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BAD EDUCATION

Directed by Pedro Almodóvar

Cast: Gael García Bernal, Fele Martínez, Javier Cámara, Daniel Giménez-Cacho, Lluís Homar.

Spain, 2004.
In Spanish with English subtitles.

109 mins. Color.

Rental: Apply.

New Release



New Yorker Films,
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18-4

With his fourteenth feature, Pedro Almodóvar once again reinvents himself, creating a contemporary film-noir that is both a paean to Hollywood's golden age and a personal recollection of his youth in Franco-era Spain. Ambitious and seductive, ***Bad Education*** won the 2004 New York Film Critics Circle Award for Best Foreign Feature. A film within a film within a short story, its multiple variations on obsession and desire result in a meta-narrative that is unmistakably Almodóvar. Enrique Goded (Fele Martínez) is a successful film director currently lacking direction. Inspiration appears in the form of his childhood friend Ignacio (Gael García Bernal of *The Motorcycle Diaries*), now an actor, who mysteriously shows up at his door with a dark story from their past—a perfect subject for Enrique's new film. What follows is a complex tale that includes a pederast priest, a heroin-addicted transvestite, and an actor who shows just how far he is willing to go for a part. In dual roles as Ignacio and the beautiful drag queen Zahara, Bernal delivers a masterful performance that is as subtle as it is brave. With its Saul Bass-influenced opening credits, Bernard Hermann-esque score, and references to classics such as *Vertigo* and *Double Indemnity*, ***Bad Education*** is Almodóvar's love letter to cinema: a labyrinth of passion that is part coming-of-age story and part melodrama, set in the space where fiction and reality meet, with the truth lying somewhere in between.

"To watch *Bad Education* is to revel, along with Almodóvar, in the power of cinema to take us on journeys of breathtaking mystery and dimension and beauty." — Ann Hornaday, *Washington Post*.

"A voluptuous experience that invites you to gorge on its beauty and vitality." — Stephen Holden, *The New York Times*.

"This is a brilliantly structured hall of mirrors that wraps Catholicism and the movie industry into a tasty film noir." — Wesley Morris, *Boston Globe*.