



ALL THE FOOTAGE THAT'S FIT TO WORKPRINT

January 2008—The Winter Session
of Our Discontent Issue

THE TELECINE

A publication of the Media Arts Student Committee and Los Angeles Valley College

National Treasure: Comic Book of Secrets—By Bonnie Wood

National Treasure: Book of Secrets, however far-fetched, hit a chord with audiences. Like its predecessor, this is an action-filled and predictable pursuit.

Baddie-with-a-cause, Mitch Wilkinson's accuses Henry Gates of complicity in Lincoln's assassination. Thus, he goads Ben Gates (Nicolas Cage) into a quest to clear the family's name.

In tow is now ex-girlfriend, the charming Abigail Chase, (Diane Kruger), trusty comic relief sidekick, Riley Poole (Justin Bartha), and decrepit father, Patrick, played by the contemptible Jon Voight. The only passion Patrick inspires is that he will lose his footing in one of the franchise's plentiful bottomless pits.

Helen Mirren plays Ben's mother, a role inexplicably beneath her talent (\$\$\$).

Conveniently, she is the key to this mystery.

Ben Gates' endless store of historical trivia allows him to solve the most obscure riddles in seconds. As a result, it feels as though the writers want to get by with canned solutions. The story has no real twists or surprises, unless you consider how divorced parents managed NOT TO SPEAK for 32-years. When the family collaborates to clear its name, will Patrick and Emily reconcile? Did we just stumble through a secret tunnel and land in *The Parent Trap*?

National Treasure surpassed its sequel in action and plot twists. What redeems this franchise is Nicholas Cage making another far-fetched role credible (e.g., "Air Con").

Even so, Cage's earnestness does not answer integral questions such as how the

"Book of Secrets" travels the chain of succession especially after a presidential assassination. Maybe they're saving that for *National Treasure III* (subtitle to be determined).

Author P.D. James said people who like mysteries like order. They believe the secrets of the universe are knowable and its riddles solvable, -- whether through a Savior, super-intelligent extraterrestrials, or a tome of nation's secrets.

This movie is like Disneyland's Jungle Cruise. The alligators will attack, the guide fires his pistol, the hippos emerge and wiggle their ears. Yet you still ride.

So, if you want a fun diversion open the Book of Secrets.

Andy's Random 2-Cents:

It dragged, but had diversionary value. Mitch Wilkinson's (Ed Harris) motivation was murky. Were he a descendant of John Wilkes Booth's redeeming his family name, it would have suspended some disbelief.

Harvey Keitel and his Winston Wolf mustache re-appeared in an insult cameo. Why? Same reason as Dame Mirren (\$\$\$).

The problem was insufficient candy to shut our brains up. NT-BOS's unanswered plot points left the same kind of aftertaste artificial sweetener leaves in coffee.

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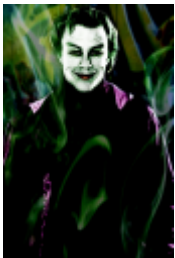
Please send suggestions, corrections & especially STORY PITCHES by e-mail or look forward to another manifesto. HAPPY READING!

MISSION STATEMENT

The Media Arts Student Committee (MASC) is a forum for student networking among broadcasting, cinema and media arts majors.

An Untimely Passing —Heath Ledger

By A. Ramachandran



Ledger as the Joker, Skip in *Lords of Dogtown* and Patrick Verona in *10 Things I Hate about You*

Between 1988 and 1993, Heath Ledger became a staple of Australian television. It would be six more years before he ascended the big screen as Patrick Verona in *10 Things I Hate About You*, a modernization of William Shakespeare's *Taming of the Shrew*.

I saw only a few of Ledger's performances over the years (*10 Things*, *Lords of Dogtown* and *Brokeback Mountain*). I still respected his fearlessness, his ability to disappear into a role and at the same time bring across the vulnerabilities we all possess.

In *Lords of Dogtown*, as Skip, Ledger elicited the contempt reserved for a Val Kilmer-esque oddball. In fact, I thought it was Val until the credits rolled.

I look forward to his take on the Joker in *The Dark Knight* and I was curious where he would go after Gotham City. Sadly, he played his last card with the Batman. R.I.P.



Media Arts 130—Act Two

-by A. Ramachandran

Congratulations for completing Broadcasting 25. Now you masochists who signed up for Media Arts 130, advanced screenwriting must see these movies.

You'll also find my recommendations (in parenthesis) for marathon viewings of

1 CITIZEN KANE/(FACE IN THE CROWD)
 2 THE GODFATHER/(II & III)
 3 CASABLANCA/ (PLAY IT AGAIN, SAM)
 4 RAGING BULL
 5 SINGIN' IN THE RAIN
 6 GONE WITH THE WIND
 7 LAWRENCE OF ARABIA
 8 SCHINDLER'S LIST
 9 VERTIGO
 10 THE WIZARD OF OZ
 11 CITY LIGHTS
 12 THE SEARCHERS
 13 STAR WARS
 14 PSYCHO
 15 2001: A SPACE ODYSSEY/(2010)
 16 SUNSET BLVD.
 17 THE GRADUATE
 18 THE GENERAL
 19 ON THE WATERFRONT
 20 IT'S A WONDERFUL LIFE
 21 CHINATOWN/(THE TWO JAKES)
 22 SOME LIKE IT HOT
 23 THE GRAPES OF WRATH
 24 E.T. THE EXTRA-TERRESTRIAL
 25 TO KILL A MOCKINGBIRD/(A TIME TO KILL)
 26 MR. SMITH GOES TO WASHINGTON/CAN MR. SMITH GET TO WASHINGTON ANYMORE?
 27 HIGH NOON/(3:00 HIGH)
 28 ALL ABOUT EVE
 29 DOUBLE INDEMNITY/ (BODY HEAT/ THE LAST SEDUCTION)
 30 APOCALYPSE NOW/ (HEARTS OF DARKNESS)/ (HEART OF DARKNESS)
 31 THE MALTESE FALCON
 32 THE GODFATHER PART II
 33 ONE FLEW OVER THE CUCKOO'S NEST
 34 SNOW WHITE & THE 7 DWARFS
 35 ANNIE HALL/ (LOVE AND DEATH)
 36 BRIDGE ON THE RIVER KWAI
 37 THE BEST YEARS OF OUR LIVES
 38 TREASURE OF THE SIERRA MADRE
 39 DR. STRANGELOVE
 40 THE SOUND OF MUSIC
 41 KING KONG
 42 BONNIE AND CLYDE
 43 MIDNIGHT COWBOY
 44 THE PHILADELPHIA STORY
 45 SHANE
 46 IT HAPPENED ONE NIGHT
 47 STREETCAR NAMED DESIRE
 48 REAR WINDOW
 49 INTOLERANCE
 50 THE LORD OF THE RINGS
 51 WEST SIDE STORY
 52 TAXI DRIVER

53 THE DEER HUNTER
 54 M*A*S*H
 55 NORTH BY NORTHWEST
 56 JAWS
 57 ROCKY
 58 THE GOLD RUSH
 59 NASHVILLE
 60 DUCK SOUP
 61 SULLIVAN'S TRAVELS
 62 AMERICAN GRAFFITI
 63 CABARET
 64 NETWORK
 65 THE AFRICAN QUEEN
 66 RAIDERS OF THE LOST ARK
 67 WHO'S AFRAID OF VIRGINIA WOOLF?
 68 UNFORGIVEN
 69 TOOTSIE
 70 A CLOCKWORK ORANGE
 71 SAVING PRIVATE RYAN
 72 THE SHAWSHANK REDEMPTION
 73 BUTCH CASSIDY AND THE SUNDANCE KID
 74 (RED DRAGON)/THE SILENCE OF THE LAMBS/(HANNIBAL)
 75 IN THE HEAT OF THE NIGHT
 76 FORREST GUMP
 77 ALL THE PRESIDENT'S MEN
 78 MODERN TIMES
 79 THE WILD BUNCH
 80 THE APARTMENT
 81 SPARTACUS
 82 SUNRISE
 83 TITANIC
 84 EASY RIDER/(EASY RIDERS AND RAGING BULLS)
 85 A NIGHT AT THE OPERA
 86 PLATOON
 87 12 ANGRY MEN
 88 BRINGING UP BABY
 89 THE SIXTH SENSE/ (GHOST)
 90 SWING TIME
 91 SOPHIE'S CHOICE
 92 GOODFELLAS
 93 THE FRENCH CONNECTION
 94 PULP FICTION
 95 THE LAST PICTURE SHOW/ (TEXASVILLE)
 96 DO THE RIGHT THING
 97 BLADE RUNNER
 98 YANKEE DOODLE DANDY
 99 TOY STORY
 100 BEN-HUR
 101 SATURDAY NIGHT FEVER/ (STAYING ALIVE)
 (102 MYSTERY SCIENCE THEATER 3000 MOVIE)
 (103 AQUA TEEN HUNGER FORCE COLON MOVIE FOR THEATERS

sequels, similar themes, and what I think would just make interesting viewing.

Some odd pairings perhaps, kind of like fish and red wine, but the last thing you want to do next semester is not raise your hand when asked, "How many of you have seen ... ?" Preempt the admonition and watch as many of these movies as possible. - O -

Forget It Jack, It's Not Chinatown—A. Ramachandran

The Two Jakes rejoins J.J. Gittes in 1948 Los Angeles, 11 years after *Chinatown*. He's older, fatter, balding and not as fleet. Winded perhaps by all those stairs he climbed in *Batman* or running between his mark, the director's chair and Anjelica Huston.

Nicholson widens the ass-groove in Roman Polanski's directing chair and proves he knows jack about wielding the acting and directing sword. Clearly the lessons of *The Terror*, *Drive He Said and Goin' South* were insufficient.

Legendary contention between producer Robert Evans, screenwriter Robert Towne and Nicholson also contributed to a sub par doppelganger with an inconsistent story and visual tone. Gittes becomes a caricature hardly reminiscent of the character from *Chinatown*.

Supporting (enabling) characters are codependent basket cases. War veteran Jake is now some kind of Zen pacifist. The San Fernando Valley is still under contention. The Mulwrays are again at the core of the controversy. More dubious is that Gittes and Khan (James Hong) now get on like BFFs. It can't get any worse, right? WRONG! A poorly crafted romantic subplot shatters when Gittes' barely there fiancée leaves him. She calls once and then leaves. Can you say tacked on?

It's almost like they changed all the character names on the China-

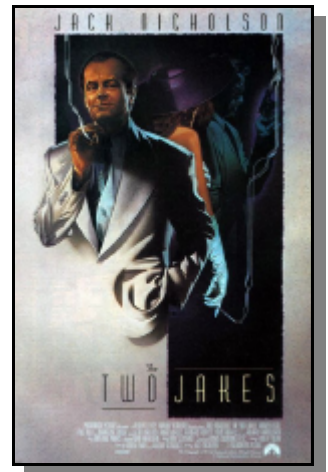
viscerated everything that made it unique and resubmitted it hoping no one would notice. Even after a better disenchanted veteran turned P.I. story in *Angel Heart*, they shot first and asked no questions.

All this makes watching *The Two Jakes* once bad enough and re-watching it out of the question. So much so, it made Shatner's *Star Trek V* seem both comparatively and empirically deft. Nonetheless, because it matches in general tone and theme, it still merits inclusion in the *Star Trek* canon.

It's as ridiculous as if Randle Patrick McMurphy (Nicholson) from *One Flew Over The Cuckoo's Nest* somehow survived asphyxiation, recouped his lobotomized faculties and set out to romance Nurse Ratched (Louis Fletcher).

At least Jake Berman (Harvey Keitel) nobly lit his last cigarette in a gas-filled house (but only after crying like a little girl). The timing of his death, however, still left eight minutes and change of needless and trite denouement (which left me crying like a little girl).

Ultimately, *The Two Jakes* joins *Godfather III*, *Blues Brothers 2000*, and the *Star Wars* prequels; unnecessary movies you wish never existed. Their progenitors speak to moments in time unlikely to be replicated.



And the reel in the sky keeps on turning ... na, n.