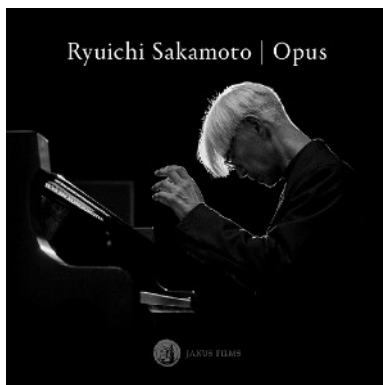


CCA Cinema News

Paul Barnes's Weekly Update on What's Happening

By Paul Barnes, CCA Cinemas
Artistic Advisor



Both films open March 29 at CCA

This week (**March 29-April 4**), in celebration of its Fifth Anniversary, the CCA box-office hit ***Fantastic Fungi*** is returning to the Cinema in a remastered restoration. This will offer you an unparalleled viewing experience to immerse yourself fully in the breathtaking beauty and awe-inspiring wonder of the fungal kingdom.

CCA is also screening ***Ryuichi Sakamoto | Opus***. Before he died last year, the great Japanese film composer agreed to have his son shoot a concert version of him playing his most memorable film music. Filmed in gorgeous black and white, ***Opus*** is a feast for the eye and the ear, a parting gift from a master musician.

Although the story of ***The Settlers*** is brutal, CCA audiences have been moved and shaken by this film about a buried incident in Chile's colonialist history. So, we are holding it over for a second week.

And we're also showing a new horror film that is on the path to becoming the next cult classic – ***Late Night with the Devil***.

And on **Sunday, March 31 at 6pm**, CCA will host a **Special Screening** of ***American Factory***, the 2020 Best Feature Documentary Oscar winner. Our guest will be co-director Steven Bogner who will participate in a Q&A with the audience. The screening is also a tribute to Bogner's co-director, the pioneering woman documentarian Julia Reichert, who passed away in 2022.

Enhanced *Fantastic Fungi* returns!

Fantastic Fungi's director Louie Schwartzberg wrote this statement about his film.



Some of the *Fabulous Fungi* featured in this remastered film

We're on a mission to share the beauty and intelligence of nature – starting with the magic and mystery of mushrooms – to protect the planet and create a better future. Reconnecting with nature's intelligence can transform how we explore and understand the world. How? By making the invisible visible, cultivating gratitude and slowing down enough to be present and curious. What began as a film quickly grew into a global community and a movement. Whether you're just beginning to explore the mycelial network or diving deeper, ***Fantastic Fungi*** is your ally. We want to inspire you to bring the lessons of nature – our greatest teacher – into your everyday life. Let's change the world, together.

Five years ago, when ***Fantastic Fungi*** first played at CCA, it was a phenomenal success – one of the CCA Cinema's most popular films. It ran for weeks, with customers coming to see it multiple times. The word of mouth was tremendous, with everyone recommending the film to friends and family.



Amazing sequences of time-lapse cinematography

So, when CCA was offered the chance to show this new restoration, it was a no-brainer for CCA to bring it back so its fans can enjoy it on the BIG Screen *once again* and hopefully to attract an entirely new audience to see this astonishing film.

[Click Here to Buy Tickets](#)

"As visually dazzling as it is thought-provoking, ***Fantastic Fungi*** sets out to make audiences see mushrooms differently -- and brilliantly succeeds," one critic wrote. The film combines time-lapse cinematography, CGI, and interviews to present an overview of the biology, environmental roles, and various uses of fungi.



Michael Pollan talks about the intersection of the human and natural worlds



Paul Stamets discusses the therapeutic potential of psilocybin



Ryuichi Sakamoto's final concert

The film features interview segments with famed mycologist Paul Stamets and Michael Pollan, who for more than thirty years, have been writing books and articles about the places where the human and natural worlds intersect – on our plates, in our farms and gardens, and in our minds.

Life on Earth would be much different without members of the fungal kingdom, which can do everything from breaking down waste to providing food and blighting crops. By forming symbiotic relationships with other organisms, fungi thrive while sharing nutrients and other substances with their host.

Beneath the ground, fungi have a surprising social life. They interact with tree roots and other organisms in what has been called the “Wood Wide Web,” an interconnected global network that helps plants “communicate” through the fungal networks that connect them.

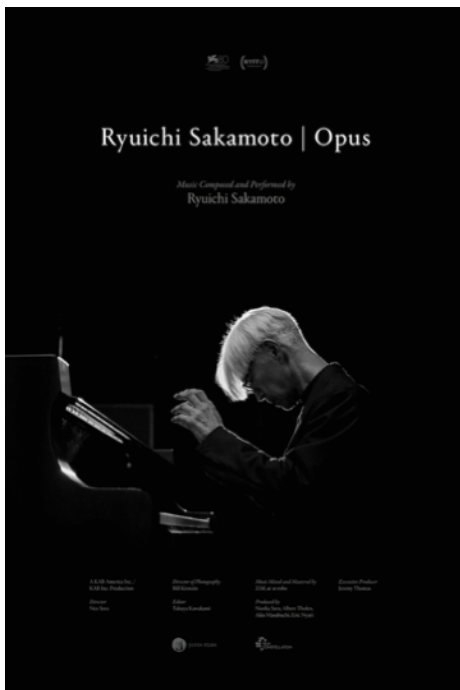
Mycologist Paul Stamets is known for his rousing speeches on fungi and his contributions to scientific research on psilocybin, a chemical compound produced by a few hundred species of fungi. When ingested, psilocybin has psychedelic side effects and is used by patients experiencing treatment-resistant depression, post-traumatic stress disorder, and other ailments.

Brad Newsome in the *Sydney Morning Herald* sums it up nicely: “The biology is fascinating, but Schwartzberg's experts and enthusiasts are positively evangelical when it comes to the potential of fungi in medicine, pest-control, oil spill clean-ups and, of course, psychedelic experiences. It's all quite a trip.”

[Click Here to Buy Tickets](#)

102 meditative minutes from one of cinema's greats!

Last year we lost one of world cinema's greatest music composers, Japan's Ryuichi Sakamoto. Before he passed away, his son, Neo Sora, filmed his father performing piano versions of many of his famous film themes. The result is the stunningly beautiful black-



and-white concert documentary, ***Ryuichi Sakamoto | Opus***. It opens this **Friday, March 29** at the CCA Cinemas.

Opus is an intimate portrait of an artist who spent a lifetime trying to break new musical ground. Across 102 meditative minutes, the film carefully studies Sakamoto's graceful fingers, furrowed eyebrows, and rounding lips as he plays 20 songs from throughout his life.

[Click Here to Buy Tickets](#)

Sakamoto began his career as a session musician, producer, and arranger, while he was at university in the 1970s. His first major success came in 1978 as co-founder of Yellow Magic Orchestra. He simultaneously pursued a solo career, releasing the experimental electronic fusion album *Thousand Knives* in 1978, and the album *B-2 Unit* in 1980. *B-2 Unit* included track "Riot in Lagos" track, which made a significant contribution to the development of electro and hip hop music.



Merry Christmas, Mr. Lawrence (1983), directed by Nagisa Oshima, marked Sakamoto's debut as both an actor (alongside David Bowie) and a film-score composer. Its main theme was adapted into the single "Forbidden Colors," which became an international hit. His most successful work as a film composer was *The Last Emperor* (1987), for which he won the Academy Award for Best Original Score – the first Japanese composer to win an Oscar.

After this, he continued earning accolades with his compositions for many films, including *The Sheltering Sky* (1990), *High Heels* (1991), *Little Buddha* (1993), and *The Revenant* (2015). *Monster* (2023) by director Hirokazu Kore-eda, which CCA screened last winter, was Sakamoto's final score; the film is dedicated to his memory.

The first Japanese composer to win an Academy Award

Sakamoto filmed ***Ryuichi Sakamoto | Opus*** over one week in September 2022. He and his son, the film's director Neo Sora, meticulously designed the look of the movie, including storyboards to show how the lighting would change. It is a kind of monochromatic take on the shifting of light as morning turns to afternoon, then evening. By the end, Sakamoto appears to be

playing in inky blackness, with one light standing in for the moon shining over his left shoulder.



Playing selections from his Oscar-winning score for *The Last Emperor*

The reason for this interest in invoking the passage of time is simple: Sakamoto knew his days were numbered. In 2014, he was diagnosed with throat cancer. His recovery was documented in the 2018 film *Ryuichi Sakamoto: Coda*, but in 2021 he was diagnosed with rectal cancer. He died in March 2023, about six months after filming *Opus*, at age 71.

“The twin themes of *Ryuichi Sakamoto | Opus* are art and mortality, and they’re twisted so tightly together that they become inextricable,” wrote Alissa Wilkinson in *The New York Times*.

Todd Gilchrist in *Variety* wrote, “*Ryuichi Sakamoto | Opus* lets Sakamoto deliver an elegy, and in the process, an autobiography of his creative journey, as captured through the precision and poetry of director Neo Sora’s camera.

A concert is ephemeral; one is filled with gratitude that this film is not.

[Click Here to Buy Tickets](#)

Incorporating buried history into *The Settlers* script



The Settlers: Alexander MacLennan (Mark Stanley) and Bill (Benjamin Westfall) drawn from the pages of history

The Settlers is based on a buried incident from Chilean history. An interview with director Felipe Galvez Haberle in *Film Comment* reveals how he incorporated history within his fictional story:

FC: How does the finished film incorporate the historical elements?

In the movie, there are characters that are real and others that are fictitious. José Menéndez really existed. The Menéndez family owned Tierra de Fuego and still own much of it today. Alexander MacLennan, “El Chanco Colorado,” also existed – he was Menéndez’s armed guard. There are now rivers and roads in Tierra de Fuego that bear his name... Also, Chile hired a judge, Vicuña – who



Chilean director Felipe Galvez Haberle chose to depict erased history in his first feature

appears in the film – at the turn of the century to investigate these crimes. But this judge slept at Menéndez’s house during the investigation.

Where did the archival footage of colonial ceremonies and celebrations that we see in the end credits come from?

That is archival footage that simulates the movie that Vicuña, the government representative, is making as part of his report on the genocide of the Selk’nam people. It’s composed of real images filmed in Chile, taken from the Menéndez family archive. But I also manipulate these images, distort them, and change their meaning.

I started in cinema as an editor, and as an editor you learn how to conduct that kind of [fictional] exercise. My movie is a western built from the cut-out scenes from other movies. The script consists of what I believe, based on my imagination, would have been erased from a script from another era.

[Click Here to Buy Tickets](#)

Late Night TV gets really scary

CCA will also be showing a horror film this week, ***Late Night with the Devil*** – one destined for cult status it seems. Matthew Jackson of *AV Club* writes:

Virtually everything about ***Late Night with the Devil*** works, from its sets to its costumes to its casting to its impeccable sound design. It’s a gem on every level, and it’s already a contender for the best new horror film of 2024.

Delightfully dark, ***Late Night with the Devil*** proves possession horror isn't played out. In the story, Johnny Carson rival Jack Delroy hosts a syndicated talk show *Night Owls* that has long been a trusted companion to insomniacs around the country. However, ratings for the show have plummeted since the tragic death of Jack's beloved wife. Desperate to turn his fortunes around, on October 31, 1977, Jack plans a Halloween special like no other--



Scary movie screens nightly at CCA, starting March 29



David Dastmalchian as the late-night TV host on a program that goes wrong

unaware he is about to unleash evil into the living rooms of America.

“By taking the tricks and tropes associated with films about occult goings-on and applying them in the context of a 1970s talk show, Australian writer-directors Cameron and Colin Cairnes have conjured up a horror flick that’s devilishly fun,” says Ross McIndoe of *Slant Magazine*.

[Click Here to Buy Tickets](#)

Special program with Academy Award-winning documentary director

CCA is presenting one **Special Program** this week. On **Sunday, March 31 at 6pm**, we will be screening *American Factory*, which won the 2020 Oscar for Best Documentary Feature. While co-director Steven Bognar is visiting Santa Fe, he’s agreed to introduce the film, screen it, and participate in an audience Q&A afterwards.

The screening is also a Memorial Tribute to Steven’s co-director and partner, Julia Reichert – a woman pioneer in the field of documentary whose career stretches back to the 1970s with her first two groundbreaking films – *Growing Up Female* and *Union Maids*. We will show a short tribute video to Reichert during the Q&A.

[Click Here to Buy Tickets](#)



One-night-only screening with Oscar-winning co-director, Steven Bognar

Reichert's films focused on the lives of working-class people and women. *Growing Up Female* (1971) chronicles the socialization of women at six different ages, blending interview and cinema verité material. This film is the first feature documentary of the modern Women's Liberation Movement. Reichert made five feature documentaries about labor struggles – *Union Maids*, *Seeing Red: Stories of American Communists*, *The Last Truck: Closing of a GM Plant*, *American Factory* and *9to5 - The Story of a Movement*.



Worker in *American Factory*

These all center on collective actions and pay particular attention to nuances of class, race, and gender. Reichert, with collaborators Jim Klein and Steven Bognar, always avoided singling out one "heroic individual" in her films due to her belief that collective action and solidarity are required elements to bring about social change. ***American Factory*** was one of Julia Reichert's last films, co-directed with Steven Bognar.

In post-industrial Ohio, a Chinese billionaire opened a factory in an abandoned General Motors plant, hiring two thousand American workers. Early days of hope and optimism gave way to setbacks, as high-tech China clashed with working-class America.



Reichert and Bognar shooting on location inside the plant

Filmed between February 2015 until the end of 2017, Reichert and Bognar were granted filming access by Fuyao, the Chinese company, both their Ohio and Chinese plant locations. They were inspired to make this film because the events they aimed to depict were taking place in the former General-Motors assembly plant that was at the center of their 2009 Oscar-nominated documentary short, *The Last Truck: Closing of a GM Plant*.

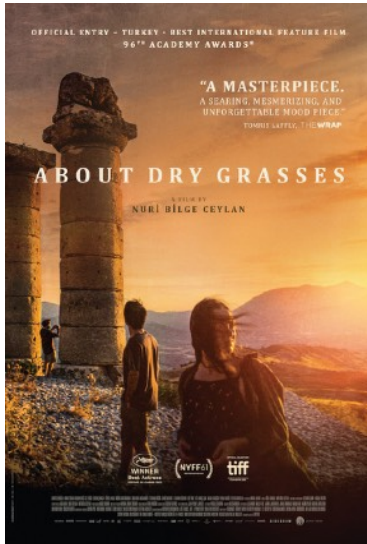
Manohla Dargis of *The New York Times* stated, "***American Factory*** is political without being self-servingly didactic or strident, connecting the sociopolitical dots intelligently, sometimes with the help of a stirring score from Chad Cannon that evokes Aaron Copland."



Workers in Fuyao's Chinese plant

David Edelstein of *New York Magazine* wrote: "It's a great, expansive, deeply humanist work, angry but empathetic to its core. It gestures toward the end of the working world we know – and to the rise of the machines." Eric Kohn at *IndieWire* described it as "a fascinating tragicomedy about the incompatibility of American and Chinese industries."

[Click Here to Buy Tickets](#)



And my usual reminder...

If you wanted to see *About Dry Grasses* or *Butterfly in the Sky*: *The Story of Reading Rainbow*, you only have two days left to see them – **Wednesday, March 27 and Thursday, March 28.**

The daily showtimes are:

- *Butterfly in the Sky* – 10:45am, 1:00pm, and 7:15pm.
- *About Dry Grasses* – 3:15pm.

[Click Here to Buy Tickets](#)

An opportunity for creative writers and poets!

Finally, an announcement about a future CCA event – Elizabeth Jacobson's popular *Intimate Immersion Poetry Workshop* will start on **Thursday, May 16.**



Poet Elizabeth Jacobson

During this four-week intensive, participants will focus on generating new poems, critiquing each other's work, revising their poems, and looking at elements of craft. At each meeting, participants will bring a new poem for the workshop to discuss.

Since this is the first look, the process creates a deep, concentrated attention distinctive from preparing critique notes ahead of time. Additionally, contemporary poems are provided as a catalyst for the following week's writing prompt. This is an intimate, focused immersion to reinforce each person's writing practice and foster the evolution of new poems.

The workshop sessions will be held in person at CCA on four Thursdays – **May 16, May 23, May 30, June 6** – from **4:30pm to 6:30pm**. The tuition for all four sessions is \$250.

[Click Here to Enroll in Poetry Workshop](#)

We're encouraging everyone to register early, since class size is limited to eight participants. We will meet in CCA's conference room, which is in the same building as the cinema.

Hope to see you at CCA!

So, come to CCA to see the story of a small, overlooked plant and its many surprising powers; watch two tributes to two passing cinematic giants; catch a powerful indictment of Chilean colonialism; and consider participating in a workshop that will help to bring out your inner poet – all at CCA!

All the best,

Paul Barnes,
Artistic Advisor, CCA Cinemas

