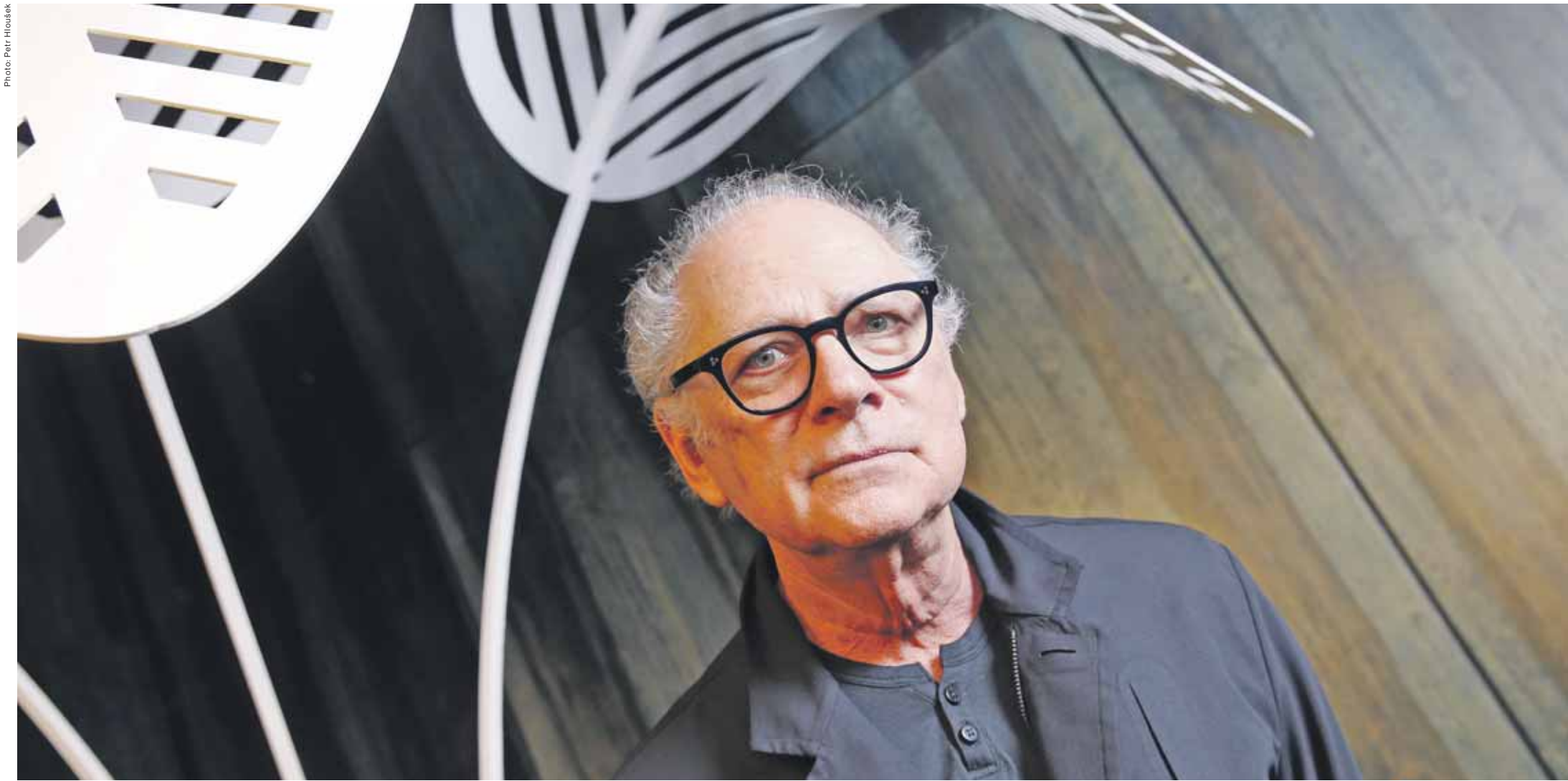




Inside

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It took getting out of Baltimore to find the path to capturing its magic on film.

Give it time

Barry Levinson's greatest film work took years to be fully appreciated.

Barry Levinson's journey from unemployed Hermosa Beach dweller from Baltimore to Oscar-winning writer-director and leading auteur of the 80s and beyond began with a buddy bumming a ride in his car to Hollywood, he told KVIFF audiences this week in a talk with film journalist Neil Young. The man behind *Diner*, *Rain Man*, *The Natural*, *Bugsy* and *Wag the Dog* is being honored with the Crystal Globe for Outstanding Artistic Contribution to World Cinema.

by Will Tizard

The confrontation in Rain Man where Tom Cruise's character, Charlie, tries to get Dustin Hoffman's Raymond, who is autistic, onto the plane is still one of the best-remembered scenes in your career. How did this come together?
There are two things - you have to begin with what the scene requires. He's afraid of planes, except Quantas because it's never crashed. And you take that seemingly absurd moment

and now that's his ritual; that's what he understands. And the other person, Charlie, has to get to Los Angeles. And Charlie - he doesn't understand any of it and doesn't want to deal with it. And he's gonna have to deal with it.

Dustin Hoffman won the Oscar for Rain Man but Tom Cruise - who is 25 when the film was shot - doesn't get anything. But now he's remembered for this role as one of his greatest.
Yeah, initially a performer doesn't get

attention and then with time he gets the attention. Or a film in general doesn't get the attention at first. It's part of the business because you'll see some incredible performances that just no one paid any attention to. Time has a way of, I guess, finding our special films, performances.

So growing up in Baltimore, where you have set four of your films, starting with Diner, you left in 1967 or 68 and came to Hollywood. Was being a director on your wish list?
No, it wasn't on any wish list. I didn't even know there were directors. When I saw *On the Waterfront* as a kid, Marlon Brando and Eva Marie Saint are walking and she drops her white glove. And Marlon Brando picks it up and he's talking to her and he's this former boxer and he's trying to put this little white glove on his hand. And I remember thinking, 'How did that happen? That's like a great moment.' And after the movie I went out and I wanted to see the

one-sheet and I'm looking and it says, 'Director Elia Kazan.' And I thought, 'Wow - he must have had something to do with it.'

You've made some poignant observations about television, which ends up replacing the wise grandfather's stories around the dinner table in Avalon.
When I was younger I was ill for a number of years and I was in the hospital quite frequently. Back then they didn't have televisions in the room. And my father had an appliance store and he brought a television into the hospital. There wasn't a film culture then. So when I saw *Citizen Kane*, and I saw *Grapes of Wrath* and I saw *The Best Years of Our Lives* and I kept seeing all these movies because they didn't play them in movie theaters any more. They were gone unless you saw them on television. *Casablanca*. *The Maltese Falcon*.

You moved to Los Angeles at 25. How did things begin to happen for you?

I was hanging around at the beach in Los Angeles, Hermosa Beach, with a guy named George and his buddy Tuna. So one day George comes up to me, 'Can you give me a ride up to Hollywood - my car broke. I want to check out this acting class.' So I drive up there and he says, 'Come on in.'

He talks me into it, we go in there and it was more interesting than I thought. So I go back the next day and I tell them, 'The only thing is, I don't want to act. I just want to watch.' They said, 'You can't just watch. It's an acting class.' So George gets bored and stops coming and I move to Hollywood to be near the acting class. Within three months, I can't find George anymore and I never see him. I started to do some writing in the acting class and we would get some laughs. So we put an act together and made a few dollars. And I ended up working with Mel Brooks and that led to writing more serious stuff, then I got to direct *Diner* .

See you there

Šimon Šafránek
Director, King Skate



Happy ending

Saturday is the last day of the festival, so I suggest wrapping up on a festive note. I fell in love with *Summer* by Kirill Serebrennikov. Shot mostly in black and white, the film follows the birth of the punk rock scene in Leningrad in the early 80s. It's based on the real story of legendary Soviet musician Viktor Tsoi and his band Kino. Serebrennikov skillfully avoids all the clichés of the rock'n'roll film genre, focusing on the fragile love triangle between Viktor, his mentor Mike and Mike's wife. Visually original, with a killer soundtrack and beautiful atmosphere.
There's also an added special screening of *Rover* by David Michôd, an interesting take

on the post-apocalyptic thriller genre. Violent yet introspective, *Rover* takes place ten years after society's collapse. The remaining humans are scattered across a desert landscape where two guys team up to recover a precious car. I find the film special for the visceral performance by Robert Pattinson, who has focused on moving as far away from *The Twilight Saga* image as possible to pursue riskier, edgier projects. Robert Pattinson is in town, attending the screening.

Summer screens today at 10 am [Národní dům Cinema], *Rover* screens today at 1 pm [Karlovy Vary Municipal Theatre.]

The good news is, Robert Pattinson is arriving this morning at KVIFF! The bad news is, this is the last issue of the Festival Daily, so we won't be able to tell you in tomorrow's paper all the juicy gossip about what he looked like when he arrived, who he arrived with and what he said when he received the Karlovy Vary President's Award.
Oh well.
We can tell you right now, however, that he will present the 2014 film, *The Rover*, directed by David Michôd, at 1 pm today in the Karlovy Vary Theater.
Unlike the role of Edward in the *Twilight Saga* - which catapulted him into the role

of posterboy for teenage girls around the planet - this film is a different monster. A mysterious follow-up to Michôd's *Animal Kingdom*, and set in a future where resources like petrol and water are gone, this dystopian vision is the type of film in which Pattinson has shown an increasing willingness to take on varied and challenging roles, such as that of a ne'er-do-well bankrobber in Benny and Josh Safdie's *Good Time* as well as a successful southern businessman in David and Nathan Zellner's *Damsel*, which is - incidentally - screening today at 10 pm at the Congress Hall.



Pattinson taking on new challenges.

Interview



Hostiles is the story of lifelong enmity becoming transformed under fire.

No small parts

With one of Hollywood’s major producers on going beyond the blockbuster.

John Lesher has produced films with some of Hollywood’s biggest stars, including names like Brad Pitt, Johnny Depp, Michael Keaton. And now, in the Scott Cooper-directed *Hostiles* screening at KVIFF, also Christian Bale.

by Michael Stein

How much help is it when a big star like Christian Bale comes on to a project like this?

You know, I feel like the idea of stars in Hollywood is constantly changing on what “someone’s worth” is. For me it’s more the combination of

who the actor is, who the director is and what the material is itself. Then trying to understand what the marketplace for this is.

It’s less about the star. Christian is a great actor but he’s also very private. You don’t see him in the tabloids every day. You don’t see him on Instagram or refreshing his social media. He’s a star in this classic, mysterious, old-school way.

So how did you approach *Hostiles* overall?
Going and making this movie we never thought we were making a blockbuster. We always knew the subject matter was incredibly challenging. It’s a movie about grief. It’s a movie about what war does to men, about what politics and our changing society does to us, and about trying to heal. All of us felt it was a very relevant movie despite it being a period movie, with a real relevance with what’s going on today, sadly.

There must be both advantages and disadvantages to making a western.
I think whenever you’re making a movie in a genre that some of the greatest films ever made are in you’re walking in big footsteps. But I felt like this is a film set against the backdrop of a western landscape but it’s really about an eternal journey of two men. Yes, it shares some similarities with *The Searchers* and films like that but in general it’s a road movie and like any road movie it’s about the journey these two men make physically and emotionally.

And the supporting cast seemed to be particularly important to the film.

I think in any movie there’s no such thing as a small part. So every single part is cast with so much attention. Just like every location, every costume, every piece of wardrobe is thought through, and obviously casting is so critical.

One of my heroes of cinema and one of my mentors, who I was lucky enough to represent, was Sydney Pollack. And he would always tell me that casting is like your final rewrite for a script. So I would ask him if a script was good enough and he would say, “Well, if we cast the right person it will be, if we don’t, it won’t be.”

What are you working on at the moment?
I have two projects currently in post-production. One, called *White Boy Rick*, coming out in the fall in the US, is directed by a new, very talented director named Yann Demange. He did a film called *’71* that came on the scene a couple years ago.

Then I did a film written and directed by Harmony Korine called *The Beach Bum*. Both films, oddly, are starring Matthew McConaughey. The film is basically a fuck-it comedy, like a dreamy, beautiful stoner comedy, also with Snoop Dogg, Martin Lawrence, Jonah Hill and Zac Efron in it. Rory Cochrane and Jonathan Majors from *Hostiles* are in *White Boy Rick* as well.

Is it just a coincidence that you’ve worked with the same people in different films or have you made an effort to do this?
It’s always just trying to figure out who’s right for your movie. For example, with Jonathan Majors, when we cast him in *Hostiles* it was one of the first roles he’s ever done. Then, when we were in post-production in New York, I showed Yann an early cut of *Hostiles* to get his thoughts and he said we have to cast Rory and we have to cast Jonathan. ●



John Lesher learned the importance of casting from one of his mentors, Sydney Pollack.

Critics table

The invasion of Barbarians

Once again, esteemed critics from all over the world were asked to rate the films presented in the Main Competition at this year’s KVIFF. Hala El Mawy from Egypt (Le Progrès Egyptien), Barbara Hollender from Poland (Rzeczpospolita), Dubravka Lakić and Borislav Andelić from Serbia (Politika and Večernje novosti, respective-

ly), freelancer Magda Mihailescu from Romania, Stas Tyrkin from Russia (Komsomolskaja Pravda), Pablo de Vita from Argentina (La Nación), Redmond Bacon from Great Britain (Much Ado About Cinema) and two journalists from the US, Gregory Ellwood (The Playlist) and Miloš Stehlík of Chicago Public Radio were able to choose from the scale of

1-5, with half points admissible and 5 being the highest rating. The Czech Republic was represented by Zbyněk Vlasák and Věra Mišková, both writing for Právo. While Olmo Omerzu’s *Winter Flies* and Ivan I. Tverdovskiy’s *Jumpman* were generally well-received, Radu Jude’s “*I Do Not Care If We Go Down in*

History as Barbarians” proved to be the clear winner, scoring some of the top notes along the way. The story of an artist who decides to reconstruct a horrific event from 1941, when the Romanian Administration carried out an ethnic massacre on the Eastern Front, proved interesting enough to warrant a lively discussion devoted not just to its cinematic values, but also the current political situation. “Coming at a time when anti-Semitism and nationalist

populism is on the rise, this film reminds us that counter-ing hatred is always an ongoing process. Featuring a mesmerizing performance by Ioana Iacob as a theatre director putting on a reenactment of the Odessa Massacre, this sprawling meta-fictional opus is a must-see movie about the need to illuminate the horrors of the past,” argued Redmond Bacon, while Stas Tyrkin added, “Radu Jude’s film is a wonderful meditation on the fate of truth

in the era of post-truth, fake news and state propaganda. Relevant for every country with a problematic past, Russia included.” Gregory Ellwood, while also noticing its flaws, praised the film’s impact. “*I Do Not Care If We Go Down In History As Barbarians*” has been percolating in my head since I first saw it. It’s not perfect, but it’s a pertinent reminder that the struggle against anti-Semitism and fascism is still all too real.” MB



Radu Jude’s “I Do Not Care If We Go Down in History as Barbarians” proves a clear favorite among the critics.

	Brothers	Sueño Florianópolis	Domestique	To the Night	Redemption	“I Do Not Care If We Go Down in History as Barbarians”	Miriam Lies	The Fireflies Are Gone	Panic Attack	History of Love	Jumpman	Winter Flies
Borislav Andelić, Večernje novosti, Serbia	4	2	2,5	3	3	5	2	4	3	3	4	4
Redmond Bacon, Much Ado About Cinema, UK	2,5	—	—	2	3	5	3,5	3	3,5	—	4	—
Gregory Ellwood, The Playlist, USA	2,5	2	2,5	2	3,5	4	3,5	3	3	—	—	3,5
Barbara Hollender, Rzeczpospolita, Poland	3	2	2,5	3	4,5	4	2	2	5	2	3,5	3,5
Dubravka Lakić, Politika, Serbia	2,5	2	2	—	3	3	—	2	2,5	2	3,5	2,5
Hala El Mawy, Le Progrès Egyptien, Egypt	4,5	3,5	3,5	—	3,5	3	—	3,5	3,5	3,5	4,5	—
Magda Mihăilescu-Dona, freelancer, Romania	4	2	2	3	3	5	2	1	3	3	4	3
Věra Mišková, Právo, Czech Republic	3	—	2	—	3,5	4	—	3,5	3	2,5	—	4,5
Miloš Stehlík, Chicago Public Radio, USA	2	2	2,5	—	2	5	—	3	2	—	3	4
Stas Tyrkin, Komsomolskaja pravda, Russia	3	2	4	1	3	5	2	2	2	2	5	2
Pablo de Vita, La Nación, Argentina	3	4	2	2,5	4	4	—	3	3	2	3,5	2,5
Zbyněk Vlasák, Festivalový deník, Czech Republic	3	3	3	3	3	4	4	2,5	2,5	2	3	4,5
Average	3,08	2,45	2,59	2,44	3,25	4,25	2,71	2,71	3	2,44	3,8	3,4

Jury



This year's jury: Marta Donzelli, Zdeněk Holý, Nanouk Leopold, Marc Cousins and Zrinka Cvitešić.

Men don't notice

KVIFF Crystal Globe jury takes a stand on the gender gap in film.

by Marta Bałaga

Although #MeToo has been making waves all over the industry for a while now, it still has a long, long way to go. And KVIFF is no exception. "Not a single one of the festival trailers I've seen was about a woman. I noticed that," observes Croatian actress Zrinka Cvitešić. [Out of the 15 trailers, two feature females: Helen Mirren and Věra Chytilová.] "Which is not that surprising – in my country, men are still in charge. I was never

paid as much as my male lead co-stars and I was the first one that dared to ask why. It was in 2005," she says. After that, the offers dried up, until Jasmila Žbanić's *On the Path* earned her international plaudits. "If you speak up they put a label on you," she says. "And also most scripts are written for men." Cvitešić and other KVIFF's jurors Marta Donzelli, Mark Cousins and Nanouk Leopold – with Zdeněk Holý absent – discuss the #MeToo movement and the current situation of female filmmakers. In cinema, they agree,

one should always be allowed to identify both with Kim Novak and James Stewart. **After a few beers...** Still, I wonder, doesn't being a constant spokesperson for the movement get tiresome? "It can. But we have to be aware of this gap," points out Italian producer Marta Donzelli. "It's a complex issue because what really counts is the film. You want to be noticed for your work – not just because you are a woman. But women directors or writers bring different topics to the table

and also different parts. It's not an accident that the protagonist of *Nico, 1988*, which I produced, starred an older actress." Mark Cousins – in town also to present his new film *The Eyes of Orson Welles* – doesn't think there is "too much #MeToo." "I am on the board of Michael Moore's festival and two years ago all the films were directed by women," he says. "There have been loads of great female directors and in my new 16-hour film every clip was directed by one. But it's like a locker room – men don't notice when there are no women until they've had a few beers." While it's crucial to champion more filmmakers, the change should start somewhere else – from the people that make all the decisions. "I am from Holland and we are a strange country," says director Nanouk Leopold. "All the heads of foundations and festival directors are women. We actually have men complaining they are not getting their projects across. I think it all comes down to who is deciding. Even when it comes to festivals, we are able to make films, but showing them to the world remains difficult. We need more directors but also more female deciders." According to Donzelli, awards are important and polls are important. "They are connected to the way these films are perceived by the world. *Nico, 1988* got eight nominations for David di Donatello – throughout the award's entire history, it happened to only a few other female directors," she says, noting that typically

they are shunned out of the big-budget productions. "In Italy if you want to give more money to a female director, you still need a reason," she adds. **The male experience** While cinema should encourage diversity, most stories – especially the ones with a significant budget – still focus on the male experience. Certain habits, it seems, are just too difficult to shake. "I think it's harder for men to identify with women," says Leopold. "When I was young, there were all these great characters like Vicky the Viking. He had all these adventures and his girlfriend would just wait at home. I went, 'I am not going to be her – I am going to be him!'" When Cousins goes to see a film he wants to identify with women *and* men. "When I see *Taxi Driver*, I want to be him or be repelled by him. In *Vertigo*, I am Kim Novak and James Stewart. It's infuriating that

cinema still doesn't let us forget all these categories." With movements like #MeToo sometimes accused of supporting a mob mentality, what should the right punishment be for those abusing their position of power? "It's your choice if you want to work with this person or not. But I don't think it should be like, 'Now you are done forever.' It doesn't work like that," says Cvitešić. Leopold believes that people should be punished if they did something wrong but that doesn't mean they can't still make good art. "Look at Leni Riefenstahl," he adds. "If you do something illegal, you should go to jail. But if you write a fantastic script there, be my guest." Cousins thinks that while the revolution has started it still has a long way to go. "I have heard men saying, 'I have been #MeToo-ed,' by which they meant, 'I would have gotten that job, but I didn't,'" he says. "Well, quite right." ●



Nico, 1988, produced by Marta Donzelli, embraces its older female protagonist.

Three picks for today

Guy Lodge
Film Critic, Variety



This year's competition has yielded some big, bold directorial statements, but one of its most effective and affecting films is perhaps its

a coming-of-age drama: first love, parental pressure, body image issues. But centering it on a shy biracial girl from the Dominican Republic gives it unusual political weight and topicality, explored with grace and humor.

Miriam Lies

Drahomíra Cinema

Directors: Natalia Cabral and Oriol Estrada, Dominican Republic, Spain, 2018, 90 min, Today at 2 pm



The combination of director Andrew Bujalski, geeky king of the American mumblecore scene, and star Regina Hall, fresh from

the world-weary manager of a Hooters-style Texas sports bar, powering through a difficult day on the job while managing the crises of the young women working under her. It's a rich, humane character study with uproarious flashes of all-American kitsch.

Support the Girls

Národní dům Cinema

Director: Andrew Bujalski USA, 2018, 93 min Today at 1 pm



Forty years after it won the Oscar for Best Picture, the late Michael Cimino's post-Vietnam American epic has aged surprisingly well. Tracking

three friends from Pennsylvania steel country before, during and after their harrowing service in Vietnam, it's both a deeply moving study of war-in-

The Deer Hunter

Congress Hall

Director: Michael Cimino USA, United Kingdom, 1978, 182 min Today at 6.30 pm

Thermal

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www.thermal.cz

Replay



Richard Linklater, Barry Levinson and other stars line up for this year's KVIFF

One Vary good story

The real tale of what went on at KVIFF this year, inspired – just slightly – by things seen on screens.

by Festival Daily Writers: Marta Balaga, Iva Roze, Michael Stein and Will Tizard

In the morning, we walked into in the Thermal Hotel, *Happy as Lazzaro*. After our usual night of drinking we were looking for the place where *Miriam* always *Lies*. When we found the poor *Girl*, and saw the state she was

in, we felt such *Pity* we just let her *Dream Away To the Night*. Just then, *Amal* came in, dragging *Hal*, his psychotic outburst rattling the glass walls of the office as if *Hostiles* were attacking, making us wonder *When the War Comes*. “*Big Trouble in Little China?*” *The Interpreter* asked. But predictably it was just *The Beginning*. Hal, an infamous *Slacker*,

realized he had to write his next *Breaking News* article about the *The Man Who Killed Don Quixote* at the *Speed of Light* but *The Little Ticks* in his hung over brain advised him to Take Shelter and have a *Panic Attack* instead. “*Not In My Room!*” yelled *Amal*. We might as well have been *Inside Mosul* for all the *Blood-sport* and *Burning* going on,

though all we could picture was the how our poor *Domestique* would feel the next day when she came in to clean, she, with her *Good Manners*, would she *Pause*, smile and continue to *Bear With Us*? When her mellifluous vacuum powered up, somewhere *In the Stillness of Sounds*, would we hear in the distance *Birds of Passage*? Or just retire to the terrace to catch up with *The Tribe*? And if no *Walden* could be found, perhaps try *And Breathe Normally*? Or even resort to *Moments on the River’s Edge*? If only *A Little Wisdom* would fall from the *Cielo*. After a while Hal started exhibiting the first signs of *The Gentle Indifference of the World*,

you know, *All that Jazz*. “We are nothing but the *Children of the Lesser God*,” he mumbled gravely, passing out on the table. “Right. *Ride Like Lightning, Crush Like Thunder*,” observed *Amal* indifferently, waving at the waiter. “Oh, by the way – *Markéta Wants Her Bag* back,” the server answered. It turns out, *Markéta Lazarová* spent *The Last Night at The Alamo* with *Amir*. *Everybody knows* he is not really her *Partner*, but they do have a *History of Love*. She calls him *My friend “A”* because he’s an old *Flame* from the *Museum* where they both spent a year copying *Oblivion Verses* near *Suleiman Mountain*.

“Maybe this is just my post-*Climax Euforia* speaking, but I have to say, the man fucks like a *Volcano*. He even put me up in *The Swing* and everything,” she told Hal. “Now I’m just worried about – you know – the *Kid-Thing*.” Markéta, after all, already has two daughters with *Chris*, the *Swiss* guy she met in the *Circus Rwanda*. “I got *Lucky* alright, but now I have to *Support the Girls!*” she said. “All these *Markétas*, *Miri-ams*, but I’m just *Searching* for the *Loves of a Blonde*,” *Amir* complained, spying through the window though hoping to *Leave No Trace*. “Life isn’t all about *Endless Tail*, you know!” Yeah, we do know, but it is the *Hunting Season*. *Amal* agreed. “It’s the *Summer*. Everyone wants to just *Touch Me, Not read poetry*.” Meanwhile, outside in the real world, a *Fugue* had set in on this fine *Midsummer Day* on the *Forest Paths* when film fans noticed all *The Fireflies are Gone* and *The Mail* still hadn’t been delivered despite the dispatch from *Treasure Island*. “Let’s *Forget the Past* and have *The usual Parting Glass* of wine, shall we?” suggested Hal, watching the rows of empty bottles sparkling as *Reflections in the Dust*. He used to be a lot like *Cobain*, fighting his demons on *A Trip through Misty Meadows*, but after *The Death of a Rock Star*, he went *In Treatment 3* and got *Clean* and sober. Until last night. We caught him playing *Blackjack* with *Bob Roberts* and *BlackKlansman*. The *Brothers* were using *Sharp Objects* to cut up and distribute grams of *Crystal Swan*, yelling from the top of their lungs “*I do not care if we go down in history as Barbarians!*” And just like that, the *Season of the Devil* ended. ●

#KVIFFdog



@luciindisguise 7th day of the festival be like #kviffdog.

We Laika this!

Yesterday, we showed you an adorable photo of a sad festival dog, looking bored like he just came out of a film about an elephant that sits and sits all day long, ready to give up film-going altogether. We asked you to send us a photo of your own gloomy festival dog and you did! Thank you. The above cutie was the chosen by our photog-

rapher, Tomáš Tesaf. Honestly, it’s a bit hard not to like it. The author of the photo above can present her Instagram account in the press department on the first floor of the Hotel Thermal today and claim her prize: two tickets to see *Happy as Lazzaro* tonight at 6:30 pm in Karlovy Vary Municipal Theater.

Kviffefe Tweet of the day

marty mcfly@rkandcinema

If you want Rob’s attention tomorrow at the red carpet, just livestream the England - Sweden match & he’ll run to you in a sec #kviff



KVIFF53 in ‘kvotes’



Andrew Bujalski, director of *Support the Girls*, correcting a description of his film set in a Hooters-style diner: They have tops.



Scriptbook CEO Nadira Azermi on the use of artificial intelligence in screenplay evaluation: I think it’s important to say sometimes there’s value in preventing the production of certain titles.



Šimon Šafránek, discussing the archival footage used in his documentary *King Skate*: There were so many dicks in these shots. And boobs. In the previous cut, we had much more and then we just went: Dude, maybe we should cut some.



Ali Abassi, director of *Border*, on how he first heard about John Ajvide Lindqvist’s short story: My friend told me it was based on a novel and then he said, “There is this story about a woman who is ugly and works in customs. And then it turns out she is a troll.” I was like, “What the fuck?”



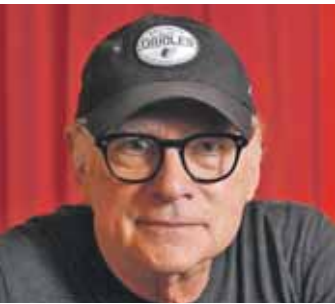
Darya Zhuk, director of *Crystal Swan* on the era her film was set in: I saw a lot of hope and opportunity in the mid-1990s in Belarus. Maybe now I see some lost opportunities, too.



Terry Gilliam, director of *The Man Who Killed Don Quixote*, when asked if he still identifies as a member of Monty Python: No – as a black lesbian.



Actor Rory Cochrane on the everlasting appeal of *Dazed and Confused*: Even today people still come up to me and want to smoke weed.



Barry Levinson, Oscar-winning writer-director of *Rain Man*, quoting an airport security guy who detained him to offer a review: I loved you in *High Anxiety*.