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AMADEUS

DIRECTOR'S CUT

Contact: Shelley Spicer 415/834.1111 x610 (sspicer@thaweb.com)

FOR IMMEDIATE RELEASE

"AMADEUS, THE DIRECTOR'S CUT"

WILL BE RELEASED BY WARNER BROS. PICTURES IN LOS ANGELES, NEW YORK, TORONTO, THE SAN FRANCISCO BAY AREA AND SAN JOSE ON APRIL 5, 2002.
Run Time: Approx. 188 minutes
Rated R for brief nudity

Starring: F. Murray Abraham, Tom Hulce, Elizabeth Berridge, Simon Callow, Roy Dotrice, Christine Ebersole, Jeffrey Jones, Charles Kay and Kenneth McMillan.

Directed by Milos Forman and produced by Saul Zaentz

Amadeus, The Director's Cut, is the 2002 Special Edition based on Sir Peter Shaffer's London and Broadway stage hit, which is digitally remastered and restored picture and sound. The film includes 20 additional minutes of drama, music and sound not in the 1984 release, and which were all added with the enthusiastic approval of Milos Forman, Sir Peter and Saul Zaentz. In 1985 the original theatrical release of Amadeus won 8 Academy Awards: Best Picture, Best Director, Best Actor for F. Murray Abraham, Best Screenplay Adaptation for Peter Shaffer, Best Art Direction, Best Costume Design, Best Make-up and Best Sound.

Amadeus was directed by Milos Forman and produced by Saul Zaentz, the team that swept the 1976 Academy Awards (winner of the 5 major Oscars) with 'One Flew Over the Cuckoo's Nest.' Amadeus was adapted for the screen by its author Sir Peter Shaffer. In the much coveted leading roles F. Murray Abraham is featured as Antonio Salieri, the jealousy-ridden 18th Century composer, and Tom Hulce plays the hapless victim of his venom, Wolfgang Amadeus Mozart, the man-child genius whose music is heard throughout the film.

The extensive musical score is performed by Sir Neville Marriner conducting the British orchestra, Academy of St Martin in the Fields that Marriner founded and organized twenty-five years ago. The film of Amadeus, much more than the stage production, is a celebration of Mozart's timeless music as well as a gripping drama.

Noted choreographer Twyla Tharp staged the ballets used in Mozart's operas the way they were danced in his day. Filmed almost entirely in Czechoslovakia, director Milos Forman's native country, the segments from 'Don Giovanni' were staged in Prague's famed Tyl Theatre, where Mozart conducted the premiere in 1787.

Described by Shaffer as "a fantasia based on fact," Amadeus was inspired by persistent rumors in the early 19th Century that Mozart had been poisoned by his rival Salieri, a successful court composer driven mad by the knowledge of his own mediocrity when compared to Mozart's God-given genius.

Transcending both Salieri and Mozart are the universal themes they represent: the relationship between man and God; the difficulty of serving a God whose ways are often perceived as irrational, perverse and mockingly cruel; the confrontation of genius and mediocrity; and as in the tragic case of Mozart, the sad spectacle of a towering genius poorly rewarded and pushed to destruction by society.

The SAUL ZAENTZ COMPANY Presents

A MILOS FORMAN FILM

SIR PETER SHAFFER'S

A M A D E U S

Director's Cut

F. MURRAY ABRAHAM

TOM HULCE

ELIZABETH BERRIDGE

Music Conducted and Supervised by	SIR NEVILLE MARRINER
Choreography and Opera Staging	TWYLA THARP
Production Design	PATRIZIA VON BRANDENSTEIN
Director of Photography	MIROLSAV ONDRICEK
Original Stageplay and Screenplay by	SIR PETER SHAFFER
Produced by	SAUL ZAENTZ
Directed by	MILOS FORMAN

THE CAST

Antonio Salieri	F. MURRAY ABRAHAM
Wolfgang Amadeus Mozart	TOM HULCE
Constanze Mozart	ELIZABETH BERRIDGE
Emanuel Schikaneder	SIMON CALLOW
Leopold Mozart	ROY DOTRICE
Katerina Cavalieri	CHRISTINE EBERSOLE
Emperor Joseph II	JEFFREY JONES
Count Orsini-Rosenberg	CHARLES KAY
Michael Schlumberg	KENNETH McMILLAN
Parody Commendatore	KENNY BAKER
Papagena	LISABETH BARTLETT
Frau Weber	BARBARA BRYNE
Young Salieri	MARTIN CAVANI
Count Von Strack	RODERICK COOK
Karl Mozart	MILAN DEMJANENKO
Francesco Salieri	PETER DiGESU
Father Vogler	RICHARD FRANK
Kappelmeister Bonno	PATRICK HINES
Archbishop Colloredo	NICHOLAS KEPROS
Salieri's Servant	PHILIP LENKOWSKY
Priest	HERMAN MECKLER
Baron Van Swieten	JONATHAN MOORE
Lorl	CYNTHIA NIXON
Hospital Attendant	BRIAN PETTIFER
Salieri's Valet	VINCENT SCHIAVELLI
Count Arco	DOUGLAS SEALE
Young Mozart	MIROSLAV SEKERA
Gertrude Schlumberg	CASSIE STEWART
Conductor	JOHN STRAUSS
Wig Salesman	KARL-HEINZ TEUBER
Frau Schlumberg	RITA ZOHAR

THE CREDITS

Director	MILOS FORMAN
Producer	SAUL ZAENTZ
Screenplay	SIR PETER SHAFFER
Director of Photography	MIROSLAV ONDRICEK
Executive Producers	MICHAEL HAUSMAN and BERTIL OHLSSON
Editors	NENA DANEVIC and MICHAEL CHANDLER
Costume Design	THEODOR PISTEK
Art Director	KAREL CERNY
Opera Sets Designer	JOSEF SVOBODA
Production Design	PATRIZIA VON BRANDENSTEIN
Casting:	
New York & Los Angeles	MARY GOLDBERG
London	MAGGIE CARTIER
Choreography and Opera Staging	TWYLA THARP
Music Coordinator	JOHN STRAUSS
Music Conductor and Supervisor	SIR NEVILLE MARRINER

The Orchestra

Academy of St Martin In The Fields
SIR NEVILLE MARRINER, CONDUCTOR

The Choruses

Academy Chorus of St Martin In The Fields
CONDUCTOR: LASZLO HELTAY

Ambrosian Opera Chorus
CONDUCTOR: JOHN McCARTHY

The Choristers of Westminster Abbey
CONDUCTOR: SIMON PRESTON

Opera Soloists

The Marriage of Figaro	*Sung by*	*Acted by*
Figaro	Samuel Ramey	Miro Grisa
Countess	Felicity Lott	Helena Cihelnikova
Count Almaviva	Richard Stilwell	Karel Gult
Susanna	Isabel Buchanan	Zuzana Kadlecova
Cherubino	Anne Howells	Magda Celakovska
Barbarina	Deborah Rees	Slavena Drasilova
Marcellina	Patricia Payne	Eva Senkova
Basilio	Alexander Oliver	Leos Kratochvil
Don Curzio	Robin Leggate	Gino Zeman
Dr. Bartolo	John Tomlinson	Jaroslav Mikulin
Antonio	Willard White	Ladislav Kretschmer

Don Giovanni	*Sung by*	*Acted by*
Don Giovanni	Richard Stilwell	Karel Fiala
Commendatore	John Tomlinson	Jan Blazek
Leporello	Willard White	Zdenek Jelen

Axur	*Sung by*	*Acted by*
Cavalieri	Suzanne Murphy	Christine Ebersole

Abduction from the Seraglio	*Sung by*	*Acted by*
Constanza	Suzanne Murphy	Christine Ebersole

The Magic Flute	*Sung by*	*Acted by*
Queen of the Night	June Anderson	Milada Cechalova
Papageno	Brian Kay	Simon Callow
Papagena	Gillian Fisher	Lisabeth Bartlett

Instrumental Soloists

Concerto for Piano in Eb, K482 IVAN MORAVEC
Concerto for Piano in D minor, K466 IMOGEN COOPER

Adagio in C minor for Glass Harmonica, K617 THOMAS BLOCK
with The Brussels Virtuosi, Conductor: Marc Grauwels
Thomas Block appears courtesy of NAXOS

Parody Backgrounds
SAN FRANCISCO SYMPHONY CHORUS

Caro Mio Ben by Giuseppe Giordani
MICHELLE ESPOSITO, soprano

The Twyla Tharp Dance Company appears by arrangement with the

TWYLA THARP DANCE FOUNDATION, INC.

The Dancers

John Carrafa	Anne Glasner	John Malashock
Sara Clifford	Barbara Hoom	Jennifer Rawe
Richard Colton	Mary Kellogg	Thomas Rawe
Shelley Freydont	Raymond Kurshals	William Whitener

Music Editor	MARK ADLER
Assistant Music Editor	JON THALER
Special Music and Historical Consultant	ZDENEK MAHLER
First Assistant Director	MICHAEL HAUSMAN
Location Manager	KEN TUOHY
Production Assistants	NANCY EICHLER (Assistant to Saul Zaentz) DEBORAH GUARDIAN (Assistant to Milos Forman) CATHY HAUSMAN PAM HAUSMAN LYNDA REDFIELD JOSHUA ZAENTZ
Script Supervisor	ANNE GYORY
Production Controller	PAUL ZAENTZ
Property Master	MICHAEL ROSS
Costume Coordinator	FABRIZIO CARACCIOLO
Assistant Costume Coordinators	PAULINE DORAN ALEX WINSLOW BETH ZAENTZ

Makeup and Wig Designer
PAUL LEBLANC

Old Salieri Makeup by
DICK SMITH

Additional Casting	BONNIE TIMMERMANN
Casting Associate	DAVID RUBIN
Public Relations	NANCY SELTZER ASSOCIATES
Still Photographers	JAROMIR KOMAREK PHIL BRAY
First Camera Operator	TOM PRIESTLEY, JR.

Camera Operator	TREVOR COOP
Assistant Camera Operators	BOB HORNE
	J. BAWDEN
Steadicam Operator	YVES NOLLEAU
Sound Recordist	CHRIS NEWMAN
Boom Operator	KEN WESTON
Gaffer	DICK QUINLAN
Best Boy	BOBBY CONNERS
Key Grip	THOMAS GILLIGAN
Grips	JAMES HALLIGAN
	WILLIAM KERWICK
Electrician	JOHN GOTT
Genny Operator	MALCOLM EVANS
Makeup Assistant	KARL-HEINZ TEUBER

Special Effects by
EFFECTS ASSOCIATES

Martin Gutteridge	Neil Corbould	Kevin Matthews
Garth Inns	Ian Corbould	Steve Crawley
Jim Harris	Paul Corbould	Dave Garrett
Bill Cohen	Gordon Coxen	Brian Smithies
	Rick Farns	

Riggers

Kevin Welch	Dave Case	Kevin Matthews
Gary Evans	Ian Lowe	Alan Whibley
	Ian Luke	

Catering	BERNARD ZAENTZ
International Air Transportation	BURKHARDT GAERTKE
	LUFTHANSA AIRLINES

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Supervising Rerecording Mixer	MARK BERGER

Supervising Dialogue Editor	VIVIEN HILLGROVE GILLIAM
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	MICHAEL MAGILL
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	CRAIG PATTERSON
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Dialogue Editors	VICTOR LIVINGSTON
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	C.J. APPEL
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Sound Editor	B.J. SEARS
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Foley Engineers	JESSE OSBORNE
	DANNY KOPELSON

Assistant Sound Editors

SANDINA BAILO	LAURA LOUIS
KAREN BROCCO	JEANE PUTNAM
T.M. CHRISTOPHER	STEPHEN J. SUTTER
DAVID DRESHER	

Apprentice Sound Editors	PAIGE SARTORIUS
	JOHN MORRIS
Rerecording Mixers	TODD BOEKELHEIDE
	TOM SCOTT
Assistant Rerecording Mixer	DAVID PARKER
Negative Cutter	DONAH BASSETT
Color Timer	AUBREY HEAD

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James Austin	Ruth Hasty	Joseph Tysl
Jerry Beasley	Robert Marty	Wayne Wagner
John L. Brenneis	Dawn Oltman	

CZECHOSLOVAKIAN ACTORS

Hana Brejchova	Radka Kucharova	Jan Pohan
Miriam Chytilova	Jan Kuzelka	Tereza Pokorna
Karel Effa	Jiri Lir	Ivan Pokorny
Radka Fiedlerova	Lenka Loubalova	Milan Riehs
Rene Gabzdyl	Dagmar Maskov	Iva Sebkova
Karel Habl	Ladislav Mikes	Zdenek Sklenar

Atka Janouskova
Marta Jarolimkova
Gabriela Krckova
Vladimir Krousky
Jiri Krtinar
Jitka Molavcova
Jana Musilova
Vojtech Nalezenec
Pavel Novy
Jiri Opsatko
Renata Vackova
Jiri Vancura
Dana Vavrova
Petra Vogelova
Josef Zeman

CZECHOSLOVAKIAN CREW

Second Unit Director — JAN SCHMIDT

Assistant Directors — TOMAS TINTERA
JAN KUBISTA
PETR MAKOVICKA

Script Supervisor — VERA VLACILOVA

Translators

ZDENA FOJTLOVA
DANIELA JEZKOVA
ZUZANNA JETTMAROVA
ANNAMARIA KOLAROVA
MIROSLAV LUX
IVA NESVADBOVA
SIMONA STERNOVA
GITA ZBAVITELOVA

Production Manager — VACLAV ROUHA

Production Assistants

ZDENA CERNA
VACLAV EISENHAMMER
JANA HAUSEROVA
VACLAV PETR
KATERINA SCHAUEROVA
DANIELA STASKOVA
FRANTISEK VLACIL
MILOS ZAJDL

Makeup Artists — FRANTISEK CIZEK
JIRI SIMON
VLASTA HAJKOVA

Wardrobe

ZUZANA MACHOVA
FRANTISEK ZAPLETAL
SARKA ZROSTLIKOVA
YVETA TRMALOVA

Property Masters — KAREL KOCI
JAROSLAV CESAL
BEDRICH CERMAK

Property Assistants — VLADIMIR MACHA
JAROSLAV LEHMAN

Set Designer Assistants — JOSEF HRABUSICKY
BORIS ONDRUSEK

Piano Coach — MILOSLAV HALIK

Sound Department

Jan Friedrich
Jaroslav Velim
Tomas Potucek
Vaclav Reznicek
Milan Sodomka
Ivo Spalj
Tomas Cervenze

Gaffer	RENE MICHALICKA
Best Boy	MIROSLAV PTACEK
Grips	LUBOS SIMECEK
	JAROSLAV SINKULE
Second Cameraman	EMIL KADERABEK
Third Cameraman	MICHAL KROB
Focus Puller	ANTONIN MARIK
Camera Assistants	JIRI KREJCIK
	JIRI ZAVREL
	MIROSLAV CVORSJUK

Drivers

PAVEL TUREK	JIRI BAUER
VLADIMIR VESELY	JAROSLAV KINDL
JIRI FICTUM	

Location Editor	MIROSLAV HAJEK
Assistant Location Editor	MAGDALENA HAJKOVA

The producer, screenplay writer and director thank the following for their boundless assistance in our effort to present the physical authenticity and aura you have seen and felt in *Amadeus:*

The National Theatre of Czechoslovakia and Prague's Tyl Theatre management for allowing us to film in the Tyl sequences from the operas: "Abduction from the Seraglio," "The Marriage of Figaro," and "Don Giovanni." It was actually in this magnificently preserved theatre that Wolfgang Amadeus Mozart conducted the premiere performance of "Don Giovanni" on October 29, 1787.

His Eminence Cardinal Frantisek Tomasek for his kindness in permitting us to use his beautiful residence headquarters in Prague as the Emperor's palace.

The Barrandov Studios and CS Filmexport for their help in filming "Amadeus" in Prague and castles and palaces throughout Czechoslovakia.

ITALIAN CREW

Production Manager	JAMES FEE
Location Manager	PAOLO FABBRI
Art Director	FRANCESCO CHIANESE
Second Assistant Director	TOMMASO MOTTOLA
Production Assistant	LETIZIA BUCCI-CASARI
Wigs	WIGS SPECIALTIES LTD.

Costumes

TIRELLI NOLEGGIO	COSTUMI, GP 11
COSTUMI SAT	SAFAS
Shoes	LCP POMPEII
Costume Jewelry	NINO LEMBO
Cameras Supplied by	SAMUELSON FILM SERVICE LONDON LTD.

Filmed in
PANAVISION ®

Negatives developed at
THE BARRANDOV FILM STUDIO LABORATORY

AMADEUS
Director's Cut

Supervised by

MILOS FORMAN SIR PETER SCHAFFER

SAUL ZAENTZ

Editor	T.M. CHRISTOPHER
Supervising Rerecording Mixer	MARK BERGER
Rerecording Mixer	TODD BOEKELHEIDE
Supervising Sound Editor	JOHN NUTT
Post Production Supervisor	ROBERT MARTY
Assistant Film Editors	TIM FOX
	DONALD ORD
Music Editor	ROBERT RANDLES
Dialogue Editor	DAVID BERGAD
Sound Effects Editor	PIOTR FILIPOWSKI
Foley Editor	PATTI TAUSCHER
Assistant Music Editor	LING LING LI
Assistant Sound Editors	CHRISTOPHER GRIDLEY
	NATHAN GUNN
Foley Artists	MARNIE MOORE
	MARGIE O'MALLEY
Foley Recordist	FRANK RINELLA
Laboratory Consultant	LEON BRIGGS
Color Timing by	BOB PUTYNKOWSKI
	YCM Laboratories
Negative Cutting	BOB HART

The Saul Zaentz Film Center Staff

James Austin	Anna Geyer	Steve Shurtz
Loren Byer	Rick Kahn	Viet Tran
Frank Canonica	Michael Kelly	Joseph Tysl
Vince Casper	Daniel Olmsted	Laurie Wentworth
Amanda Chan	Scott Roberts	Michael Yoshida
Grant Foerster	David Roesch	

Prints by
TECHNICOLOR ®

Music Editing on
Frameworks/DX by WaveFrame

Title Design by
PHILIP CARROLL

Titles and Opticals by
PACIFIC TITLE

"Amadeus" was originally a National Theater Production in London, then produced in America by The Shubert Organization, Elizabeth McCann/Nelle Nugent and Roger Berlind.

No. 27396
MOTION PICTURE ASSOCIATION OF AMERICA

DOLBY STEREO ® DOLBY DIGITAL ®
IN SELECTED THEATERS

All film editing, sound editing, mixing and digital re-mastering completed at The Saul Zaentz Film Center, Berkeley, California.

Amadeus Director's Cut Soundtrack available on
FANTASY RECORDS ®

November 2001

Kit-4 (L-r:) Frau Weber (BARBARA BRYNE), Constanze (ELIZABETH BERRIDGE), Mozart (TOM HULCE), Katerina Cavalieri (CHRISTINE EBERSOLE) and Emperor Joseph II (JEFFREY JONES) in The Saul Zaentz Company's presentation of Sir Peter Shaffer's "Amadeus Director's Cut," directed by Milos Forman and distributed by Warner Bros. Pictures.

Kit-5 Mozart (TOM HULCE) in The Saul Zaentz Company's presentation of Sir Peter Shaffer's "Amadeus Director's Cut," directed by Milos Forman and distributed by Warner Bros. Pictures.

Kit-6 (L-r:) Mozart (TOM HULCE), Emperor Joseph II (JEFFREY JONES), Count Von Strack (RODERICK COOK) and Count Orsini-Rosenberg in The Saul Zaentz Company's presentation of Sir Peter Shaffer's "Amadeus Director's Cut," directed by Milos Forman and distributed by Warner Bros. Pictures.

Kit-7 Mozart (TOM HULCE) composes music over a billiard table in The Saul Zaentz Company's presentation of Sir Peter Shaffer's "Amadeus Director's Cut," directed by Milos Forman and distributed by Warner Bros. Pictures.

Kit-8 An ailing Mozart (TOM HULCE) dictates notes of music to Salieri (F. MURRAY ABRAHAM) who writes them down for him in The Saul Zaentz Company's presentation of Sir Peter Shaffer's "Amadeus Director's Cut," directed by Milos Forman and distributed by Warner Bros. Pictures.

The Saul Zaentz Company presents Sir Peter Shaffer's "Amadeus Director's Cut," a Milos Forman Film starring F. Murray Abraham, Tom Hulce, Elizabeth Berridge, Simon Callow, Roy Dotrice, Christine Ebersole, Jeffrey Jones, Charles Kay, Kenneth McMillan. The executive producers are Michael Hausman and Bertil Ohlsson and the director of photography is Miroslav Ondricek. The music was conducted and supervised by Sir Neville Marriner and the production designer is Patrizia Von Brandenstein. The choreography is by Twyla Tharp and the screenplay and original stage play is by Sir Peter Shaffer. The film was produced by Saul Zaentz and directed by Milos Forman. It is distributed by Warner Bros. Pictures, an AOL Time Warner Company. This film has been rated **"R"** by the Motion Picture Association of America for "brief nudity."
www.wbmovies.com/amadeus

AMADEUS
2002 Special Edition
Director's Cut

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The Saul Zaentz Company presents Sir Peter Shaffer's *Amadeus, The Director's Cut* A Milos Forman Film
F. Murray Abraham Tom Hulce Elizabeth Berridge Simon Callow Roy Dotrice Christine Ebersole
Jeffrey Jones Charles Kay Kenneth McMillan Executive Producers Michael Hausman and Bertil Ohlsson
Director of Photography Miroslav Ondricek Music Conducted and Supervised by Sir Neville Marriner
Production Desighner Patrizia Von Brandenstein Choreographer Twyla Tharp
Screenplay and Original Stage Play by Sir Peter Shaffer Produced by Saul Zaentz Directed by Milos Forman

Amadeus, The Director's Cut was screened for the ratings board on 2/12/02, and on behalf of Warner Home Video, a rating of "R" for brief nudity was accepted. www.wbmovies.com/amadeus

SYNOPSIS

On a November night in 1823 a distracted old man offers from his window an appalling confession to the city of Vienna: "Forgive me, Mozart. Forgive your assassin." Moments later he attempts suicide, and is rushed through the snowy streets to the General Infirmary, a grim building containing all manner of sick and desperate patients. Some weeks afterwards, confined in a private room, he is visited by the Hospital Chaplain, Father Vogler. While obviously contemptuous of the priest, the old man is drawn to confess to him. His story, told throughout one night, forms the substance of the film.

The old man is ANTONIO SALIERI, once the most famous musician in Vienna. A small town Italian lad from Legnago, he worked his way up to becoming Court Composer to Emperor Joseph II, brother of Marie Antoinette and lover, in a limited way, of music. All his early life Salieri had been possessed by one driving desire: to serve God through music. As a boy he made a solemn vow to Him in Church, offering his chastity, his unremitting industry, and his deepest humility if God in His turn will grant him musical excellence as a composer, and immortal fame for its exercise.

At first it seems to Salieri that his offer has been accepted. He goes to Vienna and rapidly becomes the most successful musician in that city of musicians and is accepted as Court Composer. Then in 1781 a young man arrives and changes everything forever - WOLFGANG AMADEUS MOZART. Already famous as a prodigy at the age of six, Mozart was toured throughout Europe by his dominating father LEOPOLD, showing off musical tricks for the amusement of the aristocracy. Now at age 26, the young man is far more than a performing monkey. He has become a composer, eager to show off his abilities. Salieri hears that Mozart is to give a concert of his music at the residence of his employer the Archbishop of Salzburg, and hurries there to hear it. That night changes his life.

Before the concert starts the Court Composer strolls through the throng of fashionable guests, striving to guess which one can be Mozart. His eye is suddenly distracted by trays of pastries being carried by servants to the buffet. He follows them, eager to steal a little private refreshment—he is possessed of an Italian sweet tooth—but instead encounters a giggling couple playing together on the floor like children, and rather dirty-minded children at that. Concealed from view, he is obliged to listen to an infantile scatological game played by the boy-man who is wildly attracted to the girl-woman. Salieri is scandalized by what he hears - and then astounded as music suddenly sounds from the great salon, and the boy springs up in alarm, cries "My music" and dashes from the room. This is Mozart? This giggling, naughty figure? And worse: the music Salieri hears—an adagio from the Wind Serenade for Thirteen Instruments—is the most beautiful he has ever heard in his life. God is apparently favoring not him, but a sniggering, unattractive little show-off.

From this moment, Salieri's relations with his God begin to deteriorate. In the ensuing weeks he often meets Mozart, and the young man proceeds to unwittingly insult him in a variety of ways: firstly by sitting at the keyboard and turning the dull March of Welcome Salieri has composed into the brilliant tune later to be made world famous in "The Marriage of Figaro"– *Non Piu Andrai*; secondly by seducing Salieri's prize pupil KATERINA CAVALIERI, who sings the lead in the opera especially commissioned by a benevolent Emperor Joseph II. When his Majesty decides to show an additional mark of favor to Mozart by proposing him as a teacher of music to his royal niece, Salieri decides to block the appointment.

Constanze, Wolfgang's wife, appears secretly at Salieri's house to plead for her husband, bearing with her manuscripts of his music as evidence of his ability. Salieri studies them as she waits. The manuscripts form an incredible miscellany of work—the slow movement of the Flute and Harp Concerto; the last movement of the Concerto for Two Pianos; the Twenty-ninth Symphony; the Kyrie from the C Minor Mass. Incredibly, these original and first drafts of the music show no corrections of any kind; it is just as if Mozart has taken down dictation from God Salieri reads on, overwhelmed, he is maddened by their perfection. Mozart has been chosen to be His instrument; Salieri must remain forever mediocre, despite his longings to serve. In fury he turns on the Deity. He makes demands of Him: "Why implant the desire to serve and then withhold the talent to do it? Why bestow Your divine genius on Mozart, who is neither good nor chaste?" Goodness is nothing in the furnace of art. And for that reason he vows to ruin God's incarnation—Mozart—as far as he is able.

Relentlessly Salieri plots to destroy Mozart. When "The Marriage of Figaro" comes to be produced, he does everything in his power—largely through the Italian faction at Court—to ruin it. Inevitably Mozart begins to sink into poverty and sickness. Finally the Court Composer discovers a real weakness in his victim's character, through which he can destroy him not only economically but physically and mentally. Mozart's father Leopold visits Vienna to stay with his son and daughter-in-law, of whom he violently disapproves. The visit—despite attempts to cheer it up with parties and masquerades—is a disastrous failure, and the old man leaves for Salzburg in bitterness. Shortly thereafter he dies. Mozart is badly stricken. Salieri perceives, at a performance of the opera "Don Giovanni" that in the dreadful figure of the accusing statue, Mozart has summoned up his father to accuse him, publicly, on stage. Guilt is deeply ingrained in the son's soul, ready to be used against him by an enemy. Surprisingly, however, Salieri's aim is not his immediate destruction.

As the life of Mozart grows more and more desperate, he lapses into sickness and drunkenness and turns from the Court which has turned from him to produce entertainment for ordinary German people in the popular theater of EMANUEL SCHIKANEDER, Salieri, his tormented persecutor, suddenly decides that he wants Mozart alive—at least for the moment. His lust for immortality propels Salieri toward a new and pathetic wickedness. Committed to his war with his Maker, he finally hits on the one stratagem that, in his eyes, could enable him to win he battle for eternal recognition.

The old man's confession climaxes with this stratagem and the inevitable outcome of any such absurd challenge to divinity. God replies to Salieri...in his own way.

FILMING *AMADEUS* ON LOCATION IN CZECHOSLOVAKIA: HISTORY IS THE KEYNOTE

Director Milos Forman found his native Prague the ideal location for the filming of this drama set in Mozart's time. Almost alone among European cities, large sections of Prague—its buildings, castles, and palaces, both inside and out, its streets, parks and town squares—remain virtually unchanged since the 1700's when the architecture of the Austro-Hungarian Empire prevailed.

"Many parts of Prague," said Forman, "contain streets or squares where you can turn the camera 360 degrees and don't have to alter anything. There are wonderful palaces whose interiors are preserved as museums that are just breathtaking."

"We looked at Vienna, Salzburg and Budapest before realizing that *Amadeus* couldn't be shot anywhere but Prague. Vienna is lovely, but its most beautiful buildings were built after Mozart's time; Budapest is a mixture of every style; Salzburg is now a busy commercial city with everything looking like it was built last year, but time has stood still in Prague."

Amadeus was filmed with the complete cooperation of the Czech Government and Ministry of Culture that made available the preserved national treasures and priceless interiors of its theaters and palaces for the filming. The interiors of six different palaces are used as locations, often stocked with antique furniture from dozens of other buildings - cabinets and tables inlaid with ivory, onyx, mother-of-pearl, even in gold and silver. These objects are rarely seen by Americans, let alone filmed. The paintings are equally magnificent, all from a period when the very rich commissioned portraits of every member of the family, including pets. All the priceless treasures of the period are over 200 years old.

The most prized location made available to the makers of *Amadeus* was the Tyl Theater in Prague. When the scouting crew first visited this exalted national treasure, Twyla Tharp, the famous choreographer who staged all the dances and operas in the film, turned to director Milos Forman and said: "Whatever you have to say, whatever you have to do to get this theater, do it, because we won't find another like it anywhere on earth."

Built entirely of wood in the 18th Century, the Tyl Theater is nearly in a class by itself because most theaters of this style and structure have long since burned down. Unchanged over the last 200 years, the Tyl Theater made the perfect location to stage the Mozart operas shown in *Amadeus* because it was in this very theater that Mozart stood in the pit and conducted the premiere of his "Don Giovanni" two centuries ago.

Acquiring the Tyl Theater as a shooting location was not a simple matter, since it is still used in Prague as a National Theater whose season runs from September to June. Made available to the filmmakers only during the summer, the Theater management and even the stagehands were reluctant to turn over this jewel box to a film company. The firemen were so apprehensive that they refused to sign releases, but instead stationed themselves at 15-foot intervals throughout the theater during shooting, always alert for fires. Their fears multiplied when the filmmakers planned to recreate period lighting with candles mounted in eleven chandeliers, which burned 120 to 270 candles each.

The chandeliers weighed from seven to eight hundred pounds each and could not be hung directly from the ceiling because the wooden beams would not support their weight. The grips, gaffers, and special effects crew devised an aluminum and steel grid that rested on the Theater's roof and extended through the windows of the dome. Thus, not one nail had to be driven into the Theater's structure. The filming of *Amadeus* consumed over 27,000 candles, of which 6,000 were burned in the Tyl Theater. The chandeliers, over 20, used in both the Tyl Theater and Schikaneder's Theater, were designed and built expressly for *Amadeus*.

Despite the enormous number of candles and the fragility of the Theater, only one incident occurred. The actor portraying Don Giovanni twice edged too close to a candelabrum during the opera sequence and his plumed hat caught fire both times. A fireman dashed onto the stage and doused it, as the disappointed

assistant director yelled, "Cut!" The fireman turned to the camera and said apologetically, "Sorry to ruin the shot but I couldn't help it." No one viewing the two near serious accidents saw them as a portent of Don Giovanni's descent into the fires of Hell.

The palace of Baroque splendor where Salieri first encounters Mozart in *Amadeus* was filmed in Kromeriz,. Completed in the 1750's and maintained in exact detail, all the paneling was carved by a single artisan who lived in the palace for thirty years, working only on this one project. Kromeriz also contains the reception room where in utilized for the scene in which Mozart's father has an audience with the Archbishop of Salzburg. The enormous globes in this room were made in 1600 and had become collector's items by the time of Mozart.

Another palace seen in *Amadeus* is the Palace of the Knights of Malta, currently the Music Museum of Prague. Used because it exactly suited Salieri's temperament—grand, formal, and somewhat gloomy—and filled with 18th Century harpsichords, all lavishly designed, it perfectly framed Salieri's ideal of eternal dedication and recognition.

For the scenes in Emperor Joseph's palace, the 16th Century Gryspek Palace, now Prague's Archiepiscopal Palace, was used. Milos Forman was especially taken with the lush tapestries in the Piano Salon, rich with designs showing the discovery of the New World. Woven in Gobelin, France and imported to Czechoslovakia in the 1700's, these tapestries are now worth many millions.

The actor portraying the Emperor in *Amadeus* sat on gold furniture from the summer palace of the Schwarzenbergs; the actor playing the Archbishop walked on oriental carpets worth a fortune. Mozart and Salieri are shown playing one-of-a-kind pianos that are virtually beyond price.

This insistence on absolute authenticity that marked every phase of film production extended to the period costumes, wigs, dress and manners at court, the uniforms of the servants, and the garb of people in the street.

The musical instruments shown throughout the film were those used in Mozart's time. When Mozart is conducting an outdoor concert, the musicians are not playing French horns, which were invented later, but are shown playing the valve-less host horns for which Mozart composed.

The movie *Amadeus* owes a great debt to the country and people of Czechoslovakia. Their museums enabled *Amadeus* to use history to illustrate history, providing incomparable atmosphere and authenticity for the setting of the film.

PRODUCTION NOTES

Construction of an Eighteenth Century "Volkstheater"

With the dedication to absolute authenticity that marked every phase of the *Amadeus* production, a complete 700- seat 18th Century theater was constructed from scratch on Czechoslovakia's largest sound stage, 330 feet long—longer than a football field. The theater was designed as a faithful reproduction of the type employed and built by Mozart's friend, the dramatist, director, actor, singer, librettist and composer Emanuel Schikaneder (1751-1812) portrayed in the film by Simon Callow. Schikaneder's wooden frame "Volkstheater" (People's Theatre) presented the more popular diversions, musicals and operas of his day. His lively and convivial social-theater center for working people and the rising middle-class, like the theaters of Elizabethan England, encouraged patrons to consume massive quantities of food and beer during performances. With the exception of Prague's celebrated Tyl Theater, nearly all of these wooden frame theaters of Mozart's time were destroyed by fire.

This specially constructed theater was used for the filming of a parody and sequences from Mozart's opera "The Magic Flute" which was premiered in Schikaneder's theater. The theater required a crew of over 100 craftsmen six weeks to build.

The Wigs in Amadeus

Over 1,500 wigs were worn in *Amadeus* to achieve the authentic period look of Mozart's Vienna. This number is not surprising, since all members of the aristocracy, their servants and functionaries, as well as shopkeepers and others in the middle-class all wore wigs; the more affluent you were, the more wigs you had. The wig craze began in France with Louis IV who wore them to hide his baldness. According to Paul LeBlanc, the wig designer for *Amadeus*, wigs were also used to cover dirty hair and head lice, prevalent among all classes at that time.

Mozart's passion for wigs and costume balls is well documented, as shown in *Amadeus*. "When Mozart could afford it," says LeBlanc, "he had a hair dresser come to his house every day to prepare him to go out."

The wigs worn by all principal actors in *Amadeus* were custom made and required a staff of 21 for their fitting and care. A half million dollars was spent on their design and creation, making it one of the largest wig budgets in movie history.

Dialects: Middle Europe's Tower of Babel

Director Milos Forman made no attempt to strive for unanimity of accents when casting *Amadeus* because wherever you go in any European country," he notes, "you'll find an amazing diversity of dialects - from 140 to 190 different regional dialects in the heart of the old Austro-Hungarian Empire alone. It's well known, for instance, that the South Germans in Bavaria and the North Germans in Hamburg simply can't understand each other. For this reason, the actors in *Amadeus* were selected, not for their accents, but solely for their ability to recreate the character and station in life."

A NOTE ON WRITING THE FILM OF *AMADEUS*

by Sir Peter Shaffer

In November 1979 I was introduced to Milos Forman in the National Theatre in London after the very first preview of *Amadeus.* He declared there and then that what he had just seen would make a picture, and that if I were ever willing to let him do so, he would direct it. In this declaration he persisted ardently for two years.

When I asked him what he would do with the piece he replied that a film based on a play is actually a new work—an entirely different fulfillment of the same impulse that had created the original. The adaptor's task was to explore many variant paths in order to arrive in the end at the same emotional place, and that the director must collaborate with the author in order to achieve this. I reckoned that I had far more to learn than to lose from such an adventure, and on the first day of February 1982 our collaboration began.

It was a startling experience. In the end we spent well over four months together in his Connecticut farmhouse—five days a week, twelve hours a day—seeing virtually no other company. These were four months of sustained work, punctuated by innumerable falterings and depressions, but also by sudden gleeful breakthroughs, exploring whatever might contribute a variation on the hugely pregnant theme of Mozart and Salieri.

From the start we agreed upon one thing: we were not making an objective Life of Wolfgang Mozart. This cannot be stressed too strongly. Obviously, *Amadeus* on stage was never intended to be a documentary biography of the composer, and the film is even less of one. It is rather a fantasia on themes from Mozart's life.

Certainly we have incorporated many real elements, new as well as true. The film shows the acerbic relationship between the fretful young genius and his haughty employer, Archbishop Colloredo of Salzburg; the disastrous visit of Papa Leopold to his married son in Vienna; Wolfgang's playing of his piano concerti in the open air; his delight in dancing and billiards. But we are also blatantly claiming the grand license of the storyteller to embellish his tale with fictional ornament and—above all—to supply it with a climax whose sole justification need be that it enthralls his audience and emblazons his theme. I hope that we have created just such a climax for the film of *Amadeus.*

To me there is something pure about Salieri's pursuit of an eternal Absolute through music, just as there is something irredeemably impure about his simultaneous pursuit of eternal fame. The yoking of these two clearly opposed drives led us finally to devise a climax totally different from that of the play: a nightlong encounter between the physically dying Mozart and the spiritually ravenous Salieri, motivated entirely by the latter's crazed lust to snatch a piece of divinity for himself. Quite obviously, such a scene never took place in fact. However, our concern at this point was not with fact, but with the undeniable laws of drama. It is where, holding fast to the thread of our protagonist's mania, we were finally led.

To me this scene seems a horribly logical end to our black fantasia. Even on stage I had to create a final confrontation quite outside historical record. I had to recognize and honor the change of atmosphere from clear Enlightenment to murky Gothic which inevitably occurred once the figure of the Masked Messenger was introduced. In the film I think this recognition is more carefully prepared for. Indeed, the motif of masked people goes through the picture, paralleling to some extent Mozart's own preoccupation with them. After all, the three great Da Ponte libretti—"The Marriage of Figaro," "Don Giovanni," and "Cosi Fan Tutte"—are all concerned with the dramatic effects of wearing disguise.

What pleased me best about this resolution is that we were able to construct a scene that is most effective in cinematic terms, yet wholly concerned with the least visual of all possible subjects: music itself. I do not believe that a stage version of this scene would have worked half as well.

Filming *Amadeus* for six months in Czechoslovakia was a testing but perhaps indispensable experience, considering our subject. Prague offers the most complete baroque and rococo setting in Europe, largely

untouched by the savageries of war or city planners. It is possible to turn a camera there in a complete circle and see in its frame nothing built after Mozart's death. Architecturally, Czech buildings provide a perfect background for the story, just as aesthetically Czech faces provide a perfect foreground. The people of Central Europe are not embarrassed by wearing period costume: the smallest bit player on a day's leave from the factory looks absolutely natural in wig and cloak. Contemplating the audiences of extras assembled in the Tyl Theatre to watch the Mozart operas being played—the very theater where "Don Giovanni" was first performed—one experiences the miraculous feeling of time being reclaimed from oblivion.

WHAT IS *AMADEUS*?

Playwright Sir Peter Shaffer, who adapted the screenplay of *Amadeus* from his long-running London and Broadway stage hit, calls *Amadeus* "A fantasia based on fact. It is not a biography of Wolfgang Amadeus Mozart, nor was it intended to be. In telling a story about Mozart and his arch-rival, the court composer Antonio Salieri, I have not violated the specific nature of Mozart the man, and certainly not Mozart the composer. Above all, the film of *Amadeus*, much more than the play, is a celebration of Mozart's music."

Shaffer has used known, undisputed facts about Mozart's life and music, as seen through the jaundiced, hate-filled eyes of Antonio Salieri, to illuminate a number of universal themes that transcend both of these 18th Century composers. In this, *Amadeus* is rooted in the tradition of Bernard Shaw's "Theater of Ideas," particularly "Saint Joan," which is not a biography of Jeanne d' Arc, but a fantasy based on her life, and the power elite of her era that saw her as a dangerous symbol of the early stirrings of Protestantism and Nationalism that posed a mortal threat to the Catholic Church and the landed aristocracy. Like Mozart, Joan was a naïve genius at unwitting odds with a society that destroyed her.

It is not Mozart, but his jealousy-maddened rival Salieri that Shaffer has cast center stage. Salieri is tormented by his vision of Mozart, "Why do You favor him, God? This clownish, giggling repulsive buffoon whose very name, Amadeus, could be taken to mean 'beloved by God?' Why have You lavished Your divine gift on this blasphemous oaf, and withheld it from me—Your servant—who prays to You daily to invest me with genius? Who has foresworn all fleshly pleasures to be of service to You, those delicious sexual delights this lecherous Mozart indulges in so wantonly? And with no impairment of his awesome musical powers!?"

What lies at the heart of *Amadeus* is Mozart's music and Salieri's constant reaction to it with a mixture of wonder and jealousy, religious exaltation, bitter frustration and self-contempt for his own puny exploits when compared to Mozart, whose pen seems to take dictation directly from God. What is most ironic is that Salieri hears in Mozart's music the sound of divine genius. To his employer-patron, the Archbishop of Salzburg, Mozart is merely a troublesome, clever performing monkey hired to do a job. To his simple wife Constanze, he is a talented, lovable child without the knack of making money, attracting paying pupils or getting on at court. Salieri recognizes this misfit as the towering figure we celebrate today.

The universal theme of mediocrity confronting genius goes far beyond Mozart and Salieri; it is manifest in any era and in every human pursuit - business, sports, politics, academia and the fine arts.

Another concept explored in *Amadeus* is man's relation to God. How, as John Milton wondered, can God's often perverse ways be justified to man? The once-pious believer Salieri turns away from God, and in fact defies God for making him a mediocrity and Mozart a genius. Mozart is Salieri's living proof that "God mocks me through that obscene giggle of Mozart. Go on, Signore! Laugh. Rub my nose in it: Show my mediocrity for all to see."

Renouncing God, Salieri sets out to destroy His divine voice that sings through the pen of His favored Mozart. History assures us of Salieri's grim success, aided by others equally jealous of Mozart's talent and repelled by his arrogant childish behavior. Which strikes still another chord; the genius poorly rewarded by his society. No more shocking or dramatic example in all of history can be found than Mozart.

MOZART THE COMPOSER (1756-1791)

History abounds with child prodigies in every field, though few seem to flower into adult genius. As though he were a too-brief visitor from another planet, none surpass Mozart whose musical gifts from the age of three until his death two months short of his 36th birthday lie beyond human understanding. Born in Salzburg, Austria, biographer Alfred Einstein says, "Mozart occupied a strange position in musical history as neither an 'Italian' nor a 'German' composer, and least of all a 'French' one, but as just Mozart." The universal Mozart was fluent in all of these languages plus Latin and deaf-and-dumb sign language, a result of his stay in Italy with the family of a deaf-mute boy. Mozart's father Leopold, a competent composer and highly regarded violinist in the service of the Archbishop of Salzburg, saw signs of genius in his infant son who could perform brilliantly on both the harpsichord and the violin by the age of five and whose prowess on both these instruments, as well as the piano, was legendary by the time of his death. Shelving his own career, Leopold centered his life around his child, exhibiting him on tour with Mozart's older sister Maria at the courts of Europe and England, where the child prodigy astounded royal audiences with such tricks as playing difficult clavier pieces while blindfolded. Writing in the famous 1911 edition of the Encyclopedia Britannica, musicologist Donald Francis Tovey assures us that:

> "Mozart's career as composer, in all sober seriousness, began at the age of five. The little pieces composed by Mozart in his fifth and sixth years are a fascinating study in the unswerving progress made by a child who masters every step, not by some miraculous intuition that enables him to dispense with learning, but by a hardly less miraculous directness of thought that prevents him from making the same mistake twice or exactly repeating a form once mastered. The Violin Sonatas written in London and Paris at the age of seven in no way fall below the accepted standards of the period, while they already show that variety of invention and experiment which, by the time he was twelve, caused some sober-minded critics to regard him as a dangerous person."

This appraisal was echoed by Neville Marriner, Music Director of *Amadeus* and conductor of the Academy of St Martin In The Fields that performs the extensive orchestral and operatic music in *Amadeus*: "When Mozart was eight or nine, he was writing music as good as Haydn at forty, and Haydn was the other great composer of his time."

Mozart's compositional powers appeared to multiply year after year. "There was no period in his career," wrote Tovey, "in which he did not practice all art forms at once." Of the 626 distinct compositions catalogued by the musicologist Kochel, among the most famous are Mozart's operas, including "The Marriage of Figaro," "Don Giovanni," "The Magic Flute," and "The Abduction from the Seraglio." Episodes from all these operas have been recreated in *Amadeus* staged, sung, performed, danced and costumed with authenticity.

A brief and partial listing of Mozart's works reveals his incredible scope and fertility:

23 operas
66 arias
20 masses
40 smaller pieces of Latin church music
41 songs with piano accompaniment
45 sonatas for piano and violin
49 symphonies
27 piano concertos
33 cassations, serenades and divertimenti for winds and unusual combinations of instruments
29 sets of orchestral dances
9 string quintets
6 violin concertos
8 trios for piano, violin and cello
11 duets for piano four-hands
17 piano sonatas
17 organ sonatas
29 string quartets

In addition, there were vast numbers of pieces for odd and diverse instruments, including two fantasias for the barrel of a musical clock, of which Tovey wrote: "The modern organist can find since Bach no grander pieces in his repertory."

Even in infancy, Mozart was beginning to master the accepted classical style of his day—sonata form as perfected by his boundless admirer Joseph Haydn (who was 25 years Mozart's senior)—and carried by Mozart to its highest peak. It must be stressed that this demanding musical form, far from an idle or random stringing together of tunes, was grounded on an elaborate and precise model of musical architecture, calling for studied contrasts between themes that were infinitely varied through many changes of key. Mastery of the sonata form demanded the most rigorous training and discipline. To this, Mozart added an inspiration that even his enemies like Salieri could describe as "divine." Even more astonishing, Mozart composed this variety of music in his head. In a most affecting scene in *Amadeus,* Salieri leafs through a folio of Mozart's original manuscripts, dumbfounded to find neither corrections nor revisions; the music seemed to spurt effortlessly and complete from his pen as though guided by a Higher Being.

Today, Mozart's music—the opera, string quartets, the symphonies, the piano works, the violin concertos, the serenades, the piano concertos—all have taken their place in the permanent concert repertoire from Europe to the United Kingdom, to the Americas and to Japan where Mozart is held in special esteem. World-wide interest in his music is more keen today than at any time in history.

Yet, of his over 600 works, not more than 70 were published during his tragic lifetime that ended in abject poverty and pointed public neglect. To understand this strange phenomenon, we must turn from Mozart the composer to Mozart the man and his time.

MOZART, THE-MAN-CHILD WHO NEVER GREW UP

Amadeus' portrait of Mozart the man-child is firmly rooted in playwright Sir Peter Shaffer's exhaustive research into everything written about Mozart, his family and cohorts and the three volumes of letters written by, to and about him.

Shaffer's picture of Mozart is closer to fact than the glorified and laundered view forwarded by the Romantic Era of the 19th Century of a porcelain aesthete with heaven-cast eyes playing on a porcelain piano. True to the traditions of European romanticism, music lovers and critics could not reconcile the yawning chasm between Mozart's exalted, rapturous works and the arrogant, infantile vulgarian who created them. "Mozart's letters," wrote Alfred Einstein, "reveal Mozart so completely in all his warm, childlike, childish human personality, that at least in Germany no one has ever dared to publish them without omissions, and either his widow or other well-meaning persons made certain passages forever illegible." A more recent biographer, Wolfgang Hildesheimer, complains that earlier accounts of Mozart's life "passed over bizarre elements and explained away what is embarrassing. If scholars are embarrassed by the Mozart given to unrestrained expressions and obscenities, it is because their image of genius was inherited from Romanticism, which made little distinction between truth and poetry. Attempts to keep Mozart's image clean extend back into his lifetime. The publishers tried to clean up the dirty texts of canons by bowdlerizing them."

This romantic notion of Mozart-the-man persists, so much so that *Amadeus'* un-gilded view of his personality, grounded in fact rather than 19th Century fancy, proved upsetting to some critics and Mozart lovers who could not bridge the gap between the god-like creator of "Figaro" and the sniggling scribbler of dirty letters to his young female cousin. "It is difficult," wrote Einstein, "to understand how a young man of 22 or 23, and above all a Mozart, could write such childish obscenities, such ill-smelling bouquets, to a young girl." "Until the end of his life," Einstein assures us, "Mozart preserved his capacity for enjoying word distortions, childish nicknames, exuberant nonsense and humorous obscenity. He was a child and always remained one." It is this scatological, game-playing man-child that the scandalized Salieri encounters for the first time in *Amadeus.* Though Peter Shaffer is absolutely accurate in his reconstruction of Mozart's vocabulary from his letters, such bathroom talk was quite common at that time. Everyone used such language—except in court circles—everyone, that is, except Mozart whose free use of common vulgarities and pointed sexual reference at the court of Emperor Joseph II, and even in front of the Emperor himself, caused a furor that did little to improve Mozart's fading fortunes at court, as shown in one of *Amadeus'* most memorable scenes.

Considering Mozart's singular infancy and childhood (as accurately shown in *Amadeus*) it is small wonder that this pampered toy poodle, lionized by the crowned heads of Europe and England, carried his childish behavior and tastes—in all but music—well into adulthood. His doting father Leopold, a typical 'stage parent,' must shoulder much of the blame. As conductor Neville Marriner points out: "In music we encounter many child prodigies who suddenly have this extraordinary gift for performing on an instrument at age 7, like Menuhin, who was not only technically well-equipped, but intellectually quick from an early age, to become an enormously intellectual and mature adult. But there are many prodigies--like Mozart--who are little horrors, offensive and arrogant, all based on their ability to do something technically. They never develop the intellectual capacity to support this talent, and so become unattractive and abrasive adults."

Mozart never went to school, had no instructor but his father, and was reared in isolation from reality, like a hothouse flower. When Mozart comes of age and desires to break from his father's dominance, his adolescent rebellion (as shown in *Amadeus*) takes the form of opposing his detested patron, the Archbishop of Salzburg.

A full-fledged, internationally recognized musician and composer by the age of twelve, Mozart never developed the knack for infighting and polished subterfuge to protect him from the continual intrigues that provided the courts of Europe with the liveliest diversion. When Mozart paid his second visit to Vienna in 1767, at the suggestion of the Emperor he composed an opera buff, "La Finta Simplice." Though the work was judged incomparable by the company for which it was written, "it was suppressed by a miserable cabal." (Encyclopedia Britannica.)

"Again in 1770 in Milan, Mozart's work on another opera "Mitridate, Re di Ponto" was interrupted from time to time by the miserable intrigues which seem inseparable from the lyric stage, aggravated by the jealousy of the resident professors, who refused to believe either that an Italian opera could be written by a native of Germany, or that a boy of fourteen could manage the orchestra of La Scala, at that time the largest in Europe." (Encyclopedia Britannica.)

When Mozart moved to Paris "he was completely lost" wrote Einstein, "in the midst of the intrigues and court politics and eras exploited from the beginning by those in power and by so-called 'friends.'"

Mozart's first biographer Niemetschek (1798) reports that while in the service of Emperor Joseph II, "Mozart's enemies and vilifiers, particularly just before and after his death, became so wicked, and so loud in their slanders, that many an evil story about Mozart arose actually to the ears of the Monarch himself. These rumors and lies were so shameless and so shocking that the Monarch, who never heard the other side of the story, was enraged."

The hapless Mozart's life took an evil turn when he first ran afoul of the Weber family. His landlady Madame Weber was precisely the scheming, matchmaking dragon as shown in *Amadeus.* Mozart fell helplessly in love with her eldest daughter Aloysia, who rejected her ungainly suitor with her lofty contempt; that she destroyed his frequent and passionate letters is an index of her low regard. On the rebound, he married her younger sister Constanze. As shown in *Amadeus,* Constanze was a simple, practical-minded mate, far below Mozart's level. Though she never fathomed the depths of her improvident husband's talent there's no doubt she cared for him as much as he for her, or that the couple were sexually more than compatible. Still, in her eyes, Mozart was a spendthrift child who lacked paying pupils and stayed unwise in the ways of the world. As a friend, Melchior Grimm wrote to Mozart's father Leopold: "To get ahead, I could wish Wolfgang had only half as much talent and twice as much ability to handle people."

The Archbishop of Salzburg paid Mozart so poorly that in 1777 Leopold asked him for a leave of absence to make a professional concert tour. "That Mozart should be condemned to dine with his patron's servants," wrote Tovey in the Encyclopedia Britannica, "was the fault of the age, but the open disrespect with which the lowest menials treated him was due to the Archbishop's example. His salary was reduced, he was left to pay his own traveling expenses and he was not permitted to add to his means by giving a concert on his own account or to play anywhere but at the archiepiscopal palace. When Mozart sent in his resignation, he was insulted by the Archbishop in terms too vulgar for translation."

When Mozart introduced his great opera "The Marriage of Figaro" in Vienna, "everything that could be done by jealous plotters to mar his success was done." (Encyclopedia Britannica.)

Often, Mozart was his own worst enemy. He passed up a remarkable opportunity as post organist at Versailles, heedless of "the invaluable proximity to the Royal Family, or the lightness of the service required. He declined because he was thinking of Aloysia and because he did not like French Music." (Einstein.)

The mysterious and intriguing circumstances surrounding Mozart's death in 1791 provide Shaffer with an accurate though imaginative climax to *Amadeus.* Before completing his magnificent opera "The Magic Flute," a mysterious stranger paid an ominous call at the poverty-ridden home of the sickly composer, requesting him to compose a Requiem (a mass for the dead), offering to pay an advance. Mozart feverishly began this sublime work, fearing the stranger was a messenger from the nether-world to warn him of his impending death. He worked constantly, taxing his waning strength beyond endurance. Unable to finish the Requiem he dictated parts of it on his deathbed to his student Sussmayer. We now know that the mysterious visitor who commissioned the Requiem was an agent of Count Walsegg, who planned to pass off the work as his own.

Mozart died of debatable causes though he believed himself poisoned. "His funeral," concludes the Mozart entry in the Encyclopedia Britannica, "was a disgrace to the court, the Emperor, the public, society itself. His body was hurried to a pauper's grave," unattended, unmourned and alone.

THE COMPOSER IN MOZART'S TIME

Before the Industrial Revolution in England and the French Revolution of 1789 thrust the middle-class in the forefront of history, composers like Mozart, and indeed all artists and writers, depended for their livelihood solely upon patronage dispersed by the Church and the Aristocracy. Composers and musicians were artisans hired to do jobs, and as such were required to wear the uniformed livery of a servant, like the great 18th Century composer Joseph Haydn did while in the service of Austria's Count Esterhazy. When Mozart was in residence as composer-musician for the Archbishop of Salzburg, he dined with the servants. His unenviable position was aptly described by Sir Peter Hall:

> "Mozart was not a revolutionary artist, but a social revolutionary in a feudal world. In many respects he was the first 'star.' Artists at that time were servants, eating below the salt. But Mozart wanted to be a 'star,' to be recognized for his uniqueness. In that, he was a revolutionary. He did not want to be just the servant of a nobleman."

Like Michelangelo, who was commissioned by Pope Clement VII to paint the Sistine Chapel, Mozart was hired to create on order. The Archbishop or the Emperor might say: "My niece is marrying the Archduke Frederich next month. You will write a one-act opera buff, a wedding procession and six minuets for the occasion." The Emperor might command Mozart to instruct his young daughters in singing or the clavier.

The problem with some of Mozart's patrons was that they had unwittingly hired a genius when all they wanted or required was a competent craftsman like Salieri to compose on order with no fuss or complications. As *Amadeus* shows, Mozart often ran afoul of taboos imposed by both the State and the Church that paid the piper and therefore called the tunes. Thus we see in *Amadeus* that Joseph II has pronounced the play and the libretto of "The Marriage of Figaro" unsuitable because "it stirs up feelings between the classes" and puts the aristocracy in a ridiculous and unsavory light. Joseph II had reason to be uneasy; his sister Marie Antoinette, soon to lose her head in the French Revolution, had written him about the restlessness of the people in France.

Again, in *Amadeus* we see Mozart chided for putting "too many notes" into his pieces, and admonished for disobeying the royal edict prohibiting the mixing of opera with ballet, as in "Figaro."

Such censorship on every level was galling to Mozart, as it was for artists of a more recent time laboring under the Nazis, the Soviets or any totalitarian government, right or left.

Mozart's lack of diplomacy, tact, and his artistic arrogance in the face of such official restrictions on exacerbated his sorry condition at court.

ANTONIO SALIERI (1750-1825) DID HE POISON MOZART?

There is little doubt that if Mozart had never lived, composers like the almost-forgotten Antonio Salieri would enjoy vastly greater reputations today. Conductor Sir Neville Marriner says: "Salieri was not the mediocrity he decries himself to be in *Amadeus*. He fulfilled the requirements of his society as well as anyone else, according to the prevailing standards. The difficulty was that Mozart was way beyond the standard. He frightened Salieri and his patrons because they couldn't understand the existence of such absolute musical genius in one so young. They couldn't understand why this squalid little boy was so secure and so arrogant. Salieri, on the other hand, fully understood Mozart's smug security because, unlike his patrons, he recognizes Mozart's genius—but he can't accept that such genius resides in such an unworthy and repulsive being. Eventually, this drives Salieri mad. It is Salieri and his view of Mozart that Peter Shaffer had made a focal point of *Amadeus*. "

Salieri, whose career was as financially rewarding and prestigious as Mozart's was not, was reported to have confessed in 1823 (when he attempted suicide), and again in 1825 that he had poisoned Mozart, arousing a heated controversy at that time. In 1830, Russian poet-playwright Alexander Pushkin wrote a brief play, "Mozart and Salieri," based on Salieri's confession of murder. Pushkin's drama contrasts the volatile unpredictability of genius with the heavy-handed drudgery of mere talent. In his introduction to Pushkin's one-act play, Antony Wood wrote:

> "We see envy at work. But Salieri's conscious mind works up 'rational' arguments in demonstration of the idea that to poison his friend will be an act of justice furthering the cause of art -- by protecting the general community of artists from being reduced to worthlessness by Mozart's genius."

Salieri is seen as a victim of a conflict of interests, lusts, if you will. Sir Peter Shaffer: "First, there is Salieri's lust to write a great piece of music. Two, there is his lust for immortality. But the desire to serve God with great music and the desire for personal fame go in opposite directions. It is in this collision of Salieri's two conflicting desires that we tried—Milos and I—to bring these two themes together in a climax. Hence the idea that Salieri, having failed to get a piece of great music from God, contrives to get a piece of music from Mozart to pass off as his own. Even in this Salieri fails, and the Mozart he helped destroy has the last laugh, because Mozart's genius survives through the ages and consigns the music of Salieri to oblivion.

Once more, Peter Shaffer stresses that *Amadeus* is not an objective story of Mozart's life, but a story told by a very disturbed old man, Salieri, committed to a general infirmary in Vienna in 1823. Having failed in his suicide attempt he is racked by guilt.

In Beethoven's journals, conversation books, there are not less than three entries about Salieri's illness, mental disturbance, murder confessions and the persistent rumor that he killed Mozart.

While there is no hard evidence that Salieri actually killed Mozart, numerous letters and witnesses leave no doubt that Salieri feared and despised Mozart and did everything in his considerable power at court to destroy his career.

As *Amadeus* comes to an end, the mystery remains—but there are more subtle and no less lethal ways to kill off an enemy than outright murder.

FACT SHEET

- Mozart was buried in an unmarked, common grave with other corpses, without mourners, and as his first biography (1798) said: "His grave is not even marked with a bad inscription."
- Between 140 - 190 different dialects were spoken in the Austro-Hungarian Empire. This allowed casting in the film to be done on the basis of character and position in life.
- In their Vienna premieres, "Don Giovanni" was performed only 5 times and "Marriage of Figaro" was performed 9 times while Salieri's "Axur" had over 100 performances.
- Leopold Mozart vehemently opposed Wolfgang's marriage to Constanze.
- Less than 70 of Mozart's 626 known compositions were published during his lifetime.
- Emperor Joseph II did say "an extraordinary number of notes," which drew Mozart's reply, "Just as many, your Majesty, as are necessary."
- The Requiem was commissioned by a mysterious stranger dressed in a dark and foreboding costume.
- Mozart was dismissed, unceremoniously, from Archbishop Colloredo's service.
- After attempting suicide, Salieri confessed twice (1823 and 1825) to the killing of Mozart. These confessions were from an old and probably senile man.
- Mozart had an ever-lasting predilection towards letters, rhymes, poems and puns (verbal as well as written) concerning bodily functions and sex.

THE MUSIC IN *AMADEUS*

All the music in *Amadeus* was newly recorded under the baton of Sir Neville Marriner.

One of the world's finest orchestras, The Academy of St Martin in the Fields, was used for all the orchestral works. The choral groups were: Ambrosian Opera Chorus, Academy of St Martin in the Fields Chorus, and The Choristers of Westminster Abbey.

The *Amadeus* original soundtrack is being released on a new 2-CD set. The new gold CD package includes more than 155 minutes of music from the original soundtrack plus a newly recorded piece for the theatrical re-release. All of the music has been remastered in 24 Super Bit Mapping Process.

Featured Vocal Soloists

The Marriage of Figaro

Figaro	Samuel Ramey
Countess	Felicity Lott
Count Almaviva	Richard Stilwell
Susanna	Isabel Buchanan
Cherubino	Anne Howells
Barbarina	Deborah Rees
Marcellina	Patricia Payne
Basilio	Alexander Oliver
Don Curzio	Robin Leggate
Dr. Bartolo	John Tomlinson
Antonio	Willard White

Don Giovanni

Don Giovanni	Richard Stilwell
Commendatore	John Tomlinson
Leporello	Willard White

The Magic Flute

Queen of the Night	June Anderson
Papageno	Brian Kay
Papagena	Gillian Fisher

Abduction from the Seraglio

Constanza	Suzanne Murphy

Featured Instrumental Soloists

Concerto for Piano Eb, K482	Ivan Moravec
Concerto for Piano in dm, K466	Imogen Cooper

Letter/Poem From Wolfgang Amadeus Mozart to his Mother at Mannehim
(Copy in the Mozarteum, Salzburg)

Worms, January 31st, 1778

Oh, mother mine:
Butter is fine.
Praise and thanks be to Him,
We're alive and full of vim.
Through the world we dash,
Though we're rather short of cash.
But we don't find this provoking
And none of us are choking.
Besides, to people I'm tied

Who carry their muck inside
And let it out, if they are able,
Both before and after table.
At night of farts there is no lack,
Which are let off, forsooth, with a powerful crack.
The king of farts came yesterday
Whose farts smelt sweeter than the may.
His voice, however, was no treat
And he himself was in a heat.
Well, now we've been over a week away
And we've been shitting every day.
Wendling, no doubt, is in a rage
That I haven't composed a single page;
But when I cross the Rhine once more,
I'll surely dash home through the door
And, lest he call me mean and petty,
I'll finish off his four quartetti.
The concerto for Paris I'll keep, 'tis more fitting.
I'll scribble it there some day when I'm shitting.
Indeed I swear 'twould be far better fun
With the Webers around the world to run
Than to go with those bores, you know whom I mean,
When I think of their faces, I get the spleen.
But I suppose it must be and off we shall toddle,
Though Weber's arse I prefer to Ramm's noodle.
A slice of Weber's arse is a thing
I'd rather have than Monsieur Wendling.
With our shitting God we cannot hurt
And least of all if we bite the dirt.
We are honest birds, all of a feather,
We have summa summarum eight eyes together,
Not counting those on which we sit.
But now I really must rest a bit
From Rhyming. Yet this I must add,
That on Monday I'll have the honour, egad,
To embrace you and kiss your hands so fair.
But first in my pants I'll shit, I swear.

Your faithful child, With distemper wild. Trazom

Key to Initials:	WAM	Wolfgang Amadeus Mozart
	LM	Leopold Mozart (Father)
	CM	Constanze Mozart (wife)
	MM	Frau Mozart (Mother)
	MAM	Marie Anne Mozart (sister)

Quotes from "Letters of Mozart and His Family"
Emily Anderson, in Three Volumes

LM / Friend February 1764	"God performs fresh miracles thru this child."
LM / Friend November 1766	"I am going to bring my children back to their native town. But people shall not get them for nothing."
LM / Friend	"The Viennese do not care to see serious and sensible

January 1768	performances, have little or no idea of them, and only want to see foolish stuff, dances, devils, ghosts, magic, clowns ...and their theaters prove it everyday."
WAM / MAM January 1770	"I have no news except that Herr Gellert, the poet, has died at Leipzig and since his death has written no more poetry."
WAM / MM & MAM February 1770	"Wolfgang in Germany, Amadeo in Italy," Mozart wrote in Italian.
LM / MM May 1770	"Wolfgang is always longing to be brown." [tan]
LM / MM July 1770	"I am bringing back from Rome a piece of the Holy Cross."
LM / MM September 1770	"I hear prices are still rising in Salzburg. What will happen to all of us who have to live on our monthly pay?"
WAM/ Thomas Linley September 1770	letter signed "Amadeo Wolfgango Mozart"
LM / MM October 1770	"Your letters always contain the sad news that prices are going up."
WAM / MAM October 1770	"But at the moment I am talking in signs as the son of the house is deaf and dumb from birth."
LM / MM December 1770	"The primo uomo said if this duet does not go down he will let himself be castrated again." (about a Mozart aria)
LM / MM December 1770	Leopold calls him "Maestro Don Amadeo"
WAM / MAM August 1771	'My only amusement is to talk the deaf and dumb language and that I can do to perfection."
WAM / LM September 1777	"Archbishop Colloredo is an idiot but God is compassionate, merciful and loving."
WAM / LM September 1777	"...his job is to read thru plays sent in for production, improve, spoil, expand them or cut them down."
WAM / LM September 1777	Mozart's statement of his abilities to the Electors (Rulers/Governors): "I have written three operas, I am a member of the Bologna Academy, where I had to pass a test, at which many maestri have laboured and sweated for four or five hours, but which I finished in one hour. Let that be a proof that I am competent to serve at any court."
WAM / LM October 1777	"Let him (the Elector) get together all the composers in Munich, let him even summon a few from Italy, Spain, France, Germany and England. I undertake to compete with any of them in composition."

WAM / LM October 1777	"I have to admit that in no country have I received so many honors, nowhere have I been so esteemed as in Italy."
LM / WAM October 1777	"For you must not lose sight of your main object, which is to make money...and you should be careful to spend as little as possible."
LM / WAM November 1777	"Perhaps you will get a contract to compose one (German opera). If you do you know that I need not urge you to imitate the natural and popular style which everyone understands. The grand and sublime style is suited to grand subject. Everything in its place." (The above was also written in a similar letter when WAM was in Paris)
WAM / LM November 1777	"No money but a fine gold watch. What one needs on a journey is money; and let me tell you I now have 5 gold watches." (Received as payments for concerts for nobility)
WAM / LM November 1777	"Now for the opera but quite briefly. Holzbauer's music is very beautiful. The poetry doesn't deserve such music. What surprises me most of all is that a man as old as Holzbauer should still possess so much spirit for you can't imagine what fire there is in that music. (Holzbauer was 66 when he composed "Gunther Von Schwarzburg").
LM / WAM November 1777	"There must be attention and daily concentration on earning some money and you must cultivate extreme politeness in order to ingratiate yourself with people of standing,"
LM / Padre Martini December 1777	"Your son knows nothing and ought to betake himself to some conservatorio at Naples to study music." (Quote of Archbishop to LM)
WAM / LM February 1778	On marrying for love vs. money: "We are lowly born, humble and poor...our riches, being in our brains, die with us."
LM / WAM February 1778	"(you) at that time quite amazingly taken up with that little singer (Mlle. Kaiser). In Augsburg you had your little romance, you amused yourself with my brother's daughter."
LM / WAM February 1778	"But you really must consider first of all the welfare of your parents or else your soul will go to the devil. Hurt me now if you can be so cruel."
LM / MM & WAM June 1778	"Nannerl and I, together with Bimperl, kiss and lick you both, but not your asses, a million times..."
WAM / LM July 1778	"The French are, and always will be asses, and as they can do nothing themselves they are obliged to have recourse to foreigners."
WAM / LM July 1778	Speaking about avoiding quarrels with French singers and musicians: "For I should prefer to avoid a duel, for I do not care to wrestle with dwarfs."

WAM / Abbe' Bullinger August 1778	"You, most beloved friend, are well aware how I detest Salzburg and not only on account of the injustices which my dear Father and I have endured there, which in themselves would be enough to make us wish to forget such a place and blot it out of our memory for ever."
LM / WAM September 1778	"Trust no one."
WAM / LM March 1781	On eating at Archbishop's Palace in Vienna (Court musicians in the 18th Century were treated in the same way as other servants): "By the way, the two valets sit at the top of the table, but at least I have the honour of being placed above the cooks."
WAM / LM May 1781	"I hate the Archbishop to madness."
WAM / LM May 1781	"What does a man not do when he is in love?"
WAM / LM December 1781	"The Emperor has spoilt everything for he cares for no one but Salieri."
WAM / LM August 1782	"Salieri is not capable of teaching her (the Princess) the clavier. All he can do is try to injure me in this matter by recommending someone else which quite possibly he is doing."
WAM / Baroness von W. September 1782	As for the beautiful red coat, which attracts me enormously, please, please let me know where it is to be had and how much it costs. I should like all my things to be of good quality, genuine and beautiful."
LM / MAM April 1786	"It will be surprising if it (*Figaro*) is a success for I know very powerful cabals have ranged themselves against your brother. Salieri and all his supporters will again try to move heaven and earth to down his opera."
WAM / Michael Puchberg June 1788 to 1791	Series of letters thanking him for previous loans, begging for new loans and promising to pay loans back in the future. Puchberg did lend Mozart money on almost every request.
WAM / CM August 1789	Never go out walking alone. The very thought of this terrifies me." (This was written in 1789 not 1984!)
WAM / Puchberg December 1789	I shall tell you when we meet about Salieri's plots which, however, have completely failed already."
WAM / CM November 1791	Festivities at a royal double wedding consisted of operas by Salieri Weigl and a concert of works by Haydn and other composers but Mozart were entirely neglected.

WAM's Sister-in-law, Sophie/George von Nissen, CM's new husband.

Years after Mozart's death (December 5, 1791) this letter was written. " A long search was made for Dr. Closset who was found at the theater but who had to wait until the end of the play."

"His (Mozart's) last movement (before dying) was an attempt to express with his mouth the drum passages in the "Requiem."

Quotes from "Life of Mozart"
Published 1798 , First Biography
* Niemetschek, 1766-1849

The Emperor:	"Too beautiful for our ears and an extraordinary number of notes."
Mozart	"Just as many, your Majesty, as are required."
WAM to CM	"I am sure I have been poisoned. I cannot rid myself of this idea."
WAM to CM	"Did I not say before that I was writing this Requiem for myself?"
	"In 1791 there were new appointments and many commissions" that would ensure financial stability at the time of his death.
In Prague	"120 singers (volunteers) sang Rosetti's (Roesler) Requiem to an audience of over 3,000 (nobility and ordinary people)." This occurred about 10 days after Mozart died.
	"He never touched the piano while writing. He could see the completed work clearly and vividly when it came to him."
	"His grave is not even marked with a bad inscription."

*Niemetschek was the tutor of Mozart's children.

MILOS FORMAN - Director

With *Amadeus,* director Milos Forman rejoins producer Saul Zaentz in an alliance that achieved the critical and commercial triumph with "One Flew Over the Cuckoo's Nest" that swept the Academy Awards of 1976, including Best Picture, Best Director, Best Actor, Best Actress and Best Adapted Screenplay.

Filmed almost entirely on location in Forman's native Czechoslovakia, *Amadeus* is his first film in Czechoslovakia since his emigration in 1968 to the United States where the director became a United States citizen and made eight American films that have won thirteen Oscars.

The youngest of three sons, Forman was born in 1932 in Caslav, a small Bohemian town 45 miles from Prague. When he was nine, both parents were arrested by the Gestapo and perished in the death camps.

"I was raised by two uncles and one family of friends of my parents," Forman recalls. "Adjustment wasn't all that difficult because both my parents were strict disciplinarians. Suddenly they were gone, and I'm raised by people who tend to be lenient with a small child whose parents were taken away. It was a paradoxical situation; I missed my parents, but my foster parents gave me a heady taste of freedom."

The war left his native town remarkably unscathed, with little hunger, fighting or bombing. Forman got the theater bug in 1945 while attending a boarding school founded mostly for children like him who were left parentless by the war. It was the time of a relaxed Coalition government when citizens were allowed to read any books and see any movies they wished. Forman took to American films, especially the westerns of John Ford and the comedies of Chaplin and Keaton. "I also saw all the great French classics, like "Les Enfants du Paradise" and the Soviet films of Eisenstein and Pudovkin. There were none of the severe restrictions imposed later."

Forman enrolled in the University of Prague's Film Institute, funded by the State just after the war. "The best people in the Czech film industry were teaching there; it was a very stimulating environment." Graduates of the Film Institute like Forman, Jiri Menzel, Ivan Passer and Jan Kadar became leading figures in what is now regarded as the Golden Age of Czech cinema before the Soviet invasion in 1968.

Forman cut his teeth on 40-minute semi-documentaries before launching his first feature film in 1963, "Black Peter," an autobiographical account of a teenager in a small Czech town. It became a hit at many prestigious film festivals -- Cannes, Montreal, New York -- and led to Forman's first visit to America.

His international repute soared with his next two films, the satirical "Loves of a Blonde" in 1965, and the controversial "Fireman's Ball" in 1967, a good-natured lampoon of his nation's fire-fighting bureaucracy. "Fireman's Ball" so unsettled State functionaries that Czech President Antonin Novotny banned its release. When asked why his government objected to such a gentle and apparently harmless spoof, Forman said: "All the Czech films of this period were claiming a freedom of expression that ran counter to the State film industry's ideology. This was a forewarning of the Russian invasion soon to come. Suddenly these State officials realized there was a strong potential for creativity among people, producing offbeat films that people want to see, and that are saleable to foreign markets. This inspired people working in other fields to demand similar freedom, which was upsetting to the State."

When the Soviet tanks rumbled into Prague to stay in August of 1968, Forman was fortunately in Paris negotiating to make his first American film, "Taking Off." "For the sake of my twin sons," he says, "I went back to Prague for a brief visit before moving to New York in 1969 to finish my script. So according to the Czech government, I was illegally out of the country. Then they sent me a letter from the studio firing me, so I had no choice but to remain in the United States."

At first, Forman was forbidden to work in America by the Immigration Board acting on a complaint from the Screen Director's Guild that there wasn't enough work for American directors. But Forman had vocal and powerful friends who admired his films -- Mike Nichols, Buck Henry, Paddy Chayefsky and Sidney Lumet.

They badgered the Immigration Board until it reversed its decision. "This was my single most encouraging experience in America," he says. "I realized my colleagues were not just out to get rid of another rival director, but that professional integrity works here on a much more human level than I had been led to believe."

Forman's idea for "Taking Off" (1971) came from the then-active protest movement among the young, with its proliferation of marijuana, folk-singing, psychedelic happenings and adolescent runaways in revolt against their square, uptight parents. The film was a critical triumph and a box office disaster: "I wound up owing Universal five hundred dollars. I didn't want to go back to Prague as a loser, so I wrote the government for an extension of my exit visa so I can make another film in America. They said, 'come back and we'll talk about it,' but of course I wouldn't do that because once I was back, I wouldn't be allowed out."

There followed a bleak, desperate period in New York of deals that fell through and a play directed by Forman that failed on Broadway, which added to the difficulties of learning a new language and adjusting to a new country.

"I holed up in the Chelsea Hotel in Greenwich Village," he recalls, "sleeping 23 hours a day. My close friend Ivan Passer, another Czech filmmaker, would visit a psychiatrist, tell him my symptoms, and then come back to my hotel to relate what the doctor had said."

Forman was close to a nervous collapse in 1973 when he got a package from Michael Douglas and Saul Zaentz containing a copy of Ken Kesey's hit novel, "One Flew Over the Cuckoo's Nest." This apparently jinxed project had been turned down by all major Hollywood studios: "Who wants to go see a film about a bunch of loonies?"

Douglas and Zaentz asked Forman if he would be interested in making a film of the book. "Of course I said yes. I loved the novel from the start and thought it would make a wonderful movie. This showed me that it's much more comfortable to slip into a state of acute depression here than back home. In Prague, if the government says, 'no—you can't make this film,' that's it. But in America, if one studio tells you 'no,' the next day comes along Michael Douglas and Saul Zaentz who say, 'yes—we want you to make this film.' I think one reason they wanted me to film "Cuckoo's Nest" was because they originally conceived of it as a low-budget movie, and wanted a director they could afford. And because "Taking Off" flopped at the box office, I seemed to be within their price range. But also, they both had liked all my movies."

"What impressed me about Saul Zaentz and Michael Douglas," Forman continued, "was that they were in no way typical of Hollywood producers, the kind that come to you and say, 'Here's my idea of what this film should be, and we have this and that star in mind. Also it should have an up rather than a down ending.' Saul and Michael didn't do this - they listened to me, in a way that Hollywood producers never do, and asked me a lot of questions. We got my friend Jack Nicholson to play the lead, McMurphy, and the rest, as you know, is movie history."

Forman followed the triumph of "One Flew Over the Cuckoo's Nest" in 1979 with a film version of "Hair," the historic rock-hippie Broadway musical of a decade ago. Once more, the reviews raved, but the box office fizzled.

Then came Forman's much-acclaimed direction of "Ragtime" in 1981, adapted from E.L. Doctorow's complex and panoramic novel of America in the 1900's. Once again, Forman demonstrated his sure touch and empathy for American themes.

While Forman was still editing "Ragtime," ("I don't allow anyone to touch my films,") he phoned producer Saul Zaentz, urging him to see the Broadway stage version of *Amadeus*. Knowing that Forman does not make idle chit-chat or casual phone calls, Zaentz rushed to see the play and talked it over with Forman at dinner that same night.

Forman's agent also represented *Amadeus*' author, Sir Peter Shaffer, and arranged a meeting. Shaffer, who actively disliked all movies based on his successful dramas, overcame his initial reluctance and agreed to write the screenplay.

In casting *Amadeus*, especially the much-coveted roles of Salieri and Mozart, Forman chose to pass over "big name" box office insurance in favor of actors who "look right and feel right in the part." This was decided with the joint approval of Zaentz and Shaffer. "I must tell you," says Forman, "that I felt very funny about seeing Mozart played by, let's say, Dustin Hoffman, because audiences will not believe this is Mozart. They will say, 'oh - that's Dustin Hoffman playing Mozart. It was the same with Salieri, which is really the major role. I didn't want someone familiar like Jack Nicholson or Donald Sutherland that audiences would recognize."

"If there was a creative problem or a disagreement," said Forman, "whether it was casting, writing or any other major area, it was decided by a two-out-of-three vote among Saul Zaentz, Peter Shaffer and myself; hardly the usual Hollywood method of making a movie."

FILMS DIRECTED BY MILOS FORMAN

1963	COMPETITION (Czech)
1963	BLACK PETER (Czech)
1965	LOVES OF A BLONDE (Czech)
1967	FIREMAN'S BALL (Czech)
1971	TAKING OFF (U.S.)
1972	VISIONS OF EIGHT (The "Decathlon" episode from 1972 Munich Olympic Games)
1975	ONE FLEW OVER THE CUCKOO'S NEST (U.S.)
1979	HAIR (U.S.)
1981	RAGTIME (U.S.)
1983	AMADEUS (U.S.)
1989	VALMONT (U.S.)
1996	THE PEOPLE VS. LARRY FLYNT (U.S.)
1999	MAN ON THE MOON (U.S.)

SIR PETER SHAFFER - Screenwriter

SIR PETER SHAFFER, one of Britain's most widely-seen and critically acclaimed playwrights, adapted the film *Amadeus* from his long-running Broadway and London stage hit that won many awards, including five Tony's in 1981, (Best Play, Best Actor, Best Director, Best Lighting and Best Sets.)

Born in Liverpool in 1926, Shaffer worked in a coal mine during World War II and then studied history at Cambridge. Always fascinated with America, he came to New York for three years, working in bookstores and the Public Library. Finding himself virtually unemployable in the U.S., he returned to London to work for England's largest music publishing company, Boosey & Hawkes, editing symphonic music. "I had always loved music," he said, "and learned to play Mozart on the piano, though somewhat haltingly."

Shaffer left Boosey & Hawkes to pursue a play-writing career. After a few unmemorable plays, including one for television, he scored with "Five Finger Exercise" that became an enormous hit, providing the financial independence he needed to continue a writing career. "The Private Ear and the Public Eye" was written in 1962, followed by three plays produced by Britain's National Theater: "The Royal Hunt of the Sun" (1964) which was made into a film, "Black Comedy" (1965), and "Equus," which won the Tony Award for Best Play and was filmed by Sidney Lumet.

A lifelong lover of Mozart with a particular fascination with the mysteries and rumors surrounding his death and burial, Shaffer began in 1977 to conceive of a drama based on Mozart's tragic life. He soon became a leading Mozart scholar, reading several times over everything written about Mozart, his family and friends, including the three volumes of letters by, to and about the composer.

"At first," Shaffer recalls, "I had several narrators for *Amadeus* including a young boy in a religious order, but finally realized I was barking up the wrong tree. The best - and the only - narrator possible was Antonio Salieri, the court composer, and the only one at court to appreciate Mozart's genius. It was Mozart's genius bestowed by an unjust God into the persona of an arrogant and obscene brat that drove the jealous Salieri to madness, overwhelmed by the sense of his own mediocrity when confronted with Mozart's awesome talent."

Amadeuss, Shaffer insists, "is a fantasia on Mozartian themes. It is not a documentary biography, but many of the elements are true, and in no way has the specific nature of Mozart the man or the composer been violated. *Amadeus* is really a view of Mozart as seen through the jealousy-maddened eyes of his rival Salieri. And above all, the film of *Amadeus* is a celebration of Mozart's timeless music as well as a gripping drama."

Amadeus opened in London in 1979 with Paul Scofield as Salieri, and won the London Critics Award and the Evening Standard Drama Award for Best Play. Two years later it opened on Broadway, winning the Drama Desk Award, the Critics Outer Circle Award, and five Tonys, including Best Play. To date, the stage version of *Amadeus* has grossed a total of $26 million in New York alone.

Film director Milos Forman, ("One Flew Over the Cuckoo's Nest," "Hair," "Ragtime,") who has the same agent as Shaffer, saw *Amadeus* at the first London preview and was immediately struck by its film possibilities. Through their mutual agent, Forman arranged a meeting where he told Shaffer, "If you ever want to make a film, I'm your man." Shaffer recalls, "He never wavered from this decision for two years." Forman urged producer Saul Zaentz, with whom he collaborated on the Academy Award winning "One F1ew Over the Cuckoo's Nest," to see the Broadway production, and Zaentz instantly shared Forman's enthusiasm.

At first, Shaffer was reluctant to collaborate on the filming of *Amadeus* for two reasons. First, Shaffer made it no secret that he intensely disliked every movie based on his plays. Second, he said, "I had never collaborated with anyone, particularly somebody like Milos who had to learn his English, which is actually American, an entirely different language from my English. So I thought collaboration would be difficult. I was happy to be proved wrong."

In a most unusual working arrangement, certainly for film making, Peter Shaffer, Milos Forman and Saul

Zaentz formed a democratic triumvirate to film *Amadeus.* This arrangement proved not only workable but also felicitous. "All three of us," said Shaffer, "had a voice in every major decision, including the touchy selection of the leading actors. Of course, it's mainly the director's responsibility to pick the leads, since he has to work with them, interpret them, and perhaps sees more potential in them than the author does. I was asked to endorse every decision, but if I had finally said, 'No, this is dreadful, I won't have it,' it wouldn't have happened. We agreed to abide by a majority decision; two-out-of-three always won the day."

Shaffer restructured the play for the film, where the possibilities for expanding the musical score and staging authentic versions of Mozart's operas were not possible to present on the stage. The film opens with Salieri's suicide attempt, rather than ending with it. Mozart's father Leopold, only referred to in the stage version, has a substantial role in the film, and other important characters in Mozart's life are also added. And Shaffer decided on an entirely new climax for the film. He did much of the re-writing in Czechoslovakia, where he was on hand for the filming of *Amadeus.*

As firmly-minded as Forman and Zaentz, Shaffer insists that, "our joint movie effort is definitely the first and last metamorphosis of *Amadeus.* Unlike "Equus," it will not become a ballet; unlike "The Royal Hunt of the Sun," it will not become an opera. And no matter how successful the film may be, it will spawn no sequels, no TV half-hour dramas in which Salieri plots a different method of doing in Mozart each week."

SAUL ZAENTZ - Producer

Saul Zaentz, then relatively new to film production, made a meteoric impact in 1975 with "One Flew Over the Cuckoo's Nest" which swept the top five Academy Awards. Zaentz's accomplishment was all the more remarkable because he was - and remains - an independent producer whose expansive post-production facilities and recording studios are located, not in Hollywood, but in Berkeley.

The youngest of five children of Russian-Polish parents, Zaentz was born in 1921 in Passaic, New Jersey. His early childhood was consumed with sports, reading, music and the movies.

Pearl Harbor came: "In the Army I served on an Army transport for three years, shuttling troops to the Mediterranean, North Atlantic, the South and Central Pacific. All this time I was doing lots of reading, furthering my life-long career as a book junkie." During and after the war he planned to have a chicken farm in New Jersey, and took a degree in poultry husbandry at Rutgers. "Then came the longest job I ever held 'til then—six weeks—on a chicken farm, 14 hours a day, a half-day off every other week, for $65 a month plus the $110 from the G.I. Bill of Rights. Six weeks was more than sufficient. Then I went to St. Louis to see the last two weeks of the baseball season and decided to attend business college where I completed a two-year course in higher accounting and business administration. This gave me a sense of double-entry bookkeeping which is desperately needed when dealing with the studios."

San Francisco held a special lure for Zaentz; he had been there in 1937 when he was on the road, and again in 1939 when he hitchhiked out to see the World's Fair. Deciding this was where he wanted to live, he drove to San Francisco from St. Louis in 1948.

"I got my first job in the music business with a record distributorship run by Al Bramy and Tony Valerio, who became lifelong friends." (Long-time associations are the hallmark of all Zaentz enterprises. Many of his partners, associates and employees have been with him for ten, twenty and thirty years.)

Zaentz then took a job for a year back East with impresario Norman Granz helping with his jazz record company and concert packages, going on the road in 1954 with Duke Ellington, Dave Brubeck, Gerry Mulligan and Stan Getz.

He came back to San Francisco to join the legendary Weiss Brothers and their offbeat label, Fantasy Records. "They didn't know anything about distribution, but they had a small plant manufacturing plastics and a bent which I shared for recording adventuresome new artists no one else would gamble on. Fantasy was the first to record Dave Brubeck, Cal Tjader and Paul Desmond, long before anybody ever heard of them. We recorded the kind of jazz we liked, Gerry Mulligan and Brubeck, even if it didn't sell much. We were also the first to record the new wave of Fifties comics Lenny Bruce and Mort Sahl. But nothing really took off until we released Vince Guaraldi's 'Cast Your Fate to the Wind,' Fantasy's first monster hit, a watershed in the history of Fantasy, which is now the largest and most extensive jazz label in existence."

The major breakthrough with Fantasy came with a struggling young rock group, The Golliwogs, in the late sixties. Since neither the group nor Saul Zaentz liked the name, they started calling themselves Creedence Clearwater Revival. By this time, Zaentz had bought out the Weiss Brothers and moved Fantasy across the bay to the industrial section of Berkeley. Within a few months after the move, Creedence Clearwater Revival suddenly began to sell one Gold Record after another, over 5 million albums in 1971, to give Fantasy its initial thrust. Today Fantasy and The Saul Zaentz Company occupy a square block with a seven-story complex fully equipped with state-of-the-art recording studios, mixing and film editing facilities where many contemporary movies, including "Cuckoo's Nest," "Amadeus," "The English Patient," "The Right Stuff," "Never Cry Wolf," " Finding Forrester," and "The Talented Mr. Ripley" were either edited or mixed.

Zaentz's involvement in film production came as the result of conversations with Fantasy's attorney and Vice-President Albert Bendich, who defended Lenny Bruce in his famous San Francisco obscenity trial in 1962, and who shares Zaentz's passions for reading and films. In 1968 when talking about novels that would make great movies, Zaentz named Ken Kesey's "One Flew Over the Cuckoo's Nest," which he later co-produced with Michael Douglas, a historic project that was to be long delayed due to unusual business and contractual complications.

Fantasy's first flyer in filmmaking was "Payday" (1972), based on an original script by novelist Don Carpenter, about a day in the life of a second-on-the-bill country-western singer. The movie was produced by his Fantasy associate and a friend of Don Carpenter's, the late critic-journalist Ralph J. Gleason, with Rip Torn in the lead. Though a box office flop, "Payday" developed a cult audience, including the New Yorker's Pauline Kael, and is regarded today as one of the few honest, authentic movies ever made about the entertainment business.

Following the blockbuster success of "One Flew Over the Cuckoo's Nest" and an imposing new wing added to the complex at Fantasy, Zaentz produced the full-length animation feature, J.R.R. Tolkien's "The Lord of the Rings," directed by Ralph Bakshi. "It did very good business," said Zaentz, who adds with characteristic candor, "but it wasn't as good a movie as we intended to make. It should have been better. *Amadeus* will be as good as we can possibly make it."

Zaentz's involvement with *Amadeus* began when director Milos Forman phoned to say that he should see it. The project was born over dinner with Forman the same night that Zaentz saw the Broadway production.

With typical total involvement, Zaentz threw himself into every phase of *Amadeus,* reading everything written about Mozart, including the three volumes of letters written by, to and about the composer while constantly listening to Mozart's music in his office, home and on his car stereo.

Peter Shaffer, Milos Forman and the rest of Zaentz's associates are fond of saying "He's not a typical Hollywood producer," but Zaentz doesn't entirely go along with this. "There are many intelligent and creative producers in Hollywood," he insists: "The key word is not 'Hollywood,' but 'independent' because when you're an independent producer, whether you're in Hollywood or in Berkeley, it means you have your own script, your own director. No one can tell you, 'Let's have an up ending with Mozart not dying - we don't want to depress the audience.' You have something to say about the theaters where *Amadeus* will play, about the advertising, the publicity. This eliminates a lot of dissatisfactions if the picture doesn't do business, because you can't pass the buck and blame it on 'those bastards who didn't put any money or thought into promoting it.'"

"The idea," says Zaentz, "is to do everything you can to make the picture a success, get it released, and then the public will tell you if it's a success. If you're an independent, you can make sure the film gets proper advertising, is shown in the right houses, gets good distribution. We're doing this with *Amadeus.* If it then doesn't make it we, in our hearts, will know we gave it our best."

SIR NEVILLE MARRINER - Music Director

When Shaffer, Zaentz and Forman were seeking a symphonic conductor to record the extensive musical score of *Amadeus* they asked four prominent members of the concert world, including Czech pianist Ivan Moravec, to submit a list of three conductors specially known for their affinity for Mozart. "We chose Neville Marriner," says Zaentz, "because he was the only conductor whose name appeared on all four lists."

With more than 300 recordings to his credit, Sir Neville Marriner is one of the most prolific recording maestros in history. For *Amadeus* he recorded Mozart's music in London with the celebrated Academy of St Martin in the Fields, the chamber orchestra that he founded and organized in 1959. Since then Sir Neville established what Time called, "an international reputation for graceful, lively, intelligently shaped performances, especially of the Baroque composers; and Mozart."

Born in Lincoln, England in 1924, Marriner's parents introduced him to music early. "You could say," he recalled, "that family music was for us what television is for most people today." Intensive violin studies were interrupted by World Jar II , when he spent two years in Army reconnaissance terminated by a five-month hospital stay.

Following Army service, Sir Neville continued his musical studies at the Royal College of Music where he was showered with awards and prizes. Realizing early that he had no desire to pursue a career as a concert violinist, he turned his attention to ensemble playing and formed the Jacobean Ensemble with the late Thurston Dart, a young mathematician turned musicologist and harpsichordist, who had an enormous influence on young British musicians, Marriner included. "Dart," says Marriner, "gave us the confidence to play Baroque music unpreciously. Before Dart, Baroque music performances seemed part of this dreadful business of having to wear open-toed sandals and eating brown bread all the time. These people took up the harpsichord because they were bad pianists, or the viola da gamba because they were bad cellists. Dart was a superb harpsichordist who played with great flair, and gave other people the courage to play in a bravura way. That's his great legacy. Today, better musicians are playing antique instruments."

In 1952, Marriner was violinist with the London Philharmonic, performing under the batons of Toscanini, Furtwangler and Von Karajan. Four years later he joined the London Symphony Orchestra to head its second violin section for over a decade. Encouraged and tutored by the legendary conductor Pierre Monteux, he soon developed a taste for conducting, and founded the Academy of St Martin in the Fields in the late 1950's. At first, he conducted this struggling new ensemble seated in the string section, until Monteux taunted him to "stand up and conduct like a man." Under his leadership, the Academy of St Martin in the Fields rapidly developed into internationally famous interpreters of 17th and 18th Century music, recording for the prestigious labels CBS, Argo, EMI and Philips. Musical America called him "...a recording manager's dream, because he understands technical problems as well as most technicians, and accepts the necessity for retakes."

Branching out from a small chamber ensemble to a full symphony orchestra, Sir Neville relinquished his directorship of St Martin in the Fields in the late 1960's, except for annual tours and recording sessions, to conduct Lisbon's Gulbenkian Orchestra, Sydney's Australian Chamber Orchestra and the New York Chamber Orchestra, among many others. The New York Post commended him in 1976 for "...a definitive all-Mozart evening which culminated in the best "Haffner" Symphony that this listener can remember."

In 1977, he made his debut with the New York Philharmonic at Avery Fisher Hall with an all-Mozart program. Following successful tours as guest conductor throughout England and Europe, Marriner was appointed Music Director of the Minnesota Orchestra in Minneapolis.

"My main concern in *Amadeus,*" he says, "is that the music itself should be presented faultlessly, not just technically, but as a perfect compliment to what is on the screen. You can't cut the music to fit the film. One of the good things about *Amadeus* was that the film was shot around the music not the other way around as is usually the case."

"There's been none of this brutalization of the original scores that has ruined nearly all of those romantic movies about famous composers. I remember seeing Joan Crawford walk into the sea, while John Garfield was playing the violin, dubbed by Isaac Stern, a fiddle transcription of Wagner's 'Tristan and Isolde' of all things, with Oscar Levant playing piano with a 140 piece orchestra. It's been very difficult to swallow such uses of classical music in the movies. In *Amadeus* we've remained utterly faithful to the intent of Mozart."

"Peter Shaffer, the playwright, kept a firm grip on all the music that went into the film, and I was delighted to have it this way, because when someone conceives a superior drama like this, you think of it as a whole, not piecemeal. And because Peter Shaffer is such a dedicated Mozart scholar, he deserves as much credit as possible for the entire musical concept of the film. And thanks to the vastly increased potential of the screen, there's much, much more of Mozart's music in the film of *Amadeus* than was possible to employ in the stage versions."

In 1979 Sir Neville was made a Commander of the Order of the British Empire, and in 1985 he received a Knighthood. He was awarded the Ordre des Arts et Lettre in 1995 by the French Ministry of Culture for his outstanding commitment to French cultural life.

TWYLA THARP - Choreographer

TWYLA THARP, hailed by critics as the most original and innovative figure in modern dance since Isadora Duncan and Martha Graham, directed both the choreography and the staging of Mozart operas in Milos Forman's *Amadeus*. The film marks the third movie collaboration of Forman and Tharp who choreographed Forman's 1978 film "Hair" in which her Company also performed, and reconstructed the period dances in Forman's "Ragtime."

Born in 1941 in Portland, Indiana to a family she described as "original," Twyla Tharp studied in New York with the legends of modern dance: Martha Graham, Merce Cunningham and Paul Taylor. Since 1965 to the present, she has continuously produced original works for her own company of 16 dancers, The Twyla Tharp Dance Company. In 1973 she was commissioned to produce "Time Goes By" for the Joffrey Ballet, and "Push Comes to Shove" in 1976 for Mikhail Baryshnikov and the American Ballet Theater. Absorbing her pianist mother's love for classic jazz, she created widely-acclaimed dances to the music of Jelly Roll Morton ("Eight Jelly Rolls,") and Bix Beiderbecke ("The Bix Pieces"). Her interest in contemporary music extends to rock: in 1973 she created "Deuce Coupe" to the music of the Beach Boys for the Joffrey Ballet, thus becoming the first woman in a generation to break into the heretofore all-male circle of ballet choreography. She commissioned David Byrne of The Talking Heads to write the music for her production of "The Catherine Wheel."

Tharp shares Milos Forman's reputation as a strong-minded perfectionist. "Milos never had anyone else in mind to stage the operas and ballets in *Amadeus,*" said producer Saul Zaentz. "He wanted someone dedicated to absolute authenticity, but at the same time, to give the dances life. She did six months of research even before we made a deal, insisting the ballets had to be staged as they were in the 18th Century, not the 19th Century style of ballet that audiences are more accustomed to. She was just like Neville Marriner when he told us he had to conduct Mozart's music the way it was written, otherwise he couldn't do it. They both have a never-ending responsibility to themselves, as artists, not to others. And Twyla certainly wouldn't care what anyone thought."

When Tharp first tried to find out how the original dances in Mozart's operas were choreographed, her research turned up very little. "Mozart never indicated in his scores what he intended visually," she said. "He made almost no notes about scenery, costumes or staging." What meager information she discovered came from letters of members of Emperor Joseph's court, and descriptions of other people's operas performed at the same time.

"Since no one was sure," said Tharp, "I had to go on intuition, trying to do what Mozart would have done. I didn't want to imitate what people call 'traditional' versions of Mozart's operas, because what they mean by 'traditional' is 19th Century ballet, which is quite different from the ballet of Mozart's time. Also, choreography for films is quite another matter than choreography per se. Choreography in a film has to serve the story."

In casting for the three selections used from "The Marriage of Figaro," Tharp selected singers from the Prague musical comedy theater, rather than from the National Opera, "because I wanted to give the pieces a looser, less traditional feeling." (The actor who sang Figaro also starred in Prague's "Hello Dolly.")

"Ballet in Mozart's time," she explains, "was much more restricted than the "Swan Lake" type of 19th Century ballet. Eighteenth Century clothing, with women wearing wide skirts, made it impossible for their partners to get nearer to them than holding hands. And everyone wore high heels. This type of dancing was so slow that modern audiences would have died of boredom. But in "Figaro" we had a lot of stage dialogue to play against, so we could afford to be authentic. And the music of "Figaro" is so wonderful that you just want to keep out of its way, to make it directly available to the audience."

She frankly admits that her staging of "Don Giovanni" departed from strict accuracy. "There were no explosions of fire, or devils flying down from the ceiling in the original, but we needed this for the story of *Amadeus* because this is the beginning of Mozart's destruction, and the context of the film demanded this flamboyant kind of treatment."

"And I do believe," she sums up, "that Mozart was quite at home with vaudeville, parody and the music hall style of theater. Mozart wanted to be a popular artist. If he were alive today he'd be writing for Broadway and Hollywood. He wanted to reach as many people as possible."

JOSEF SVOBODA - National Artist of Czechoslovakia
Designed Sets for *Amadeus* Opera Sequences

JOSEF SVOBODA, awarded his native Czechoslovakia's highest artistic title of National Artist in 1968, designed eleven different sets for the five opera sequences in the film version of *Amadeus.*

An acknowledged leader in the field of creative scenic design, Svoboda is noted for his ability to exploit the most up-to-date optical mechanical and electrical stage devices, many of which he has designed and developed. For the Opera Group of Boston's production of Luigi Nonno's "Intoleranza" in 1965, Svoboda ingeniously integrated large screen live television projections with simultaneous stage action.

Svoboda's more than four hundred operatic and dramatic productions included Wagner's "The Flying Dutchman" which opened the Festival at Bayreuth in 1969, the London production of Chekhov's "The Three Sisters" in 1967, the Prague production of Friedrich Durenmatt's "The Anabaptists" in 1968 and Alban Berg's modern opera "Wozzeck" performed at La Scala in Milan and Teatro Stabile in Torino in 1971, and "Carmen" for the Metropolitan Opera of New York. He is continually flying all over the world to fulfill both operatic and theatrical assignments.

Amadeus is Svoboda's first major motion picture, for which he created sets for the opera sequences of Mozart's "The Magic Flute," "The Marriage of Figaro," "The Abduction from the Seraglio" and "Don Giovanni" as well as for Antonio Salieri's "Axur."

Svoboda is chief designer and technical director of the National Theater of Prague, a repertory complex of opera, ballet and drama ensembles. He is Professor of Architecture at the School of Fine and Applied Arts in Prague. His exposition work, "The Magic Lantern," earned him three gold medals at the 1958 Brussel's World's Fair, and made the Czechoslovakian pavilion one of the most celebrated attractions at Montreal's Expo '67.

In addition to being named National Artist of Czechoslovakia, Josef Svoboda was awarded an honorary doctorate from England's Royal College of Art and the annual Sikkens Prize of the Netherlands.

MIROSLAV ONDRICEK - Director of Photography

MIROSLAV ONDRICEK's career in the English-speaking world started in 1966 when he was invited to Great Britain—although he was unable to speak or understand a word of English—in order to light Lindsay Anderson's experimental film, "The White Bus." Anderson again enlisted Ondricek in 1968 to shoot "If" and in 1972 for "0 Lucky Man."

He has frequently been recruited by major directors from the international film community for films including "Slaughterhouse 5" and "The World According to Garp" (George Roy Hill), "Intimate Lighting" (Ivan Passer), and "Silkwood" (Mike Nichols), "Awakenings," and "A League of Their Own" (Penny Marshall).

As director of photography for *Amadeus*, Ondricek and Milos Forman continue their ongoing relationship, which started when the latter made his directorial debut in 1963 with "Audition." Whereas Forman eventually emigrated from Czechoslovakia, Ondricek chose to remain in his native country as the only cinematographer living in the Eastern Bloc who works regularly in the United States. Since working on Forman's "Loves of a Blonde" and "The Fireman's Ball," Ondricek has made several transatlantic trips for his old friend, providing the look for "Taking Off," "Hair" and "Ragtime" for which he received an Academy Award nomination.

Among Ondricek's cinematography credits are: 'Riding in Cars with Boys," "Valmont" and "The Preacher's Wife."

Ondricek received an Oscar nomination for *Amadeus*.

PATRIZIA VON BRANDENSTEIN - Production Designer

PATRIZIA VON BRANDENSTEIN, production designer for *Amadeus*, used 20 sets and 75 locations in Prague to recreate the world of Mozart in the 18th Century. *Amadeus* marks her second collaboration with director Milos Forman, the first being "Ragtime" for which she received an Academy Award nomination.

Born in Arizona of Russian émigré parents, von Brandenstein was educated abroad and spent two formative years as apprentice at the Comedie Francaise. When off-Broadway theater flowered in the 1960's, she worked as scene painter, prop maker and seamstress with Café La Mama and the Actors Studio. In 1966 she began an eight-year stay with William Ball's American Conservatory Theater in San Francisco, designing both sets and costumes. She switched to films in 1972, slowly working her way up through the Union classification as scenic artist, costume designer and art director before reaching her ultimate goal as production designer.

Ms. von Brandenstein was awarded an Oscar for her work on *Amadeus*.

A Selection of Production Designer Credits for Patrizia von Brandenstein

Working Girl
Postcards from the Edge
Billy Bathgate
Six Degrees of Separation
People vs. Larry Flynt
Man on the Moon
Ragtime
Silkwood
A Chorus Line
The Money Pit
Shaft

F. MURRAY ABRAHAM (Antonio Salieri)

F. MURRAY ABRAHAM stars in *Amadeus* in the much sought after role of Mozart's jealousy-maddened enemy, the 18th Century composer Antonio Salieri. After more than a year of auditions, Abraham was chosen over dozens of candidates, including a number of top Hollywood stars and many illustrious actors who had played Salieri in the London and Broadway stage productions. Director Milos Forman said, "We picked Abraham—by 'we' I mean Peter Shaffer, Saul Zaentz and I—because he looked right and felt right in the part."

During the course of *Amadeus,* Abraham ages forty years, from the young ambitious composer at the court of Emperor Joseph II, to the half-crazed hospital inmate who babbled his confession of having murdered Mozart.

As old man Salieri, Abraham was aged every working day for two weeks in the make-up chair, under the skilled hand of Dick Smith*, the make-up artist who transformed Dustin Hoffman into 105 year old Jack Crabbe in "Little Big Man." Smith's cosmetic wizardry was so effective that when Abraham first walked on the set as old Salieri, he went unrecognized by the crew.

To prepare for this demanding role, Abraham learned to play the piano for the first time. He also learned to read and conduct music while commuting between Prague and California where he was completing his work in Brian de Palma's "Scarface."

Born in El Paso, Texas of Italian and Syrian parents, Abraham has extensive credits on Broadway, off-Broadway, television and films. He starred in the premier of Isaac Bashevis Singer's "Tiebele and Her Demon" on Broadway. He also appeared on Broadway in the hit comedy "The Ritz" as Chris, a role he repeated in the motion picture. He co-starred with Elizabeth Ashley in "Legend" and was directed by Harold Pinter in "The Man in the Glass Booth."

His numerous off-Broadway roles include Rip Torn's "Richard III," John Guare's "The Landscape of the Body," Joyce Carol Oates' "Miracle Play," Jules Feiffer's "Little Murders" and Café La Mama's "Last Chance Saloon."

F. Murray Abraham's feature film credits include "The Sunshine Boys," "The Prisoner of Second Avenue," "Serpico," "All the President's Men," "Finding Forrester," "Star Trek: Insurrection," "Muppets From Space," "Bonfire of the Vanities," "Mighty Aphrodite," and the remake of "Scarface" with Al Pacino. Of this performance Pauline Kael wrote in The New Yorker, "F. Murray Abraham is a whirlwind ...and every time he appears in a scene, the film energy level jumps."

F. Murray Abraham was awarded an Oscar for his performance in *Amadeus.*

* Awarded an Oscar for his work on *Amadeus.*

TOM HULCE (Wolfgang Amadeus Mozart)

TOM HULCE was picked over intense competition for the title role in *Amadeus,* Wolfgang Amadeus Mozart, the man-child musical genius of the 18th Century fated for an early and poverty-ridden death and musical immortality.

When Hulce received the call from director Milos Forman that he had the part, Hulce immediately plunged into piano lessons to equip himself for the numerous scenes in *Amadeus* showing Mozart at the keyboard. "I never played the piano before," he says, "though I played the violin and sang as a child. When I first met Milos Forman and producer Saul Zaentz, they asked if I played piano and I told them my parents always warned me I'd be sorry."

Besides four hours daily of piano lessons, learning scales as well as Mozart Concerti, Hulce studied the rudiments of conducting with Sir Neville Marriner since the script of *Amadeus* required him to conduct extracts from four famous Mozart operas and three other works. In addition, Hulce was called upon to duplicate one of Mozart's legendary piano stunts—playing the piano suspended upside down, lying on his back, with crossed hands. "Playing Mozart was my greatest challenge," Hulce said, "and working with Milos Forman was unusually demanding. He's a perfectionist who insists on, and gets, the most from every performer."

Tom Hulce was born in White Water, Wisconsin, and grew up in Michigan. After studying at the North Carolina School of the Arts, he took off for New York. A month after his arrival he was picked to understudy the British actor Peter Firth in "Equus," another Peter Shaffer drama, and eventually took over the role himself. "Once I played the lead in "Equus," he said, "it was a calling card. Directors no longer questioned whether I could act, but whether I was right for the part."

Hulce starred in George S. Kaufman's "Butter and Egg Man" at the Berkshire Theater Festival, and joined the Phoenix Theater for their production of Arthur Miller's "Memory of Two Mondays." He made his film debut in James Bridges' "September 30, 1955" as a boy from Arkansas whose world is shattered by the death of James Dean. Hulce went on to star in the Hallmark Hall of Fame television movie "Emily, Emily" as a retarded youth struggling for self-sufficiency.

There followed a major role in "National Lampoon's Animal House" and "Those Lips, Those Eyes" with Frank Langella. His list of theater credits include "Julius Caesar," "Romeo and Juliet," Shaw's "Candida" and Chekhov's "The Sea Gull." Hulce found time to direct the musical "Sleep Around Town" at Playwrights Horizon. "I was working non-stop in New York, making about equal to unemployment compensation, when I went to Los Angeles for some television, mainly a role on CBS's 'St. Elsewhere.' Then back to New York to star in the title role of 'The Rise and Rise of Daniel Rocket' at Playwrights Horizon."

Shooting *Amadeus* on location in Prague was hard work for Hulce. "At first, it felt like a costume party. It took all of half an hour just to put on my wig. But gradually I began to feel at home as Mozart in Prague. Beth Berridge, who plays my wife Constanze, helped both of us to steep ourselves in our characters; the production designer, Patrizia Von Brandenstein, even catered a period dinner for us, just so we could get comfortable about eating and drinking on camera. And slowly, over seven months on location, I felt at home with the food, the costumes, the wigs, the sets. I became Mozart. Knowing that I was standing in the very spot where Wolfgang Amadeus Mozart conducted the premiere of 'Don Giovanni' was an eerie and awe-inspiring experience."

Tom Hulce was nominated for an Oscar for his performance in *Amadeus.*

ELIZABETH BERRIDGE (Constanze)

ELIZABETH BERRIDGE, who plays Constanze, Mozart's wife in *Amadeus* was born in New Rochelle, New York in 1962. She grew up in Larchmont, where she began acting. Her next-door neighbor, a member of the Lee Strasberg Theater, urged her to pursue a television career. She made 30 TV commercials between the ages of 13 and 17, in addition to half a dozen daytime serials. Acting and attending school at the same time, she was accepted into the adult program of the prestigious Strasberg Theater.

Her first feature film was "The Funhouse," a horror film with Sylvia Miles. Still in school, she played Hal Holbrook's daughter in "Natural Enemies" and was featured in the TV movie "Soldier's Home." She made a guest appearance in Mickey Rooney's situation comedy, "One of the Boys."

After graduating high school, Beth played six months on "Texas" and studied with Warren Robertson, whom she credits as being a major influence on her acting career. (Robertson is well-known for his association with Diane Keaton and Jessica Lange.) It was Robertson who recommended Beth to the casting agent of *Amadeus.*

"On the sets in Prague, Milos kept telling us to forget the sets, the costumes. He didn't want a costume epic, but simple, unadorned performances. 'Don't do anything,' he kept saying, 'just be there.' I came to think of Constanze not as the wife of Mozart, the historical genius, but as a woman whose husband was an irresponsible guy who couldn't take care of himself without my help—and relate to Mozart the husband on that level."

Ms. Berridge was a continuing character on "The John Larroquette Show" playing the part of Officer Eve Eggers. Among her other film and television credits are "Payback," "Broke Even," and the part of Rosie Casals in "When Billie Beat Bobby."

JEFFREY JONES (Emperor Joseph II)

JEFFREY JONES plays the benevolent Emperor and music-lover Joseph II, one of Mozart's patrons in *Amadeus.*

Born in 1947 in Buffalo, New York Jones was taken by his parents at an early age to see the Stratford Theater in Ontario, little suspecting that one day he would be a member of this illustrious troupe. After four years in high school at Putney, Vermont, known for its extensive arts program, Jones attended Lawrence University, Wisconsin, majoring in pre-medical studies with a minor in drama. While appearing as Will Mossop in "Hobson's Choice" in 1967, he caught the attention of Sir Tyrone Guthrie who immediately invited the awestruck Jones to join the Guthrie Theater in Minneapolis. "That was the end of my medical career," he said.

With the Guthrie Theater, Jones specialized in classic drama, with roles in the Aeschylus Trilogy "The House of Atreus," and "The Duchess of Malfi." After a hiatus on a remote South American island he ventured to London in 1969 to attend the London Academy of Dramatic Art for four years. Then back home, this time to Canada to perform with his first love, the Stratford Theater, Ontario for three years, appearing in "Three-Penny Opera," "Macbeth," "Much Ado About Nothing," "Merchant of Venice" and "Volpone." In 1974 he joined the famed Actors Theater of Louisville for roles ranging from Shakespeare to Frankenstein and Carson McCullers' "The Ballad of the Sad Café."

Returning to New York, Jones appeared on Broadway in "Elephant Man" with David Bowie and the successful revival of "Boy Meets Girl" directed by John Lithgow. His off-Broadway roles included major roles in Tommy Tune's direction of "Cloud 9," " Comedy of Errors," "The Death of Von Richtofen" and "The Tempest."

His television credits include the CBS pilot "A Fine Romance," PBS's "Adams Chronicles," Theater in America's "Secret Service" with John Lithgow and Mary Beth Hurt and NBC's "Interrogation in Budapest" that won a Special Emmy Award.

Jones' film roles include "Easy Money" in 1983 with Rodney Dangerfield and the widely acclaimed "The Revolutionary" in 1969 with Jon Voight and Robert Duvall, "Ferris Bueller's Day Off," " Beetlejuice," "The Devil's Advocate," "The Legend of Sleepy Hollow" "Hunt for Red October," and "Dr. Doolittle 2."

CYNTHIA NIXON (Lorl)

CYNTHIA NIXON appears in *Amadeus* as Lorl, the young maid hired by Salieri to spy on the Mozart household. The seventeen-year-old actress flew back and forth between Hunter High School and Czechoslovakia for the filming of *Amadeus*.

Ms. Nixon's impressive credits include: "Little Darlings," "Tattoo," and "Prince of the City." Following her role in *Amadeus* she flew to Phoenix for a part in Robert Altman's "O.C. and Stiggs." She appeared on Broadway in Tom Stoppard's "The Real Thing," directed by Mike Nichols.

Cynthia Nixon was given a Theatre World Award in 1981 for her performance as Blythe Danner's kid sister in "The Philadelphia Story," the successful revival of Philip Barry's comedy of manners that re-opened the Beaumont Theater at Lincoln Center. She played the title role of Lydie in "Lydie Breeze," the John Guare play directed by Louis Malle and co-starring Ben Cross and Josef Sommer. At the Berkshire Theatre Festival in Massachusetts, she played the role of Jenny in "A Safe Place."

Her television credits include the lead in "It's No Crush...I'm Really in Love," Lanford Wilson's "The Fifth of July" with Richard Thomas and Swoosie Kurtz (A PBS American Playhouse Special), "Robbers and Rascals" (CBS Movie of the Week), and "My Body, My Child" with Vanessa Redgrave, an ABC Movie of the Week.

Ms. Nixon is currently starring as Miranda Hobbes in the award-winning series "Sex and the City" on HBO.

CHARLES KAY (Count Orsini-Rosenberg)

CHARLES KAY, who plays Count Orsini-Rosenberg, the bespectacled and disapproving official censor at the Court of Joseph II in *Amadeus,* gave up a career as dental surgeon to train at London's Royal Academy of Dramatic Art where he was awarded the Bancroft Gold Medal.

A versatile actor whose stage, screen and television credits in England number nearly a hundred, Charles Kay has appeared on the stage in Arnold Wesker's "Roots," John Osborne's "Luther," C.P. Snow's "The New Man" before joining the Royal Shakespeare Company (1963-1967) for major roles in "Twelfth Night," "Henry V," "Henry VII," "Loves Labours Lost," "The Merchant of Venice," "A Comedy of Errors," "Hamlet," and Peter Hall's "Wars of the Roses."

Kay then joined the National Theatre Company for roles in the all-male production of "As You Like It," Brecht's "Edward II," "National Health" and "Danton's Death" in which he played Robespierre.

He performed the title role of "Tartuffe" with the Actors Company at the Edinburgh Festival of 1974, and directed the same play in their following season. In 1976 he toured extensively in the Far East, Australia and New Zealand with "The Hollow Crown" and "Pleasure and Repentance." Charles Kay is with The Royal Shakespeare Company at Stratford-upon-Avon.

Kay's film credits include "The Deadly Affair" for Sidney Lumet, and "Nijinsky." His numerous BBC Television credits include roles in such prestigious series as "I, Claudius," "The Citadel," "To Serve Them All My Days" and "To the Manor Born" and the BBC-TV production of "King John." Most recent film and TV appearances are: "Beautiful People," Unnatural Selection," Law and Disorder, and "Goodnight Mister Tom."

CHRISTINE EBERSOLE (Katerina Cavalieri)

CHRISTINE EBERSOLE, who plays the sexy opera diva Katerina Cavalieri who infatuates both Mozart and Salieri in *Amadeus*, is an unusually versatile actress whose roles in the last few years have ranged from the stately Queen Guinevere opposite Richard Burton, followed by Richard Harris in "Camelot" to Ado Annie in the Broadway revival of "Oklahoma" and to sketch comedy on "Saturday Night Live."

Growing up in the suburbs of Chicago, Christine Ebersole graduated from Winnetka's New Trier High School, whose alumni also include Charlton Heston, Ann-Margaret, Rock Hudson and Bruce Dern.

After two years at McMurray College, she was urged to go to New York and was accepted by the American Academy of Dramatic Arts. During her two years with the Academy, she developed her career as a nightclub singer.

Christine has appeared on Broadway in a series of long-running shows: "Oklahoma" for fifteen months, followed by "Camelot" for over a year and then "Saturday Night Live" as Skye, the Playmate-turned-actress. Recent film and television appearances are: "Mary and Rhoda," "Double Platinum," "Ira Gershwin at 100: A Celebration at Carnegie Hall," and "The Rodgers & Hart Story: Thou Swell, Thou Witty."

ROY DOTRICE (Leopold Mozart)

ROY DOTRICE, the popular London-born actor, plays Leopold Mozart in *Amadeus,* the stage father of the great composer who gave up his own musical career to devote himself to the education and the often-hapless fortunes of his genius son.

Mr. Dotrice's first major acting role was Mio in Maxwell Anderson's historic "Winterset" in 1942, when he was sixteen. After 3½ years in a POW camp, he acted in or directed 500 repertory productions in London. He was a member of the Royal Shakespeare Company for eight years, assuming leading roles in Stratford and London. Dotrice introduced baseball to the Royal Shakespeare, long a cricket stronghold, and shared the baseball diamond with Paul Robeson, Laurence Olivier, Peter O'Toole, Albert Finney—with Charles Laughton as the umpire. He recalls the "gab" during and between games was highly creative and frequently profane.

From 1968 he appeared in 20 productions in London's West End, in numerous television shows and over a dozen films. He won an Emmy Award as the tramp in Harold Pinter's "The Caretaker."

Dotrice's first Broadway productions were one-man shows. With 1,700 performances, his "Brief Lives" made the Guiness Book of Records as the longest-running one-man show on Broadway. He was nominated for a Tony Award for his role in "A Life."

He was a leading member of the Shakespeare Festival in Stratford, Connecticut, where he played Falstaff in "Henry IV, Part I" and Polonius in "Hamlet." In that same year he played Winston Churchill at Ford's Theater in Washington, D.C. His other roles included Abraham Lincoln, Will Rogers and Charles Dickens in one-man shows, plus "Moon for the Misbegotten." Film and television appearances have included "The Scarlet Letter," "Picket Fences," The Colour of Funny" and "Madigan Men."

SIMON CALLOW (Emanuel Schikaneder)

SIMON CALLOW, who plays the impetuous young opera impresario Emanuel Schikaneder in *Amadeus*, combines a wealth of stage and television experience with a new career as author of the autobiographies "On Being An Actor" and "Shooting the Actor as well as biographies of Charles Laughton and Orson Welles.

Callow completed his own series for Thames Television, starring as Tom Chance in "Chance in a Million." His numerous roles on the British stage include, fascinatingly enough, *Amadeus* for the National Theatre in which he played Mozart. Also for the National Theatre, he performed in "As You Like It" and "Sisterly Feelings." For the Bristol Old Vic he was featured in "Titus Andronicus." His work for BBC-TV includes major parts in "Instant Enlightenment," "Wings of Song," "Man of Destiny" where he played Napoleon and "All the World's a Stage" for the role of Moliere.

His roles on the British stage include: the title role in Goethe's "Faust," Willy Russells' "Shirley Valentine," Alan Bennett's "A Questions for Attribution" and winning the Laurence Olivier award for Best Director of a Musical for the revival of "Carmen Jones." Other film appearances have been in "Room with a View," " Four Weddings and a Funeral" and "Jefferson in Paris."

Simon Callow was awarded the CBE (Commander of the British Empire) in 1999.

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