



Barcelona

Directed by: Whit Stillman

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Presented by: Westerly Films

Produced by: Whit Stillman

Associate Producers: Edmon Roch,

Cecilia Kate Roque

Production Manager: Fernando Marquerie

Supervisor for Westerly Films: Russell Pennoyer

Production Co-ordinator: Yoli Marquerie

US Co-ordinator: Allan R. Mckinnon

Supervising Accountant: Brian Gibbs

Associate Accountant: Jonni Bassiner

Location Manager: Marc Jove

Supervision of Spanish Elements: Irene Pérez-Porro

Production Secretaries: Aurora Yúfera,

Sonia Beltran

Production Assistants: Ana Ayesta, Peter Turner,

Mauricio Valdeperas

Assistant Directors: Manuel L. Cañizares,

Morrosko Vila-San-Juan

2nd Assistant Directors: Gabriel Lasalle,

Sergio Martos

Continuity: Claire Best

Casting by: Billy Hopkins, Simone Reynolds

Additional Casting by: Consol Tura,

Marta Valsecchi, Kathleen Chopin

Extras Casting: Marta Pérez-Porro

Additional Extras Casting: Focus S.A.,

Joanna Servia

Written by: Whit Stillman

Additional Dialogue: Irene Pérez-Porro

Cinematography by: John Thomas

Additional Photography: Jaume Peracaula,

Emili Llorach

Lighting: A. Ramiro

Camera Operator: Emili Llorach

Focus: Teresa Burgos

Loader: Erik Schwarz

Key Grip: Segismundo Mulero

Video Assists: Pete Sloan, Enrique López

Still Photographers: Bob Marshak, Michele Curel,

Marta Sentis

Special Effects: Reyes Abades

Edited by: Christopher Tellefsen

1st Assistant Editor: Andrew Hafitz

Assistant Editor: Nico Baixas

Design by: José María Botines

Associate Art Directors: Blanca Francoli, Jordi Yrla

Decoration Assistant: Juan Martínez-Lage

Set Dressing: Margalida Obrador

Assistant Set Dresser: Carlos Orta

Props: Margalida Obrador

Costumes by: Edi Giguere

Assistant Costume Designer: Beatriz Pérez-Porro

Wardrobe Supervisor: Ma. Francisca Naharro

Make-up: Chass Llach

Make-up (2nd Unit): Pilar Gatiús

Make-up Assistant: Laura Casellas

Make-up Assistant (2nd Unit): Ana Alvarez

Hairstylist: Margarita Font

Hairstylist (2nd Unit): Rosa Benavides

Hair Assistant (2nd Unit): Consuelo Jiménez

Title Design: Louise Fili Ltd, Pam Shaw

Titles/Opticals: The Effects House,

Michael Ventresco, Deborah Mann

Camera (Arri-535): Service Vision

Negative Cutter: Tim Brennan

Colour (Kodak) by: Fotofilm SAE Barcelona,

Technicolor New York

Music by: Mark Suozzo

Music Mixer: Ted Spencer

Music Consultant: Leopoldo Pomes Jr

Seniors' Free Matinee

Barcelona

+ intro by Ruby McGuigan, BFI Programme Development Manager

Whit Stillman on 'Barcelona'

Barcelona had its inception in 1983 – in Madrid. I was there playing the part of the obnoxious American director of a psychiatric clinic – Dr Mortimer Peabody – in Fernando (*Belle Époque*) Trueba's second film. As the least important person in the cast, my scenes were spread out through the schedule and I was left with a lot of time for script work.

For three years I had been working as the foreign sales agent for a group of Spanish producers and directors including Trueba and, while the sales agency was a bit of a disaster, its original agenda – getting me a job in the film business that might lead to making films – seemed to be panning out (a mere seven years later *Metropolitan* would be released).

Fernando Colomo, one of the directors I represented, had come to New York and, when his plans for a bigger film flopped, he recouped by making *Skyline*, an amusing low-budget comedy about his experiences as a Spaniard in New York (I played his agent; my wife, herself; and her sister, the Barcelona-girl love interest). As a frustrated filmmaker, I, of course, considered the film basically my idea.

In 1984 a new sales day job as a cartoonists' agent tied me to New York. But I had already decided that only a story of *Metropolitan's* narrow scope, filmable close to home, would be suited to my likely budget and total lack of experience.

When I took *Barcelona* up again it was June 1991 and we were living in the medieval old city of Barcelona across from the palace where Queen Isabel received Columbus on his return from the Americas and just above where, in the film, Ted and Montserrat stroll on the Night of San Juan, discussing trade unionism and the 'AFL-CIA'.

I entered the world of Barcelona on Pearl Harbour Day, 1979, and have never left although I did not actually arrive in the geographical city for the first time until March, 1980. For me the key event was meeting my future wife – newly arrived from Barcelona – at a party in New York. Fortunately I had learned Spanish living with my Mexican cousins in the early 70s. For me it was love at first conversation. My first trip to Barcelona was to try to facilitate her return to New York, the second trip was to marry. Later there were stays for work, the births of our daughters, script writing and family unity. I have never had the experience of being in Barcelona as a traveller or detached observer.

In New York my wife and I had seen and enjoyed Taylor Hackford's *An Officer and a Gentleman*. Although in Madrid there were long lines for it at a big Gran Via movie palace, we were surprised to learn that our Spanish film and journalism friends hated the film – not for the reason my video guide gives ('a well-worn Hollywood formula script – with every plot point telegraphed ahead of time!'), but because it was *facha*, glorifying the military.

The first notion for the film was *An Officer and a Gentleman* – but two people: one an officer, the other a gentleman. These emissaries of American Imperialism – commercial and military – would get involved with two young

Special Music Collaboration: Lou Christie
Sound: Licio Marcos De Oliveira
Boom Operator: Daniel Fontrodona
Re-recording Engineer: Dominick Tavella
Recordist: Ted Spencer
Post-production Facilities: Sound One Corp.
Supervising Sound Editor: Catherine Benedek
Sound Editor: Catherine Benedek
Assistant Sound Editor: Thomas Foligno
Dialogue Editors: Louis Cerborino, Daniel Korintus
Foley Artist: Nancy Cabrera
Foley Engineer: Paul Zydell
Dolby Stereo Consultant: Robert S. Warren
Medical Consultants: Dr Robert Snow,
Dr Pere Tresserras
Dialect Coach: Julie Adams
Ants: Xavier Espalade
Cast:
Taylor Nichols (*Ted Boynton*)
Chris Eigeman (*Fred Boynton*)
Tushka Bergen (*Montserrat Raventos*)
Mira Sorvino (*Marta Ferrer*)
Pep Munné (*Ramon*)
Hellena Schmiel (*Greta*)
Núria Badia (*Aurora Boval*)
Jack Gilpin (*the consul*)
Thomas Gibson (*Dickie Taylor*)
Pere Ponce (*young doctor*)
Laura López (*Ted's assistant*)
Francis Creighton (*Frank*)
Edmon Roch (*Javier*)
USA 1994
101 mins
Digital

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Barcelona women who initially seem similar but are really heading in opposite directions.

Almost nothing in the final version of the script remains from the 1983 notes: just the idea of two couples, the Americans embarrassing themselves at a party and the sexual revolution time warp (the period was early Almodóvar: the sex and drugs wave of the '70s seemed still at its height in Spain, while in New York things had gone into reverse, at least among the people that I knew – Puritans from Mars for the young Spaniards).

It was while editing *Metropolitan* that I started re-considering *Barcelona*. I found myself losing interest in *Metropolitan*'s nominal protagonist, the male-ingenue 'Tom', and wanting to see more of the characters Taylor Nichols and Chris Eigeman played. I also liked the idea of a story with more 'events'.

I had written *Metropolitan* under the conviction that life is essentially an eventless affair and to make a movie full of plot and incident would be a false and unauthentic repetition of genre movie clichés.

In the interval between the two scripts I changed my mind: life does have its melodramatic turns, and while melodramatic events might not seem especially interesting in themselves, they could provide another prism to examine the lives of the characters affected.

I ended up cutting back the plot, events, and melodrama to just those elements that I knew or felt through my own experience or the experience of others I know well. Aspects of the Barcelona and the Americans presented in the film might be untypical, selective, subjective – they inevitably are – but they are all, I believe, authentic.

Production notes