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Photo: Petr Hloušek



With his star on the rise, Caleb Landry Jones goes from *Three Billboards* to the cinema marquee.

Catching fire

Tough, tear-filled and with a baby at stake, an artist fights his demons in *To the Night*.

Fresh-faced 28-year-old **Caleb Landry Jones** is a lanky, upbeat native of Garland, Texas, who seemingly shares little with the obsessive artist and addict he plays in KVIFF Official Selection entry *To the Night*. The role builds on an impressive body of work with directors including David Lynch, the Coen brothers, Martin McDonagh and Sean Baker. He's screening the film, written and directed by Austrian **Peter Brunner**, who won the special jury prize at KVIFF for his 2015 film *Those Who Fall Have Wings*. In his latest role Landry plays an obsessive artist trapped by the trauma he suffered as a child in a fire that killed his family.

by Will Tizard

So Caleb, what drew you to the role of such a merciful, yet complicated, self-destructive character?

Caleb Landry Jones: The script that Peter wrote and then I met Peter - a week after reading it he flew to Los Angeles. And then realizing he wanted me to play Norman. I didn't think at

all I'd get to play Norman. I couldn't believe it.

Peter Brunner: But it was really beautiful for us because we were for the first time in LA and were waiting for him in front of the restaurant and we saw Caleb on the other side of the street with a longboard. There was a homeless person and Caleb was very embracing to him,

not at all looking down on him. It was great to just meet this force of energy.

Peter, what was it in Caleb that you felt made him right for this part? Did you write it with him in mind?

Peter: Four years before we actually met I saw a film he played a part in with Mark Wahlberg, *Contraband*, and I looked at other films and because I was so attracted to the way he performs I called the baby in the script, the baby of Penelope and Norman, Caleb.

Were the real parents of the baby in the film OK with all the intense scenes and fights between the couple in which the infant is the central conflict?

Caleb: They were there all the time, the mother and her husband and the grandfather. They would take turns depending on who had to work but they were there - *right* there next to everything.

Did you ever find yourself struggling to maintain your own emotional equilibrium

after portraying these intense breakdowns? Was it sometimes hard not to lose it?

Caleb: I don't know about losing it but there were times I was glad we didn't do another take afterward. I was exhausted, I was tired most of the time. But then this was good.

Peter: What we did was a really calm period a month before with most of the cast or with Caleb and Eleonore Hendricks, his partner in the film, to work on what was the basis for the movie. It was not written in stone that it has to be this or that. We hate Machiavellian plans in a way it was about trying to be on the same page, an equalized understanding and finding it together.

Caleb: Well, we went out into upstate New York and they got a log cabin and we stayed in the cabin together and went through various exercises to find what it was personally to ourselves. It was only here for me that I understood what it was for me. Before I thought I had known this but it was nowhere close to my under-

standing after the week. It helped me so much.

And were you still exploring on camera, trying playing scenes different ways?

Peter: Some things were really particular - the situation's very clear and we are clear about the character, keeping it while going. Not like we'll do it in a very funny way, then a sad way...

Caleb: But sometimes in the middle of something this happens and you're like, 'OK.' And a scene, even though it's the same, something is found within it - now it's much more intimate for us. Now we get really close to it. Maybe this little element from two weeks before come out and you catch it.

Peter: But letting an actor improvise and putting everything on their shoulders... it was not like this. But there was a scene with the parents, before Norman goes into a self-induced coma, where he found a way to go deeper, saying 'Do not leave me alone,' where I thought, 'Wow - this is really the character' •

See you there

Eda Koppel
Estonian Film Institute



The program in Karlovy Vary is always interesting and strong and it's also a good place to catch up with the films missed in Berlin or Cannes. I will try to focus more on the Official Competition and East of the West sections, where you can find new and interesting directors with their first and second films.

And for Estonian films and directors, East of the West has been a lucky place - even though we don't have anything there this year, unfortunately - so I will check out a film from there: *Suleiman Mountain* by Elizaveta Stishova. I can't remember having seen any films from Kyrgyzstan before but

I remember the film was shown in the Baltic Event coproduction market a couple of years ago and already looked very promising.

From the Official Selection I definitely would like to see Ivan I. Tverdovsky's *Jumpman*, as his previous film *Zoology* was so strange (in a good way) and very touching at the same time. His new story is intriguing and offers a thought-provoking meditation on the ethical side of the Russian society.

Suleiman Mountain screens July 7 at 10:30 am [Husovka Theatre]. *Jumpman* screens July 7 at 9 am [Drahomira Cinema].

Replay

"It's an honor to be in this country that gave the world Miloš Forman," said Academy Award-winning director and screenwriter Barry Levinson, when he came to the Grand Hall yesterday to introduce his new film, *Paterno*. The film, starring Al Pacino, depicts the life of beloved American football coach Joe Paterno and his abrupt fall from grace after a scandal involving the sexual abuse of young boys by one of his assistant coaches.

"It's a difficult story to do for cinema," he said. "But it's a huge topic we have to talk about." Levinson isn't happy about the changes that have taken place in the film industry in the last ten years, with studios not really being inter-

ested in films about human behavior so much anymore - the very topics he gravitates to.

Also, according to him, the way people now consume films has led to an unfortunate development. "When I was a kid, we went to the movie theater every Saturday. We didn't know what was showing. We just went for the collective experience," he said to an audience in the packed cinema. "Look here, a thousand people sharing a film, rather than sitting alone or watching it on your iPhone."

Now, if only everyone could manage to watch the full movie without obsessively checking their phone every ten minutes, that would be even better.

Photo: KVIFF



IS Barry Levinson introducing *Paterno*.

East of the West



Settling into a new family is never easy and neither is Breathing Into Marble.

The rest of the East

Wild, lyrical, dangerous settings and epic stories mark out East of the West.

by Will Tizard

The KVIFF section East of the West is these days the most closely watched by film lovers on the lookout for the next film new wave from Eastern Europe, the Adriatic or the Middle East. The diversity and range of the 12 films in this grouping, which compete for their own Crystal Globe, is so vast that this newspaper has to spread out coverage into two halves. Yep, that's how vast the scope is. Our first story, covering Amir, Moments, Bear with

Us, Crystal Swan, 53 wars and Blossom Valley, ran June 30 and today we cover the remaining six features. The amount of rising talent is remarkable, says programmer Lenka Tyrpáková, who curates the East of the West section, noting that 11 of the dozen films are debuts. "We are very happy to see that this year's East of the West competition is dominated by a strong female element," she says, "with seven of the twelve films directed by women." The Poland-Czech-Macedonia co-production Via Carpa-

tia, directed and co-written by Klara Kočańska, along with Kasper Bajon and filmed masterfully by Zuzanna Kernbach, is one notable example, as is the Kyrgyzstan-Russia co-production Suleiman Mountain by Elizaveta Stishova. As the director describes it, daily rituals in this setting seem enchanting - but can turn tragic quickly. "On the banks of Lake Issyk-Kul," Stishova says, "a little boy covered in mud, alone, happy and occasionally angry, would hang around with us on

the set. His mother would ring a bell to call the local children for their school lessons in the small single-story high-school on the river. She didn't pay much attention to her son. He roamed free with the cows, rams and camels. Only in the evenings would she come out to the riverbank and shout at the top of her lungs: 'Uluuuuk!'" As Tyrpáková notes, "Another interesting voice of a woman director is a debut by Cypriot director Tonia Mishiali, Pause." "The film, presented firstly at last year's KVIFF Works in Progress, is a strong psychological drama that is addressing the issues surrounding the position of women in a patriarchal society." Its story centers on Elpida, is a housewife coping with the first signs of menopause and a home occupied by the stranger her partner has become. Her fantasies about how to handle him grow more intense as her body's transformations do.

Life on the edge Another fascinating entry in the section is the Ukraine-Germany co-production Volcano, says Tyrpáková. The richly textured, politically relevant film "is an original debut of Roman Bondarchuk, a talented filmmaker who made the internationally successful documentary Ukrainian Sheriffs. He chose a tragicomic tone for his novel debut in features and, with the help of striking visuals, he vividly portrays the colorful world of southern Ukraine, which still bears un-

mistakable traces of the distant and not-too-distant past." Focusing on an unfortunate translator for the OSCE who finds himself lost among battle fields and in the crosshairs of international conflict - to say nothing of the dangers of Ukrainian women and alcohol - the film turns on irony while not shying away from dealing with the effects on ordinary working people of the country's cultural and security crises. In the Lithuania-Latvia-Croatian co-production Breathing into Marble, directed and co-written by Lithuania's Giedrė Beinoriūtė, explores the dynamic of a middle-class family that appears cozy, close and loving, though things quickly begin to take a turn with their adoption of a strange, solemn young boy, Ilya, from a children's home. As suspense builds and the family puzzles over how to decipher their six-year-old charge's sullen moods, evocative scene design and pointed dialogue help set the stage. "And this silence of his - sometimes it makes my ears

ring," bemoans his new adoptive mother. Vladimir Bitokov's Russian entry Deep Rivers, meanwhile, is an atmospheric, almost menacing tale set in the wilds of the Caucasus Mountains, which turns around the hardscrabble life of a traditional logging family. As they land a huge contract for lumber, tensions rise with the nearby village, which escalates as the family members prove unable to express basic emotions to help relieve the conflicts. Standing in as a metaphor for their life on the edge, the mighty river below their simple dwelling threatens to crest and destroy everything at any moment. Filmed in the gorges of the imposing and stark Elbrus National Park, the location used was shot just in time, it seems. Afterward, flood waters rose and carried away the very house in which actors in the story worry about the dangers of rising water. Funded with the help of a Russian state fund dedicated to helping along emerging filmmakers, the film seems to have unearthed one with promise. ●



Looking good while being lost is important: Via Carpatia's Piotr Borowski and Julia Kijowska.

Three picks for today

David González
Editorial Coordinator, Cineuropa



On the town

Marta Bałaga
Festival Daily Writer



A film about the intangible feeling of endless waiting? Zama is the emotional portrait of a non-space, that in which Don Diego

de Zama, a Spanish officer in the Argentinian colonies in the 17th century, is trapped. Every film by Lucrecia Martel automatically

becomes a must for any cinephile out there, and this one is definitely no less. A towering achievement that's as perplexing as it is absorbing.

Zama

Drahomíra Cinema

Director: Lucrecia Martel
Argentina, Brazil, Spain, France, Netherlands, Mexico, Portugal, USA, 2017, 115 min
Today at 5 pm



There is so much beauty in the story and the mise-en-scène of Marco Dutra and Juliana Rojas'

Good Manners that its unique nature transcends its package of a (slightly outdated) genre film

and becomes a charming, other-worldly tale of love and motherhood. Early horror cinema master Jacques Tourneur could have very well directed this anachronistic, or rather timeless, one-of-a-kind film.

Good Manners

Cinema B

Directors: Marco Dutra, Juliana Rojas
Brazil, France, 2017, 135 min
Today at 5 pm



Probably everyone undergoes a lot of different emotions when seeing a film by Gaspar Noé,

whose cinema goes from the visually enticing to the nearly unwatchable, from plain fun to

morally condemnable, in the blink of an eye. But what better plan than a 95-minute psychedelic trip taking place in a rave with lots of dancing, lots of blood and lots of sangria, for a Friday night?

Climax

Grand Hall

Director: Gaspar Noé
France, 2018, 95 min
Today at 11 pm

Please get that Scottish shower

Karlovy Vary might be a spa town, but a devoted festivalgoer would probably miss that completely if it weren't for all these flyers showing people in robes, eating apples while somebody is - clearly - rubbing them the right way. But despair no more as you might still sneak in a treatment or two. Granted, it's not all about chocolate massages as some procedures sound scary and borderline pornographic or maybe it's just me. "Scottish shower" certainly seems like something you don't want to Google in public. Predictably, I did just that and found a photo of Sean Connery in a bath, making the whole research worthwhile already. "Group therapeutic physical exercise" (only 25 min) leaves more questions than answers (Can you actually pick people to therapeutically exercise with?) and don't even get me started on "Intestinal lavage - hydrocolon." At no point does it state how long it actually lasts, immediately arousing suspicions. One should always know the exact duration of stuff or you just end up like me at my first Lav Diaz screening, flicking through the entire program in sheer panic 200 minutes later, getting dirty looks from an apparent admirer, suddenly oblivious to the fact that he was asleep for the first hour ANYHOW. Still, life is more than just movies (so I heard) and one should certainly feel free to indulge occasionally even if some of the procedures are followed with the frankly irresistible offer of a wheelchair for hire and "examination by a nurse." Must have something to do with the Scottish shower.

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Nice lady at the reception took one look at me before suggesting "lymphatic drainage" but I won't take that personally. "Foot whirlpool bath" (15 min) sounds like something only Takashi Miike might like, but "Paraffin hand wrap" (20 min) was harmless enough, although it just made me hungry. "Scottish shower" emerges on top again, taking only 8 minutes of your time. That is, unless you hire that wheelchair first.

Alžbětiny Lázně

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"Hawaiian massage - partial" is certainly recommended if you have 20 minutes to spare and no longer remember what it feels like to go on vacation, but isn't "Reflex massage" (20 min) just a nicer way to describe getting a proper beating? Anyway, it's all worth it because after only 10-15 minutes you will get a "Prescription of a Drinking Cure." Needless to say, I am on my way already.

Czeching in



Jiří Menzel talks about friends, enemies, films and life.

Behind the laughter

A documentary explores the unique comic genius of Jiří Menzel.

by Michael Stein

You see Miloš Forman smiling, with a glint in his eyes and the great director says, “Jiří Menzel as such? It’s a screenplay story. Somebody should make a movie about him.” Luckily, someone has, and Swiss director Robert Kolinsky’s documentary *Jiří Menzel – To Make a Comedy Is No Fun* is screening at KVIFF in a year that celebrates many of the classics of the Czech New Wave.

Normally, documentaries about film directors are about filmmaking. They include their contemporaries, their life and times of course, but as the background to their work. In the case of Menzel and his fellow Czech directors in the late 60s the situation is different, and the reason was the Soviet invasion of 1968. “It was demeaning - a slap in the face. Especially for those who were wanting to reform communism,” Forman is filmed saying, further de-

scribing it as an “iron slap.” It left the champions of this golden age of Czech cinema with a stark choice – to stay under occupation like Menzel and Věra Chytilová, or to go into emigration like Forman famously did. Foreman makes the distinction between their generation of émigrés and those from WWII, like Billy Wilder, who didn’t have a choice and had to adjust to making films abroad as well as the European directors like Alain Resnais, who returned to

Europe after an unsuccessful stint in Hollywood. English director Ken Loach speaks about the damaging effect of Hollywood on European directors and how no matter what kind of films they make there they won’t live up to the films they directed in their homeland. In Menzel’s case, in particular, Loach pinpoints the subtle comedy of his early films as precisely the qualities Hollywood would least appreciate. But Menzel himself offers another explanation in the film: “The more smart people who leave, the easier it will be for the communists to rule and dumb down the people. It’s my job to stay here.”

Filming in normalization In the west, many people may know about the darker side of life under Soviet occupation but it’s fascinating, frustrating and hilarious to hear Menzel talk about how it affected filmmaking specifically, with venal, greedy and incompetent people acceptable to the regime moving into positions of power at the film studio. Menzel talks about one bribe-taking boss and tells how in his 1980 comedy *Cutting It Short* they named the pig that was slaughtered after him (Ludvík) and how the cast would laugh every time they saw the scene.

Věra Chytilová pinpoints the more creative side of the limitations, saying “Our longing to represent the reality in which we lived was always stronger than what was allowed.” The film is ripe with anecdotes from the director’s life and career, such as the time when communist officials wanted to censor the famous

scene in *Closely Watched Trains* when the young railway official uses an official stamp on a young lady’s behind. The party spokesperson said the workers would be offended but Menzel objected and suggested a test screening. The workers saw it and proffered a resounding “no” to cutting the scene. Then there is Menzel’s meeting with the legendary Alfred Hitchcock in Hollywood after winning the Academy Award, when he had to hide his embarrassment that having seen so few American films he had only seen a single film of the master’s. Luckily, he recounted, Hitchcock did most of the talking. While covering many subjects and themes Kolinsky’s documentary starts with *Closely Watched Trains* and goes from film to film, at least as a framework. Besides the aforementioned directors he has spoken to the late Chytilová, Hungarian director István Szabó, Serbian director Emir Kusturica, actress Magda Vášáryová and others who have

worked with the director over the decades. **King of comedy** But the real essence of the film and what it posits as the essence of Menzel’s genius is the great director’s approach to his unique comedies. Forman insists that even calling them comedies doesn’t do them justice, that they are much more than that. Menzel seems to second his opinion, saying “...behind the laughter there should be a deep insight.” The film’s title comes from a quote by Ken Loach during the film, discussing how much more difficult it is to make comedy than tragedy. “To make a comedy is no fun. I think it’s a lot harder than to make a tragedy,” he says.

Jiří Menzel – To Make a Comedy Is No Fun Switzerland Today at 4.30 pm, Lázně III Cinema



Director Robert Kolinsky delves into Menzel’s work.

Wag the dog on Instagram



Me no Laika!

It’s not easy being a festival dog. Pimp yours out for free tickets.

As you may have gathered by now, this country is a dog lovers’ paradise. Czechs bring their pups pretty much everywhere – from work to bars and even to film festivals. Yet, it’s apparent from our informal photo research that Czech dogs are not exactly cinephiles.

Either that or they are extremely harsh movie critics. Take this guy. He looks like they he just saw a random Danish drama and lost all faith in *hygge*. Do you have a dog you bring to KVIFF? Share your photos on instagram and make sure you add #kviffdog. You have

until 5 pm today. That’s when our photographer Tomáš Tesař picks the very best festival dog photo, we will publish it tomorrow and you get two tickets to see *Happy as Lazarro* on Saturday at 6:30 pm in Karlovy Vary Municipal Theater. Go ahead, wag that dog.

Kviffefe Tweet of the day

Leo @LeonoraPerrin



@ROMAIN_GAVRAS about his film #TheWorldIsYours “I don’t know what to say about the film. It’s a French film, so I hope it’s going to be subtitled, or there won’t be much point in seeing it. Otherwise it’s a great film. It’s like Star Wars without the spaceships.” #kviff2018

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Interview



Most of Leave No Trace was shot in Oregon.

Off the grid
In Debra Granik’s Leave No Trace, Thomasin Harcourt McKenzie learns how to survive.

Taking a break from the set of Taika Waititi’s upcoming film *Jojo Rabbit*, an 18-year-old actress from New Zealand is at KVIFF to present Debra Granik’s *Leave no Trace* – the story of a teenage girl, Tom, living in the forest with her veteran father – which has already earned her plaudits in Cannes, and to talk about her part in *The Hobbit: The Battle of the Five Armies*. (Just kidding.) “I have to take it off my IMDb page!” **Thomasin Harcourt McKenzie** laughs. “I had the tiniest role, and one of my scenes was cut. You wouldn’t even notice me. But I was one of the few female characters with an actual name so that was pretty cool.”

by Marta Balaga

You were chosen for the film without actually meeting Debra before...
I live in New Zealand so I made a self-tape. I sent it off to the casting directors and they

must have sent it to Debra. She said it just showed up out of nowhere, falling right into her lap. I Skyped with her and did some more scenes, some improvisation, too. A little bit later I found out I got the role so we never actually met in person.

I saw *Winter’s Bone* a few years before and it was a really special film to my family – we just loved it so much. Debra is such a collaborator. I have never really been able to have my own ideas before and to have them seriously considered.

She would ask me if Tom would wear a T-shirt or wear her hair in a ponytail. She is not your typical director who just yells “action!” She is really there, in the moment.

Leave no Trace is actually based on a novel by Peter Rock. Did you know it?

I read the book when I did the audition. It’s called *My Abandonment*, which originally the film was supposed to be called as well. It goes into a completely different direction about half-way through but it was good to read it because it’s written from the perspective of the character. It helped me understand the way she thinks.

I see *Leave No Trace* as a love story – between a dad and a daughter. When they are found by the social services, they live in the forest and everybody just assumes there is something wrong about their relationship. But there really isn’t – it’s beautiful. That immediate assumption, or inability to accept someone in a different situation, just jumped out at me. Also the fact that there are no bad characters because it’s mostly about the goodness in people. They are just trying to do their best.

You come from the family of actors but was it always your first choice?

Not at all [laughs]. That was the last thing on my mind. I don’t think there was a specific thing that made me not like acting at first – I just wanted to go against the “family business.” It’s funny because I have been acting for as long as I can remember, really. My mum used to work in a drama school in Wellington and once she was doing a production of *Into the Woods*. I was just a newborn baby at the time, and she was trying to find a way for the actors to connect to the baby in the play. So instead of using a doll, she decided to use me as a prop!

I started to take it seriously when I did a film called *Consent* – it was based on the true story of Louise Nicholas, who

was raped by a group of policemen when she was 13 years old, up until her adult life. It was a really intense story and some of the scenes I had to film were really scary. That’s when I really started to get into it because before acting was just a way to earn some pocket money. Once I got to watch it and saw the impact it had on people, I realized that it can become this amazing opportunity to tell important stories and maybe make a change. I already learned so much from these movies.

Especially on this film, I imagine.

I learned a lot about the wilderness and living off grid. Which plants you can eat and how to make fire, how to collect your own water. I live in New Zealand and I love nature and going on “tramps,” or as you guys call it, hikes. We were filming in the bush for a long time, and I actually felt right at home. I even got to work with a beekeeper, hold bees in my bare hands and feel the warmth of the hive. But also, I learnt so much about veterans and PTSD. There is just so much information I can get; it’s almost like going to school. Now I feel that if I somehow got lost

in the woods, I would be able to survive.

You mentioned the central relationship between your character and her father before, and how you see it as this beautiful love story. Did you talk to Ben Foster about it?

At the time, Ben was expecting his first child, who is also a girl. I think it was interesting for him to see what it would feel like. He was already in that mindset, getting ready for parenthood. My mum is an acting coach and she has a lot of really amazing techniques to establish chemistry between people, to help them feel comfortable around each other. Before we filmed the first scene, we did something called “hug to connect”, when we literally just hugged each other for a minute, got in synch with each other’s breathing and listened to each other’s heartbeat. It helped us not to feel embarrassed about having to touch, because I wouldn’t be embarrassed to give my own father a hug. We also did the traditional Māori greeting, when you touch your noses and share each other’s breath. We had so many scenes together we really got to know each other so well. Not just as co-workers – as people. ●



Thomasin Harcourt McKenzie, ready to surprise the world.

Midnight movies



Costumed zombies and “real” zombies get blended together in One Cut of the Dead.

All you need is blood
Many midnight screenings await those who dare.

by Michael Stein

The bells are getting close to tolling midnight for this year’s KVIFF as we approach its final days, which is appropriate for those cinematic

nightcrawlers with a taste for blood. The annual Midnight Movies section is packed with everything from sex slavery, religious cults monsters, aliens, immortal and mortal warriors and, but of course, zombies.

The sheer variety of weapons used in this years’ selection alone should scare off the squeamish and overly-scrupulous: battle-axes, hatchets, swords of many cuts, knives, crossbows with special arrows,

ropes, bombs, machine guns, not to mention good-old fists and feet, which with the proper training, can be (hint: are in this film) lethal.

Two of the sections’ films have already come and gone, all-time classic *Highlander*, directed by Russell Mulcahy and starring Christopher Lambert along with Sean Connery as warriors battling through time as they cut off heads with Freddie Mercury crooning in the background.

Then there was Nicholas Cage’s latest, *Mandy*, directed by Panos Cosmatos, in which he plays a man intent on extracting revenge on the demented religious cult that kidnapped him. Spoiler alert: he gets it.

Real zombies ahead

But there is still a rich choice of midnight screenings ahead, and by rich, that would be, bloody, violent and full of mayhem.

Japanese director Shinichiro Ueda goes all meta for his over-the-top debut *One Cut of the Dead*, in which a zombie film being shot comes under attack by real zombies. Rather than cut his losses and run, the director, Higurashi, wants to keep shooting, and when the film flashes back to the run-up to the film shoot and learn more about the wanna-be’s attempts to get a break along with his family life.

If you’re a fan of 80 s retro then the rest of the midnight movies will be hard to choose between because they represent three of the decades’ best.

The great John Carpenter’s palette includes everything from terror to suspense to action to comedy, but *Big Trouble in Little China* might be one of his most fun and colorful films - not that it isn’t full of sinister features too. An 80 s film in every sense of the word.

John McTiernan’s *Predator* sets Arnold Schwarzenegger against a ferocious, hard-to-track opponent in the jungle and over the years its cult status has grown. With a beefy cast including the likes of Carl Weathers and wrestling legend Jesse Ventura, it’s a wonder it took them so long.

Bloodsport is a martial arts

classic that essentially gave Jean-Claude Van Damme to the world. This alone might tip the scales, horror-wise, in this film’s favor. ●

One Cut of the Dead

July 6 at 23:59, Čas Cinema

Big Trouble in Little China

July 6 at 23:59, Small Hall

Predator

July 7 at 23:59, Čas Cinema

Bloodsport

July 6 at 23:59, Small Hall



See Kurt Russell save the day in this John Carpenter classic.