble of contributors including Gilberto Gil, Nana Caymmi, Miucha, Chico Buarque and Caetano Veloso, all of them witnesses and participants to some of the greatest music history of our time.

Technical Information

Author – Director – Producer	Georges Gachot
Co-produced by	Pierre-Olivier Bardet - Idéale Audience
With the support of	SF DRS / TSI / TSR / FRANCE 5 / SVT MIGROS Kulturprozent Fondation UBS pour la culture Succès passage antenne / Succès cinéma Centre National de la Cinématographie (France)
Cinematographer	Matthias Kälin
Sound Recording	Balthasar Jucker Dieter Meyer
Editing	Ruth Schläpfer Anja Bombelli
Sounddesign and Mix	Jürg von Allmen C.A.S
Colour Correction	Patrick Lindenmaier, Andromeda Film
Format	35 mm / 1 :1.66 / 25fps Dolby Digital Shot on Digital Betacam, 16 :9
Feature Length	82 mins / 2410 meter
Transfert 35 mm	Schwarzfilm, Bern
Original language	Portugais / Brésilien
Website	www.musicaeperfume.com

Distribution

TV Distribution

EuroArts Music International GmbH
Hohenzollerndamm 150
14199 Berlin
Germany
Contact: Sandrine Laffont
Head of Sales
Fon +49-30-88708-241
Fax +49-30-88708-299
s.laffont@euroarts.com <<mailto:s.laffont@euroarts.com>>

Festival Distribution

Idéale Audience International
6, rue de l'Agent Bailly
75009 Paris - France
Tél : +33 1 53 20 14 18
Fax : +33 1 53 20 14 01
Email: cgauguin@ideale-audience.fr

Screening at Film & Music Festivals

2007

Polen , 5. Festiwal Kultury Brazylijskiej
Taiwan Festival, The Imprint of Sound
New York, August 26th, The riverside Theater
Miami Jazz film festival (USA)
NW Washington, DC, September 10th. A Week of Food and Brazilian Culture at Busboys
and Poets - 2021 14th St.
Summer Film School, Uherske Hradiste (Czech Republic)
Int. Documentary Film Festival, Middlebury College Language Schools (USA)
"Cinema South Festival 2007" in Sderot , Israel
"Eurocine 2007" Quito, Cumbaya, Guayaquil, Manta and Cuenca, Ecuador
Mediawave 2007 - Intl Competition- Hungary -
Ankara International Film festival
Fespaco '07 - Ouagadougou, Burkina Fasso
Best of African Diaspora Film Festival at Brookin Akademy of Music - BAM (New York)

2006

Festival Intl. Del Nuovo Cine Latinoamericano -La Habana - Premio Especial Cubadisco
African Diaspora Film Festival- New York-
Weltfilmtage Thusis (Ch)
Oslo Films From The South Festival
Stranger Than Fiction Documentary Film Festival – Irland , Dublin
Festival Di Pallazio Venezia Roma - Award For Best Film Category Music
- Award Fort He Best Soundtrack
Asolo Artfilmfestival - Intl Competition
Miami Latin Film Festival
Jechen Intl Music & Film Festival (Jimff) Korea
Jerusalem Film Festival
Copa Da Cultura , Berlin

Intl. Film Festival Rotterdam (Holland Festival)
Seattle International Film Festival
Fama Film Festival - Special Jury Award -
Chicago, Latino Filmfestival
Washington, Dc International Film Festival – Public Awards -
Buenos Aires Festival Internacional Del Cine Independiente
London, Barbican Center, Festival *Tropicália: A Revolution In Brazilian Culture*
Frauenwelten Frauenfilmtage Wien
Rencontre Cinema De Manosques

2005

Festival Intl. De Cine De Gijon
Sao Paulo Intl. Filmfestival
Intl. Leipziger Filmfestival
Festival Do Rio 2005
Vancouver International Film Festival - Intl. Competition
Film Festival Locarno - Piazza Grande Anteprima – “Appellations Suisse”
Visions Du Reel, Nyon, Intl. Competition

TV Version « Maria Bethânia, The Voice of Brazil » 53 mins

FIPA – Biarritz 2005

Rose d'Or 2005

Theatrical distributions

France « Les Films du Paradoxe » (Released 1.3.2006)

Holland : « Cinemien » (released 15.6.2006)

Belgium-Luxembourg : « ABC-Distributions » (Released September 2006)

Spain : « Aquelarre » (released 6.1.2006)

Austria : « Polyfilm » (released 30.6.2006)

Brazil: « Imovision » (released 24. 12. 2005)

Argentina: “791Cine” (released 24. 5. 2007)

Switzerland : « Georges Gachot » (released 24. 8. 2005)

USA / Canada: “Artmattan”

Press Reviews (Original languages)

ENGLISH

THE PROVINCE (Vancouver): Maria Bethania: Music Is Perfume is not a documentary as much as a meditation on the inner spark that fires a passionate career.

STRAIGHT – Vancouver (Ken Eisner): Unlike most commercial docmakers, Gachot works with only one camera, so there are no "cutaways"-reaction shots or transitional images-built into his method. The results, when they work (which they do here), are intensely personal. Naturally, that Bethânia is singing politically charged tunes in her clear contralto voice, backed by a killer band you get to know through the many heated rehearsals, doesn't exactly hurt the process. "I go in knowing nothing and with no preconceptions about the story. And here even about the music. What emerges tells itself and I think it is quite powerful, perhaps because it involves a lot of risk. You have to miss something, really, to feel like you can get that something."

FRENCH

LES INROCKUPTIBLES (Richard Robert)

La fatale beauté de tous les acteurs de cette histoire achève d'inscrire "Musica e Perfume" parmi les meilleurs documentaires sur la musique de ces dernières années.

AFRICULTURES.COM (Olivier Barlet)

Plutôt qu'un flot d'images, il nous livre une harmonie où tout changement de plan résonne en coeur avec la voix de Maria Bethania.

AUX ARTS ETC... (Françoise Bieri)

Ce film n'est ni un documentaire, ni un film sur la musique. C'est plutôt un film fait musique ou une musique faite film, tant les images et la musique ne font qu'un. Portée par le regard et le sourire de Maria Bethânia, par les ciels plombés, les univers sombres de la nature brésilienne, par les villes ou les plages, et bien sûr par la pauvreté omniprésente, la musique devient vie, joie, rire ou danse.

LE MONDE (Valérie Cadet): *Une évocation puissante de la grande chanteuse brésilienne*“. ...Sans cesse et simultanément poétique et politique. En concert géant, acclamée par des milliers de personnes, au studio d'enregistrement, en répétition, dans le flux d'échanges avec des proches, des amis chers, ou en conversation privée. On pouvait se fier au cinéaste pour capter au plus près la puissance et la délicate diversité de son sujet. Embrasser l'essentiel, laisser filer l'impromptu. Recueillir les mots forts et sincères de ceux qui l'aiment, travaillent pour elle et avec elle – sa mère, Dona Canô Veloso ; Caetano, complice de toujours ; Chico Buarque de Hollanda ; Nana Caymmi et Miucha. Et glisser tout cela dans le sillage des paysages mouvants – urbains et naturels ; pauvres mais vivants, ou sublimes de beauté –, intensément tressés à ce qui a construit cette voix unique. « *La friction entre le tout et le rien. La voix de Bethânia, c'est ça, relève Gilberto Gil. Les pierres, la terre, le sable... Ces endroits où la matière et l'esprit se rencontrent.* ».

LA COTE (vm): Dans le portrait tourné en 2005 par Georges Gachot, toute idolâtrie, toute distance outrée entre la vedette et le public disparaît. L'artiste se livre dans toute son authenticité et dévoile sa démarche créative en toute transparence. Il n'y a pas de secrets, d'artifices, de trucages, seulement du talent, du travail, et de la passion.

TRIBUNE DE GENÈVE (Luca Sabbatini): « Ce n'est pas vraiment une biographie, ni un documentaire ; plutôt un portrait musical. » Après le beau et frémissant Martha Argerich, conversation nocturne, Georges Gachot remet ça. Maria Bethânia, música e perfume rejoint

et peut-être dépasse la réussite du film précédent. Même continent, même personnage féminin secret et hors normes, même façon de montrer en longs plans-séquences, sans noyer l'image sous un flot d'explications. Seule la musique change, les mélodies et rythmes brésiliens remplaçant Bach ou Chopin. ...

Dans *Maria Bethânia, música e perfume*, la caméra montre le travail de la musicienne, guide le spectateur au cœur de la création, du premier contact de Maria Bethânia avec une chanson jusqu'à sa version définitive en concert. Dispositif sobre, efficace, tenu et épuré de tout élément non musical. La musique, précisément, construit le rythme des images, tandis que les inflexions du portugais du Brésil créent une autre mélodie à part entière. Si bien que les confidences de Maria, de son frère Caetano Veloso ou de leur ami et confrère Chico Buarque envoûtent aussi sûrement que la musique omniprésente sur la formidable bande-son. Un régal.

LE MATIN (Victor Finggal), " Georges Gachot, qui s'est illustré par des films sur Beat Richner et Martha Argerich, signe un petit bijou consacré à la reine de la musique brésilienne".

24HEURES (Boris Senff) Santa Maria. Après avoir consacré un documentaire à la légendaire pianiste Martha Argerich, Georges Gachot, cinéaste français naturalisé Suisse et vivant à Zurich, s'est attelé au pas de Maria Bethânia, dame de coeur de la chanson brésilienne. Plutôt habitué au monde de la musique classique, le réalisateur est arrivé au Brésil " comme un enfant ", partant à la découverte d'un univers et d'une artiste qu'il avait entrevue pour la première fois lors d'un concert au Festival de Montreux. Avec tact et empathie, il suit la chanteuse pourtant réputée "difficile" dans toutes sortes de situations, d'un cadre plutôt intime à la répétition avec ses musiciens, en passant par des séquences de concerts où Maria Bethânia se révèle dans toute sa splendeur. ...Une héroïne chatoyante et un coin du Brésil soulevé en musique.

PORTUGUESE

CAETANO VELOSO

"Bethânia nunca foi tão musical na vida dela como nesse filme. Ela está mais musical, está incrivelmente musical, cantando mais bonito do que em toda a vida dela."

ESTADAO DE SAO PAULO

"*Maria Bethânia - Música É Perfume*" não é um documentário convencional. Mais interessado no processo criativo e nas interpretações da cantora do que em recordar datas e episódios, o diretor Georges Gachot desenha um retrato musical que chega a surpreender pelo grau de proximidade que estabelece com Bethânia -artista sempre muito ciosa de sua intimidade

O'GLOBO

Quem assiste ao documentário de Georges Gachot encontra um filme sensível e refinado.

ESTADAO DO SAO PAULO (Luiz Carlos Merten)

Gachot reinventa Tolstoi - "A arte só é universal quando nasce de dentro." Ser artista é lançar pontes. Como Maria Bethânia faz.

O'GLOBO -

Viva Bethânia!

O cinema e a MPB estão em fase de cumplicidade total. Depois do sucesso de "Vinicius", de Miguel Farias Jr, chegou a vez do excelente "Maria Bethânia: música é perfume", de Georges Gachot, deslumbrar as salas do Rio. O filme tem sido aplaudido, merecidamente, em todas as sessões.

FOLHA ONLINE – SAO PAULO (Ricardo Feltrin . Editor-chefe da Folha Online)

Excelente documentário sobre a estrela da MPB. Esmiuça sua personalidade, seu carisma e seu processo de interpretação e criação. Há depoimentos divertidos e emocionantes sobre Bethânia. É uma imperdível incursão na vida dessa grande artista. Para quem gosta de Bethânia. Ou de música, simplesmente.

ESTADAO DO SAO PAULO (Luiz Carlos Merten): Documentarista decifra o mistério de MARIA BETHÂNIA...Para o diretor, seus documentários nao sao musicais, mas sobre música. E ele esclarece- "Crio impressões musicais, o que me permite, ao mesmo tempo, ser pessoal e universal. Falo sobre os artistas, espero que sem didatismo, e me projeto no trabalho deles para construir a minha linguagem, que é a do cinema." Gachot reinventa Tolstoi - "A arte só é universal quando nasce de dentro." Ser artista é lançar pontes. Como Maria Bethânia faz.

JORNAL DO BRASIL (Heloisa Tolipan): Bethânia para todos. Diretor de Maria Bethânia: música é perfume, o francês Georges Gachot aportou ontem à tarde, no Estação Ipanema 1, para a primeira sessão do documentário, na programação do Festival do Rio. E-du-ca-dís-si-mo, fez questão de uma breve apresentação na nossa língua: "Desculpe-me ler, mas não queria perder a oportunidade de expressar tudo o que senti realizando este filme", disse Gachot, justificando a cola. Foi aplaudidíssimo quando, ao final, comentou que Bethânia foi o seu Pedro Álvares Cabral, concluindo: "Espero que, com este filme, o mundo conheça a maravilha cultural deste país". Maria Bethânia: música é perfume é comovente e traça sem pretensões o perfil de uma das nossa maiores intérpretes, que é capaz de dizer abertamente, com todas as letras "Eu odeio o pôr do sol. Essa coisa meio barro, meio tijolo". Querem mais autenticidade?

O GLOBO (Leonardo Lichote): O motivo do filme, porém, não é o país - é a voz. Ou seria mesmo o contrário? Talvez nem um nem outro, talvez os dois. "Maria Bethânia: música é perfume" - com exibição de gala no Festival do Rio hoje, com a presença do diretor Georges Gachot - é sobre uma voz que é um país, um país que é uma voz: "

GERMAN

NEUES VOLKSBLAT. Die künstlerische Magie einer brasilianischen Sängerin

Mit „Maria Bethania: Musica e perfume" ist Georges Gachot ein fesselndes Porträt gelungen... Regisseur Gachot ist mit seiner Doku weit davon entfernt, Musik nur zu bebildern. Er lässt uns ganz und gar eintauchen in die wundersame Welt dieser faszinierenden Künstlerin.

WIENER ZEITUNG (Fan) Trotz stellenweise südländischen Pathos atmet man gern den "Duft des Lebens" ein, wie die Bethânia ihre temperamentvolle Musik bezeichnet. Ein echter musikalischer Hochgenuss.

20 MINUTEN (R. Hennecke) Völlig unbemerkt hat sich die Musikdoku «Maria Bethânia – Música e perfume» des Zürchers Georges Gachot (43) zum erfolgreichsten Schweizer Film des Jahres 2005 gemausert. ". Der Film zeigt wir Maria Bethânia meistens mit ihren Vorstellungen durchsetzt, damit am Ende selbst der Sound von sich überschlagende wellen am Strand von Salvador de Bahia zur Musik wird. "Woz" (i. Bosshard)

BLICK (Rico Bandle) Die Emotionen eines ganzen Landes ... Gänsehaut garantiert.

ZÜRITIPP (Thomas Bodmer) Nach der Pianistin Martha Argerich nähert sich Regisseur Georges Gachot diesmal der Diva des brasilianischen Gesangs. Mit Erfolg. Selbst wenn

einem Bethânia zuweilen zu pathetisch ist, lohnt es sich, Gachots Film zu sehen, da man über ihre Person hinaus tiefe Einblicke in die Entwicklung der brasilianischen Musik der letzten vierzig Jahre erhält.

CINEMAN (Jörg Hüssy)

Nach «Martha Argerich: Conversation nocturne» dem einfühlsamen Porträt der legendären Pianistin aus Argentinien, und dem aktuellen Porträt darf man gespannt und mit Vorfreude auf ein weiteres Bijou in dieser überraschungsreichen Reihe warten.

CINEMA BUCH (Doris Senn)

Georges Gachot, der seine bisherigen Dokumentarfilme vorwiegend im Bereich der klassischen Musik ansiedelte, wagte sich mit seinem jüngsten Film in ein neues, leichteres Genre vor. Mit *Maria Bethânia* schuf er ein zurückhaltendes Porträt, welches das Fluidum des kreativen Moments, das Einssein von Musikerin und Musik zu fassen sucht – grösstenteils unter Aussparung von Details zur Biografie. Das lässt den Film zu einer intensiven Momentaufnahme werden, die das musikalische Erlebnis über alles stellt. Das vage Mysterium um ihre Person, das ihre Musik mit einem zusätzlichen Hauch Faszination umgibt, lässt dabei umso tiefer in die Stimmung ihrer Liebeslieder eintauchen.

NEUE LUZERNER ZEITUNG (Birgit Schmid): Eine Liebeserklärung. Der Frühling liess zwar auch am Genfersee auf sich warten, aber hier kümmert das niemanden. Das wahre Leben findet in diesen Tagen im Kino statt. Für Sonne sorgte die grosse brasilianische Sängerin Maria Bethânia im Porträt des Schweizer Regisseurs Georges Gachot ("Martha Argerich"). "Maria Bethânia, Música é perfume" ist eigentlich eine Liebeserklärung.

TAGESANZEIGER (Christoph Schneider): "Ein Dokumentarisches Genusskino",

ITALIAN

CORRIERE DEL TICINO (Antonio Mariotti). Il profumo della musica e quello del reale Il nuovo film di Georges Gachot sulla cantante brasiliana Maria Bethânia

Georges Gachot si è fatto conoscere a livello internazionale un paio d'anni fa, grazie all'intenso ritratto di Martha Argerich, distribuito anche in Ticino visto lo stretto legame che unisce la grande pianista argentina alla nostra regione, sede del suo conosciuto «festival» musicale. Dopo quelle «conversazioni notturne» non certo facili da carpire, il regista franco-svizzero ci riprova ora con un'altra grande signora della musica, attiva però in un ambito del tutto diverso: la cantante brasiliana Maria Bethânia.

Musica é perfume, il suo nuovo lungometraggio presentato in concorso a Visions du Réel, dimostra come Gachot si trovi perfettamente a suo agio in questo ambiente, ciò che gli permette di sfuggire ad innumerevoli trappole legate a un genere del tutto particolare. *Musica é perfume* non è quindi un «film musicale» in senso stretto ma si presenta, al tempo stesso, come il ritratto di un'artista popolarissima ma che non è mai scesa a compromessi per compiacere il suo pubblico; come un'incursione nel mondo estremamente «stratificato» della canzone brasiliana; e come un documentario sul Brasile di oggi e sulla sua voglia di riscatto che passa anche attraverso la valorizzazione del suo enorme patrimonio culturale.

Che canti da sola per conto suo o davanti a migliaia di persone, che parli del suo modo di concepire la musica o dei suoi giochi d'infanzia insieme al fratello Caetano (Veloso), Maria Bethânia illumina letteralmente il film con la sua presenza magnetica ma estremamente naturale. Del resto, per lei la musica è profumo: qualcosa di primario (come il pane), d'immediato, di sensuale, che deve poter essere goduta da tutti. Considera un puro caso che sia lei a portarla agli altri: «la mia voce non è che una scintilla divina scaturita dentro di me». Per chi prova a chiedere a Georges Gachot quale sia il segreto che gli permette di avvicinare e cogliere l'essenza di questi personaggi, la risposta è una sola: «Amo la loro musica». Come non credergli ?

CORRIERE DEL TICINO (Antonio Mariotti): Primecinema ritratto di un Artista che incarna le voglia di riscatto di un intero paese. La naturalezza di Maria Bethània. I divi di qualsiasi genere musicale non sono mai facili da avvicinare «a ruota libera», senza cioè il filtro degli agenti addetti alle public relation occupati a curarne l'immagine. Prova ne sia che neppure il blasonato Martin Scorsese sia riuscito ad intervistare in prima persona l'inarrivabile Bob Dylan nel suo recentissimo documentario *No Direction Home*, ma abbia dovuto delegare questo compito al manager del cantante. Il regista franco-svizzero Georges Gachot non è Scorsese e Maria Bethània non è Dylan, ma si può ben dire che il documentario ora in uscita nelle sale ticinesi dopo essere stato presentato anche al Festival di Locarno, non sia gestito dai manager ma proponga un ritratto schietto e multiforme della gran dama della musica brasiliana e in seconda istanza, di un paese la cui voglia di riscatto passa anche attraverso la valorizzazione del suo immenso patrimonio culturale.

Producer's Note

In line with his previous musical films such as « Martha Argerich Evening Talks » which he directed in 2002, Georges Gachot takes us on a journey into the universe of Maria Bethânia the famous Brazilian singer who was formerly the counterculture muse before becoming the romantic ballads diva.

In addition, Gachot brings together a fantastic choice of performers: Nana Caymmi, Miucha, Chico Buarque, Gilberto Gil and Caetano Veloso, each one of them having witnessed and taken part in one of the greatest music histories of our time.

Seizing the opportunity offered by the release of Maria Bethânia's two new albums, one of them a tribute to the romantic lyrics of Vinicius de Moraes (the remarkable poet and writer, namely the co-author with Tom Jobim of "The Girl from Ipanema" and a friend of Bethânia during his lifetime) and the other, *Brasileirinho*, a journey into the heart of the history of Brazilian music, the film takes us back to the sources of inspiration of a movement resulting from jazz and European classical music and leading to Bossa Nova and later to Tropicalism.

The film offers an insight into the intimate sphere of the work of Maria Bethânia, surrounded by her musicians, artistic advisors and friends and represents a marvellous opportunity to understand from the inside the history of this Brazilian music. Maria Bethânia describes her musical background in parallel with the development of Brazilian society and music.

The different scenes show in great detail the process of record production including discussion on lyrics, choice of pieces, rehearsals with the musicians as well as studio recordings fascinated by the complexity of Brazilian musical structures. Whilst welcoming us in her homes in Rio and Salvador do Bahia, Maria Bethânia explains her musical choices, her working method as well as the preparation of studio sessions and concerts.

Talks also take place with some of the people closest to her such as Caetano Veloso, her brother, or the international superstars Gilberto Gil or Chico Buarque who wrote many songs for her. The early life of Maria and Caetano as well as their first artistic works are recalled thanks to a stop in Santo Amaro da Purificação, the village in the Bahia region in which they spent their childhood. With each encounter, we are able to leave the present moment, including music such as it is sung and recorded today, to return to the history and roots to better understand how this music evolved from Baroque traditions to Tropicalism.

We see also the presentation of these albums at concerts when the audience repeats songs from Vinicius de Moraes and "Brasileirinho". In this last record, in a style somewhat close to the Baroque movement, Maria Bethânia explored once again musical structures closer to traditional Brazilian music.

Film Sequences

- Studio recordings



In the recording studio of Rio de Janeiro, some of the best Brazilian musicians are brought together for the recording of the CD “Vinicius de Moraes”. Under the musical direction of Jaime Alem, Maria Bethânia’s arranger for many years, songs like “Gente Humilde”, “Tarde em Itapoa”, “Samba da Benção”, “Muhler sempre Muhler” or “Bom Dia Tristeza”, progressively take shape. The fifteen musicians mostly play typical Brazilian instruments. Each musician is initially recorded alone, in a spontaneous interpretation in which he gives free rein to his musical intuition, before necessary additions and adjustments are made to the composition as a whole.



Every day, around noon, Maria Bethânia arrives in the studio to listen to the recordings and sing her parts. Between two work sessions, musicians and members of the Bethânia team agree to reveal their impressions of the singer, her music and her voice as well as describe their collaboration with her.

- Encounters with the artists who are close to her.

Gilberto Gil, Chico Buarque and Caetano Veloso, international superstars and close friends and relatives of Maria Bethânia, tell us about her family, her friends and her music.



Caetano Veloso recalls their childhood and his memories of Vinicius de Moraes who was well-known by Bethânia and himself. He also speaks of their musical collaboration and more generally of his sisters’ role in the world of Brazilian music.



Gilberto Gil tells us how much the great singer Maria Bethânia, his childhood friend, means to him.

Salvador do Bahia

For us, Maria Bethânia opens the doors of her home in Salvador da Bahia. Like never before, she speaks extensively and freely from the bottom of her heart. She describes her youth, her family, her relationship with Vinicius de Moraes, with her audience and Brazilian music in general...



Santo Amaro da Purificação



In Santo Amaro, Bethânia's birth town, the whole family gets ready to celebrate the birthday of Dona Cano, her mother of nearly one hundred years old who is a mythical figure in Brazil. Before the family itself continues the celebration, a procession forms in the church

bringing together each one of her relatives. We are therefore able to discover more about Brazilian culture and to get a feel for the society in which Maria Bethânia's musical art developed.

The album “Brasileirinho”

To release her new “Brasileirinho”, Maria Bethânia’s choose mythical music hall “Canecão” of Rio de Janeiro to give concerts. The tour will then go on in Salvador de Bahia. In a friendly gesture, Maria invited her friends Miucha and Nana Caymmi to perform with her. In the dressing room, overjoyed and excited after a hugely successful concert, the three friends and accomplices, stars of today’s Brazilian music, recall their childhood and draw up a delightful and unusual portrait of Brazil’s musical landscape. Their conversation is punctuated with a cappella singing, they take a couple of dance steps and the history of this music is embodied before our eyes. We are witness to a true moment of happiness as well as a historical encounter.

Maria Bethânia and Nana Caymmi



Like her father, the composer Dorival Caymmi, Nana Caymmi comes from a large Bahian family of musicians. She suddenly appears in the film like a meteorite in the constellation of the main protagonists of Brazilian music. In the show, she performs a song with Bethânia and recalls the history of Brazilian music and its relationship with Bethânia.



The singer Miucha, Chico Buarque’s sister was the second wife of Joao Gilberto, the creator of Bossa Nova. She worked closely with Vinicius de Moraes and Tom Jobim and is undoubtedly an important witness of the history of Bossa Nova.

Maria Bethânia

Maria Bethânia Vianna Telles Veloso is the grande dame of Brazilian music culture. With Brazilian music superstar and brother Caetano Veloso, in their birth village Santo Amaro da Purificação, she dreamt of becoming an actress. In Salvador do Bahia in 1963, for the first time on stage, she performed a samba of Ataufo Alves in a Nelson Rodrigues play called *Boca de Ouro*. This successful performance prompted her to sing with other musicians such as Caetano Veloso, her brother, Gilberto Gil, Gal Costa and Tom Zé, in a concert named *Nós Por Exemplo*.

Her recording career really took off in 1965. She performed "Carcará", a protest song written for her by João do Vale. This was met with immediate success and established her as the spokesperson of a youth rebelling against military dictatorship and retrograde conventions. This was emphasised through her involvement in the play "Opinão" performed in Rio de Janeiro that same year. She was only 19 years old.

Her concerts began to look more like happenings and her performance was tainted with intonations and body language reminiscent more of avant-garde theatre than of music hall acts. She would also declaim long poems between two songs.

Until the end of the seventies, she remained on the fringes of the main musical trends, flirting at times with Tropicalism when taking part in replays of her brother's or Gilberto Gil's songs, or accompanying them on stage. At the beginning of her career, her audience was small but it remained nevertheless very faithful to her and her special aura earned her the nickname "Greta Garbo de Rio".

With her album of sentimental ballads "Alibi" she became in 1978 the first female Brazilian singer to sell more than a million copies and this caused enormous investment on female voices which benefited the careers of Gal Costa, Clara Nunes and Beth Carvalho. Maria Bethânia had thousands of fans but instead of resting on her laurels she did not hesitate to try unexpected experiences such as working with the South African vocal group Ladysmith Black Mambazo, the French actress Jeanne Moreau or with Carlinhos Brown the enfant terrible of Salvador da Bahia.

Maria Bethânia has recorded to date more than 30 albums. She compares "Brasileirinho" one of the latest one to a tree whose roots are strongly anchored in Brazilian soil. Our film is structured around this idea.

www.mariabethania.com.br

Georges Gachot

Born in Neuilly sur Seine (France), a French and Swiss national, film director Georges Gachot has been directing classical music documentaries since 1990. He left Paris at the age of 18 to go to Switzerland where he simultaneously studied electrical engineer at the Swiss Federal Institute of Technology Zurich (Diploma in 1988) and devoted himself to his passion for piano and musicology. In 1985, he appeared in adverts and institutional films before working for the music Naxos label at the time when video clips presenting the greatest classical works were launched. He was then commissioned by various TV channels to direct films such as portraits of composers and interpreters. He began to produce his own films in 1996 some of which will be distributed to cinemas. He received the prestigious "Prix Italia" for his portrait of Argentinean pianist Martha Argerich in 2002. Georges Gachot has been interested in Cambodia since 1996 and has directed 3 documentary feature films about the country as well as the humanitarian works of the paediatrician and cellist Beat Richner. He tackles for the first time a subject other than classical music in his film on Brazilian singer Maria Bethânia. (www.gachot.ch)

Filmography

Money or Blood

Cinema : 70' - Format: 35 mm – Dolby SR –

Cast : Dr. Beat Richner, Gérard Depardieu, Carole Bouquet

Production: G. Gachot - Teleclub AG – SSR SRG idée Suisse, 2004

Martha Argerich, Conversation nocturne

Cinema 70', TV : 57' - Format: 16/9 – Stereo –

Production: G. Gachot – Idéale Audience – Arte – BR, 2002

Prix Italia 2002, catégorie „Music & Arts“

Depardieu goes for Beatocello

24' - Format: 16/9 – Stereo – Langues : Français-

Production: G. Gachot - 2001

... And The Beat Goes On

Cinema 65'. - Film 35 mm / Dolby digital

Cast : Dr. Beat Richner, Gérard Depardieu, Carole Bouquet

Production : G. Gachot, 2000

Claude Debussy "Music can't be learnt..."

58'30" - Format: 16/9 – Video - stereo

Production : METROPOLITAN München, 2000

Kultur Für Alle

45' - Format: 16/9 - stereo

Production : G. Gachot - DRS / TSR / TSI / 3 sat, 1999

Concerto Cantabil, Rodion Shchedrin

48' - Format: 16/9 - Stereo

Cast : Maxim Vengovov / Mariss Jansons / Lorin Maazel / Olli Mustonen / Mischa Maisky, violoncelliste / Franz Helmerson / Nicolas Economou / Chick Corea/ Paul Gulda
Production : Loft music - METROPOLITAN - SF DRS, 1999

Wilfried Hiller... ein musikalischer Geschichtenerzähler

56' - Format: 16/9 - Stereo
Production : BR / LOFT music - 1998

Les marées(Tides, Gezeiten)

7' – Format 4/3 – Video - Stereo
Music: Arvo Pärt Magnificat, 1989
Production : Georges Gachot – ZDF, 1997

Bach at the Pagoda

Dr. Beat "Beatocello" Richner
Cinema 61' – Format 16/9 – Video - Stereo
Production : Georges Gachot - 1997

Grace Bumbry "What a lucky girl I am..."

58' – Format 4/3 – Video - Stereo
Production : ZDF - 1996

Carl Loewe "Und er singt die neue Weise..."

30' - Format 16/9 – Video - Stereo
Cast: Hermann Prey / Juliane Banse / Franz Hawlata / Dietrich Henschel
Production : SWF-Süd West Funk / LOFT music , 1996

Wilhelm Killmayer, a german composer

45' – Format 4/3 – Video - Stereo
Cast: Wilhelm Killmayer, Kim Kashkashian, Thomas Zehetmair, Boris Pergamenschikow, Ulrike Sonntag.
Production : BR / LOFT, 1995

Sante Fe, with Pinchas Zukerman & Marc Neikrug

80' 19 " – Format 4/3 – Video - Stereo
Production: BMG Classics / LOFT music - 1994

Holy Russia, Celebrates The Festival Of Christmas

58' – Format 4/3 – Video - Stereo
Production : NVC Arts / Warner Music Group
Distribution Vidéo: Teldec Video / Warner Music Group – 1993

Video Classics for NAXOS

55 x 60 min – Format 4/3 – Video - Stereo
Production : HNH Int. Ltd. - 1990 -1993

Petite histoire symphonique racontée par Anton Dvorak

12' – Format 4/3 – Video - Stereo
Music : Anton Dvorak / 1st mvt. of the "New World Symphony"
Production : Georges Gachot – 1989

Idéale Audience

Idéale Audience is an audiovisual production company specializing in documentary and music films.

Since its establishment in 1990, Idéale Audience has built a reputation for distinctive, world-class productions.

Leading productions include Bruno Monsaingeon's "Yehudi Menuhin, the Violin of the Century," and "Richter, the Enigma", Frederic Mitterrand's theatrical feature film of "Madame Butterfly", the collections "The Art of ..." and "Classic Archive" series co-produced with IMG Artists (London), and in the documentary field, Frederick Wiseman's "La Comédie Française", Gérald Caillat's and Pierre Legendre's "The Making of Western Man" and "Mirror of a Nation" and Georges Gachot's "Martha Argerich".

The company currently produces five to ten films a year, using its close ties to major figures in the documentary and music world – writers, directors and performers.

Idéale Audience has a wholly-owned distribution division, Idéale Audience International, marketing a catalogue of more than 300 titles. As a specialized distributor, Idéale Audience International provides independent producers and filmmakers who entrust it with their films access to an extensive international network of specialized buyers in television and video. Titles in distribution of particular note include films by Frederick Wiseman, Johan van der Keuken, Bruno Monsaingeon, Frank Scheffer, Heddy Honigmann and Alexander Sokurov as well as other luminaries in the field of documentary and international music programs.

In 2002, Idéale Audience International opened a home video production department to release DVDs under its own label, beginning with the acclaimed Classic Archive collection (46 titles to date), produced with IMG Artists and EMI Classics. The company has since released over 50 titles, most of which are available worldwide through partnerships with various record companies and video distributors.

High artistic standards, a concern with preserving the cultural heritage and an international approach are the key elements on which the team at Idéale Audience, under the direction of Pierre-Olivier Bardet, with two producers; Helene Le Coeur and Françoise Gazio, continue to build a distinctive editorial profile.

www.ideale-audience.fr