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 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 well-being, 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.
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 Stanciulescu (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 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."

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 LABA), 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.

THE CLINIC

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. Baffles sons 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 these 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. The next morning, Dominic’s frozen body is found in the snow. The voice of his beloved Laura offers him the third rose, and as an indication of grace, it appears—in his outstretched hand.
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 sent 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 accompli.

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 traveling 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.

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 novel 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 stomped by my inability to complete an important work. At 66, I was frustrate for a film that had been brewing for 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 novel. 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.
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 concomitantly 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."

"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.

"The story's protagonist has a different experience. After being burnt by lightning, Dominic is taken to a hospital where he is wheeled 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,'" says Coppola.

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 with a lover, and the development of both. It poses a question: Which is more important, love or knowledge? And by the conclusion, the story answers it.

Youth Without Youth marks the return of a master filmmaker confronting outre philosophical questions with candor, gravitas, and 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.

INTRODUCTION

Youth Without Youth 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 with the return of a master filmmaker confronting outre philosophical questions with candor, gravitas, and 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.

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Albeit 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 preventively—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 form 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 early that medium can do."

However, the racially, sometimes irritating "Double," in Youth Without Youth is infinitely more complex. At its 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.*
outh 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.”
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, Ondřej Gelzer, 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 with whom he works.”

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 incongruously you.”

As an aspiring teen actor in London, Roth admired “The Godfather” and its star. “It was of course the English actor, I was a fan of him.” 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.

“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. Roth sent me the script and then came to visit me in Siena.”

“Francis would play the other characters off camera. We developed a great shorthand; we were simpatico.”

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. Roth sent me the script and then came to visit me in Siena.”

“What amazed me was the feeling though he makes you forget about the myth very quickly. “He wrote a wonderful letter and sent me the script, and we met in London,” Roth says. “As an actor, it was a pleasure to study different things, to work with this man who has made all these great movies in 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 Land’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 through all their lives love the same woman, even though the man may have different personal experiences, sometimes 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 Ross and I felt that Alexandra Perez was the one,” says Coppola.

According to Coppola, the woman had to be very intelligent, a beauty, and “she had to remind me of Tippi Hedren as the bathing-scenes girl in The Birds.”

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 in a very special feeling though he makes you forget about the myth very quickly.”

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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 novel. 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.”
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 if Murch’s career haven’t been put on hold 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.”

“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 things that seem to have nothing to do with each other and he’ll say, ‘What if we just connected them?’

“Then 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 example, or by cutting to something that has nothing to do with the story but changes it. It happens on various levels of metaphor; you are always trying to get at the essence of something by example, or by cutting to something that has nothing to do with the story but changes it. 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.

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The many languages spoken intermittently throughout Youths Without Youth are authentic, some of them so old that 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 Youths 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. At 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 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 invent different orders of abstraction on the basis of a few words. I had to find something playful and inventive, with interesting and unusual sounds,” 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 newspaper 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, Naziism 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 Hebrew University in 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 in 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 actions that are ongoing and 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.
n 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 (“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 (“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
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 Blade’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, 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 (1922), was followed by countless vampire films of varying quality, two excellent examples being Werner Herzog’s 1979 Nosferatu – Les Umbre, starring Klaus Kinski, Isabelle Adjani, and Bruno Ganz, and Francis Ford Coppola’s 1992 Bram Stoker’s Dracula, starring Gary Oldman, Winona Ryder, and Anthony Hopkins.
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 acting chops of the first rank as he ages and was honored by the European Film Awards (“Discovery of the Year”), and was included in many critics’ top ten lists. The artist was born in London as Timothy Simon Smith to Ann, a nurse, and John, a civil servant. His family moved to Nottingham when he was twelve years old. He attended Cheltenham College and Shrewsbury College of Arts. He is at present a rising international star who is fluent in four languages, having lived in the USA, Brazil, and Germany. He is married and has three children.

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The Legend of 1900 (1998, Giuseppe Tornatore, director)
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Awards. He subsequently appeared in films by two celebrated German directors, Helmut Dietl’s Vom Suchen und Finden der Liebe and Doris Dorrie’s Der Baader-Meinhof Komplott.

BRUNO GANZ: Professor Stanciulescu

One of Europe’s most honored stage and screen actors, Bruno Ganz has performed in both medias since 1961, when he emerged 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 La Partie du Chat (1970), 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

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 Diving Bell, the acclaimed 2004 film, in which she plays the Fuhsher’s secretaries opposite Bruno Ganz’s Hitler. “She was very fresh with a beautiful presence,” says the director, “and an ability to shine 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 Platamarani, a prominent Romanian stage and screen actor who co-founded Theatierwerkstatt Charlotteburg where Lara began studying at age eighteen. Her career actually began before that, in the German television movies Menschen, Pae (1996), and The Bells Schutz Story (1998).

Lara’s career has moved with the speed and trajectory of a comet since her film debut in Frauentraum (1999), opposite Maximilian Schell. Roles followed in Der Tunnel 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 Tonturm (2001), Napoleon (2002) as Countess Marie Walewska—and Dr. Zivago (2002) in which she played Tonya, the role originated by Geraldine Chaplin.

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Years into the future, The Diving Bell 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 Actor 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 Baader-Meinhof Komplott.

Since completing Youth Without Youth, Lara has made three English-language features: I Really Hate My Job, a British comedy starring Steve Campbell about five women working in a restaurant; Centered (with Samantha Morton and Sam Keiley); and The City of My 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 Komplott.

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figure of the New German Cinema in such films as The Wild Duck (1976), Einzig in der Welt (1978), and Nasebur (1979). His first English language film was the 1978 Heracles, 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 thelodious angel, and Far Away, so Close! (1993).

More recently, the actor’s career reached new heights with two hugely successful but utterly different films: Silvio Soldini’s Baruto no Gakuen and a 13-hour stage performance of Goethe’s Faust I & II, directed by Uli Edel and to-be released in-residence at Tanzquartier Wien, Vienna’s performance center. He further proved this honor was well deserved in 2000, when he was nominated for an Oscar® for his role in the epic German television film, The Downfall, 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 Brute Der Schonen 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 Film Awards cited him as Best Actor in a television movie or series in 2002 for Tage More, he was nominated in 1999 for Spyhing. He is currently appearing in multiple episodes and plays a priest in the soon-to-be released In Memory of Myself.

ANDRE M. HENNICKE: Dr. Josef Rudolf

Andre Hennicke 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 has also had 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 in 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 Junges Leute In Der Stadt, directed by Karl Heinz Lotz.

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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 Copsali. 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 Tel Aviv (Israel). She also continued 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 to choreograph the adaptation of Youth Without Youth and has subsequently made another film, Words 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. He is the one 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. It is he who calls Veronica to be reincarnated from a woman known as “Rupini, ” who lived fourteen centuries earlier.

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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 a Romanian born-and-bred, he transformed himself into a completely believable Indian mystic. “I was quite impressed with him,” commented Francis Gripps.

Pintea is actually well-known and highly regarded in Romania, where he was twice cited as Best Actor by the Union of Filmmakers, for Vulturul siu (1987) and Padureanca (1988). The preponderance of his work has been in television: Credits from the past two years include Gryphon, Daria, ideatia mea, Cărul In, Nataša, Femeia visurilor, and 7 Seconds.
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, a flutist and 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 where his stellar contributions to theatre arts brought him the school’s highest honor, the Beckerman Award. After graduating in 1959 with a B.A. in Theatre Arts, he enrolled at UCLA for graduate work in film.

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

In 1962, Coppola’s student screenplay Pilma, Pilma won the Samuel Goldwyn Award at UCLA, after which he began his professional career in earnest. His adaptations of Reflections in a Golden Eye, This Property Is Condemned, and Is Paris Burning? were produced, making him a much-in-demand screenwriter. He also wrote a script about George Patton based substantially upon Ladislas Farago’s Patton: Ordeal and Triumph. In 1970, Patton won 7 Academy Awards® including Best Picture, Best Actor, and Best Adapted Screenplay, shared by Coppola with Edmund H. North.

His second film, You’re a Big Boy Now (1966), served as his MFA thesis and marked his first appearance at the Cannes Film Festival, where he would later enjoy acclaim, twice winning the Palme d’Or (The Conversation, 1972; Apocalypse Now, 1979). He directed Fred Astaire and Petula Clark in Finian’s Rainbow, adapted from the Broadway musical, followed by an original work, The Rain People. As the 1960s wound down, Coppola made two momentous decisions. By now the father of two sons, Gian-Carlo and Roman, he relocated his family to San Francisco, where he founded with George Lucas an independent production company, American Zoetrope. Lucas’s first two features, THX-1138 (1970), and American Graffiti (1972) were produced under its...
aegis. But the company was high maintenance, and in 1970 Coppola was persuaded to direct a gangster picture based upon a best-selling novel by Mario Puzo, *The Godfather*. His battles with Paramount executives are by now the stuff of legend. *The Godfather* created a sensation upon release, altering the course of his career. Its equally successful follow-up, *The Godfather, Part II*, is credited with starting an industry-wide trend by making sequels respectable—and immensely profitable. *The Godfather, Part III* (1990), made almost 20 years later, continued the tradition.

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

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

The 1980s brought about a radical change in Coppola's career parabola. Desiring more independence as well as an electronically modern filmmaking facility, he bought Hollywood General Studios on Las Palmas and renamed it "Zoetrope Studios." Production immediately began on *Hammett*, directed by Wim Wenders, and soon thereafter on *One From the Heart*, an innovative musical. But cost overruns and public squabbles incited an avalanche of negative publicity which deleteriously affected receptions 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.

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. Coppola had ambitious goals 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 ......................................................... (1964)
You’re a Big Boy Now ........................................... (1967)
Writers Guild nomination, Best Western American Comedy
Finnian’s Rainbow ................................................ (1966)
Golden Globe nomination for Best Motion Picture (Comedy/Musical)
The Rain People ....................................................... (1970)
Best Feature, San Sebastian Film Festival
The Godfather ......................................................... (1972)
3 Academy Award® nominations: Best Picture, Director, Screenplay, Actor, 3 Supporting Actors, Costume Design, Sound, Editing and Musical Score. Won Oscar® with Mario Puzo for Best Adapted Screenplay. Won Golden Globe awards for Best Motion Picture and Screenplay.
The Conversation ................................................... (1974)
3 Academy Award® nominations: Best Picture, Screenplay and Sound. Won Cannes Film Festival Palm d’Or. Golden Globe nominations for Best Motion Picture and Screenplay.
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, Director and Screenplay. Won Golden Globe awards for Best Motion Picture, Director, Actor, Musical Score and Screenplay.
Apocalypse Now ....................................................... (1979)
8 Academy Award® nominations: Best Picture, Director, Screenplay, Supporting Actor, Cinematography, Art Direction, Sound Editing. Won Oscar® for Cinematography and Sound Editing. Won Cannes Film Festival Palme d’Or. Won Golden Globe award for Best Musical Score, with Carmine Coppola. Grammy nomination for Best Album of Original Score. Won Directors Guild of America award.
One From the Heart .................................................... (1980)
Academy Award® nomination for Best Musical Score
The Outsiders .......................................................... (1983)
Rumble Fish ......................................................... (1984)
FIPRESCI Prize; OCIC Award San Sebastian Film Festival
Gardens of Stone .................................................... (1985)

FIPRESCI Prize; OCIC Award San Sebastian Film Festival
Peggy Sue Got Married ............................................. (1986)
3 Academy Award® nominations: Best Actress, Cinematography and Costume Design. Golden Globe nomination for Best Motion Picture (Comedy/Musical) and Actress.
The Cotton Club ....................................................... (1986)
Golden Globe nomination for Best Motion Picture.
Tucker: The Man and His Dreams ................................ (1988)
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)
3 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 writings.
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 The Conversation. In 1979, Murch 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 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 reconstitute Touch of Evil from Orson Welles’s original negatives.

Most recently, Murch was sound and film editor for Sam Mendes’ Jarhead (2005).

MIHAI MALAIMARE, Jr.—Director of Photography

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

It was a daunting assignment. Coppola planned to use his own camera, a Sony F900, and while Malaimare had digitally shot commercials and videos, all his features had been on film. This didn’t faze Coppola who simply sent him for additional training to Sony’s Los Angeles facility. Everything worked out well. The proof of Coppola’s sagacity is right on the screen, and the young Romanian will shoot his 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, that worked for The Godfather, Part III, and was nominated for Apocalypse Now and The Godfather, Part III.

Malaimare 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 Carmăitanu’s Lotus. He shot two short films, Constantin Popescu’s The Apartment (2004) and A Livorno’s Cabins (2005), which were awarded in their category at Venice’s Genazzani O.G. In 2004, he completed his second feature, Geo Santeanu’s Pecatrice or Injustice.

CALIN PAPURA—Producer/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, supplementing his studies by working at The Cinematographic Studio. After graduating in 1972, he continued assisting production designers, art directors, and set designers at the Studio.

Papura branched out on his own in 1975, amassing credits on over fifty pictures. He became a key collaborator with several noted Romanian directors—Dan Pita, Mirea Veriscu, and Lucian Pintilie, among others. He has received awards for Romanian films such as Justice in Chains...
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. You 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.

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.
Lady in his design for the original King & Co. Peter Owen. King followed his mentor to the Welsh National Opera British theatre where he trained under veteran makeup and wig artist, BAFTA Awards (with Richard Taylor) in 2005. His career began in the starring Kirsten Dunst. How to Lose Friends and Alienate People starring Daniel Craig and Nicole Kidman, and Robert B. Weide’s recently, King designed hair and makeup for Chris Weitz’s productions. Highlights of this era include Jane Campion’s making a transition to film, specializing in fantasy and period Jackson’s. The 1990s found him King Kong. The 1990s found him

SELECTED DISCOGRAPHY
PETER SWORDS KING & JEREMY WOODHEAD

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) in 2005—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’ Notting Hill (1999), Stephen Fry’s Miss Julie (2005). In 2005, he was Emma Thompson’s personal hair and makeup stylist for Nancy McPhail, and he designed the hair styles for James McTighe’s Y for Vendetta and Steven Spielberg’s Munich.

Most recently, Woodhead handled makeup and hair design for Anton Corbin’s Cat’s Cradle, a biopic about singer Ian Curtis, for Mathieu Kassovitz’ Babyfilm A.D. starring Vin Diesel and Michelle Yeoh, and for the Wachowskis’ Speed Racer.

WENDY DONIGER:
Author, Translator & Teacher

Wendy Doniger and Francis Coppleston 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 Young Without Youth, the novel 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 Bard College (1962) and Harvard University’s Graduate School of Arts and Sciences (1966); she also holds a Ph.D. in Sanskrit and Indian Studies from Harvard (1969) and a Ph.D. 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 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 the encyclopedia honoree. 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 the Rig Veda was used as the opening text of Philip Glass’ Symphony No. 5, which premiered August 31, 1999.

She was also made a new translation of Orphéas (with David Grene) for the Court Theatre production of 1999. She also wrote the book, which received the British Academy’s Mary Gredge Prize. Other books by Wendy Doniger (O’Flaherty) include: Dreams, Illusions, and Other Realities (Chicago: University of Chicago Press, 1984); Other Peoples’ Myths: The Cave of Echoes (New York: Macmillan, 1988); The Bedtrick: 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 established his own translation project. After completing this translation, he fell in love with Louise’s daughter, hastening his return to Bucharest. He wrote a book about the affair which, forty years later, was answered by his wife, Marie Lefebvre. This early exposure to yoga, meditation, and a non-Christian view of prehistory 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 this time, 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, idea 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.
YOUTH WITHOUT YOUTH CAST LIST

**Principal Cast**

- **DOMINIC MATEI** ........................................................................ Tim Roth
- **VERONICA/LAURA** ................................................................. Alexandra Maria Lara
- **PROFESSOR STANCULESCU** .................................................. Bruno Ganz
- **DR. JOSEF RUDOLF** .............................................................. André M. Hennicke
- **PROFESSOR TUCCI** ................................................................ Marcel Iures
- **WOMAN ROOM 6** .................................................................... Alexandra Pirici
- **PANDIT** .................................................................................... Adrian Pintea
- **DR. GA VRILA** .......................................................................... Florin Piersic, Jr.
- **Scocondy C** ............................................................................. Zoltan Butuc
- **RECEPTION DESK WOMAN** ................................................ Ana Maria Marinca
- **ANETTA** ................................................................................ Adriona Titieni
- **CRAITA** .................................................................................. Mirela Oprisor
- **INTERN DRAGNEA** ............................................................... Andi Vasluianu
- **VALEN** .................................................................................. Mihai Nicolae
- **DR. NECULACHE** ................................................................... Theodor Danetti
- **NIKODIM** ............................................................................... Dan Sandulescu
- **DVOIDOGU** ............................................................................ Mircea Ablulescu
- **ABAM** .................................................................................... Rudy Rosenfeld
- **SS OFFICER** ............................................................................ Razvan Popa
- **GREENSCHUTZ** .................................................................... Cristian Balint
- **SWISS POLICE** ...................................................................... Galu Nita
- **PROF. CHAVANNES** .............................................................. Alexandru Repun
- **PROFESSOR** .......................................................................... Dan Antion
- **STUDENT** ............................................................................... Bogdan Dumitrescu
- **BANK TELLER** ....................................................................... Rodica Lazar
- **BARTENDER** .......................................................................... Dragos Bucur
- **LIBRARIAN** ............................................................................ Ana Ularu
- **GERTRUDE** ............................................................................ Rona Cattan
- **TAXI DRIVER** ......................................................................... Andrei Gheorghe
- **MALTA DOCTOR** .................................................................... Lucian Iancu
- **SWISS DOCTORS** .................................................................. Alexandru Burda, Florin Kevorkian
- **SS OFFICERS** .......................................................................... Dan Badarau, Mirea Stan
- **DR. OPRBOR** .......................................................................... Cristi Iacob
- **COOK** ...................................................................................... Dorina Lazar
- **DOORMAN** ............................................................................. Ionut Cucuca
- **BLASI** ..................................................................................... Fabio Scialpi
- **INDIA NURSE** ....................................................................... Gertraida Mantulescu
- **MAITRED** ............................................................................... Nicolae Ungureanu
- **GARDENER** ............................................................................ Serio Mihai Vasilescu
- **MAID** ..................................................................................... Nicoleta Lefter
- **GRAD STUDENTS** .................................................................. Gabi Calinescu, Ionut Stan
- **STUDENT** ............................................................................... Alexandru Sabau
- **GUARD** ................................................................................... Mihai Hodonescu
- **BOULETTE DEALER** ............................................................... Hagiuldi Campus
- **SHIVA** ..................................................................................... Adrian Horobet
- **SWISS PROSTITUTES** .......................................................... Oana Miron, Adriana Rotaru

**Secondary Cast**

- **DR. CHIELA** ............................................................................ Zohar Butuc
- **RECEPTION DESK WOMAN** ................................................ Ana Maria Marinescu
- **ANETTA** ............................................................................... Adriona Titieni
- **CRAITA** ............................................................................... Mirela Oprisor
- **INTERN DRAGNEA** .............................................................. Andi Vasluianu
- **VALEN** ................................................................................ Mihai Nicolae
- **DR. NECULACHE** ................................................................. Theodor Danetti
- **NIKODIM** .............................................................................. Dan Sandulescu
- **DVOIDOGU** .......................................................................... Mircea Ablulescu
- **ABAM** ............................................................................... Rudy Rosenfeld
- **SS OFFICER** .......................................................................... Razvan Popa
- **GREENSCHUTZ** ................................................................... Cristian Balint