



Fear excuses surrender

Results

Guy Pearce, Cobie Smulders & Kevin Corrigan

in einem Film von Andrew Bujalski

USA 2015, 105 Min., engl. ÖstU
Kamera: Mathias Grunsky
Schnitt: Robin Schwartz
Mit: Guy Pearce, Cobie Smulders, Kevin Corrigan, Giovanni Ribisi, Tikhon Scott, Constance Zimmer
www.peripherfilm.de/results

Peripho

Presseheft

RESULTS

eine Burn Later Productions & Houston King Productions Produktion

Buch und Regie: Andrew Bujalski

Kamera: Matthias Grunsky

Schnitt: Robin Schwartz

Musik: Justin Rice

Mit:

Guy Pearce	...	Trevor
Cobie Smulders	...	Kat
Kevin Corrigan	...	Danny
Giovanni Ribisi	...	Paul
Elizabeth Berridge	...	Christine
Brooklyn Decker	...	Erin
Tishuan Scott	...	Lorenzo
Rebecca Beegle	...	Susan
Constance Zimmer	...	Mandy

USA 2015 - 104 Minuten - englische OmU - 1:1,85

Filmstart: 03.03.2016

Verleih: Peripher Filmverleih, Berlin

Pressematerial: www.kinopresseservice.de/results

INHALT

Danny will Veränderung, auch der Körper soll anders werden und dafür bezahlt er das Fitnessstudio gleich mal Jahre im Voraus. Das Geld dafür hat er, weil die Mutter gestorben ist und ihm unverhofft eine größere Summe vererbt hat. Davon kauft er sich noch ein riesiges Haus, eine E-Gitarre und ein paar vereinzelt Möbelstücke. Kate, seine Fitnesstrainerin, hat zwar einen perfekten Körper, aber noch keinen passenden Mann gefunden. Und Trevor, dem das Fitnessstudio gehört, will vergrößern und dafür braucht er Geld.

Dass der Erzählfluss ungewöhnliche Wege einschlägt, macht den Reiz dieses entspannten Films aus. Andrew Bujalski, bekannt geworden mit kleinen, kostengünstigen Mumblecore-Filmen, arbeitete diesmal mit prominenteren Schauspielern und größerem Budget - und bleibt doch ganz eigensinnig dabei.



Kevin Corrigan & Andrew Bujalski

BIOGRAFIEN

Andrew Bujalski:

Wurde 1977 in Boston geboren und studierte in Harvard am *Department of Visual and Environmental Studies*. Er debütierte mit *Funny Ha Ha* (2002), 2005 folgte *Mutual Appreciation* - beides Do-it-yourself-Filme, die unter dem Label „Mumblecore“ in die neuere Filmgeschichte eingeordnet werden. 2009 dann *Beeswax* und 2013 der in s/w und mit veralteter Videotechnik gedrehte *Computer Chess* über ein Schachturnier zwischen Menschen und Maschinen.

Filmografie (Auswahl):

Computer Chess

Beeswax

Mutual Appreciation

Funny Ha Ha

Guy Pearce:

Nach seinem Schulabschluss sammelte Guy Pearce erste Fernseherfahrungen in der Seifenoper *Neighbours*. Zum Durchbruch verhalf ihm die Rolle der Drag Queen in *Priscilla - Königin der Wüste* (1994). Es folgte eine Rolle in *L.A. Confidential* und die Hauptrolle in *Memento*. Für seine Darstellung des Monty Beragon in der Miniserie *Mildred Pierce* erhielt Guy Pearce einen Emmy Award.

Cobie Smulders:

Von 2005 bis 2014 spielte sie eine der Hauptrollen in der US-Comedyserie *How I Met Your Mother*. Parallel dazu eine Rolle in der Comic-Verfilmung *Marvel's The Avengers* und deren Fortsetzung sowie in der Serie *Marvel's Agents of S.H.I.E.L.D.*

Kevin Corrigan:

Spielte mit in den Komödien *Bandwagon* (1996), *Walking and Talking* (1996), *Shit Happens* (1997). Von Staffel zwei bis Staffel drei war er bei *Fringe - Grenzfälle des FBI* dabei. Es folgten weitere Rollen in Fernsehserien und Nebenrollen in Kinofilmen.

INTERVIEW

Ausschnitt aus einem **Interview** mit Andrew Bujalski:

Indiewire - The Playlist. By Chase Whale, May 28, 2015 at 2:05PM

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Now that you've made a film with some bigger actors and a little bit bigger of a scale than your previous work, what were some of the hiccups or challenges that you faced that you haven't before, if there were any?

Every movie brings its own hiccups and challenges. It's a different atmosphere on set, and there are more people around. By professional standards, this would still be considered a very scrappy indie production. Still, when it rained, you would go, "oh fuck!"

You've just got to soldier on, regardless.

"What the fuck are we going to do? We don't have a budget!" There's not a contingency day, and it was still quite indie in that sense. But it was bigger. The military analogy has always seemed very apt to me. There's a reason why they call working with a tiny crew "guerrilla filmmaking." That's how a guerrilla army operates: it's like there's a few of you, and you go out and you rush in and you work fast with the element of surprise. Then you get bigger, and my job becomes less like the fucking guy in the jungle, and more like the general sitting at the table having people bring coffee to him, which is a hard thing to adapt to. Frankly, I'm more comfortable and probably more constitutionally suited to be the guerrilla guy. I mean, I'm getting older.

That happens to people. Getting older.

It was funny on this shoot - it was a big enough crew that when we started shooting, there were a lot of young people around and I didn't know all their names yet. They were all treating me respectfully, and it freaked me out. That takes some getting used to. Then the trick becomes "if I don't have a hand in absolutely everything that's happening and if there are people whose jobs that are to do certain things, then how do I make sure that that doesn't [get out of control]. Because at worst, what can happen is that the process directs itself. A director can become obsolete when a shoot gets big enough and everybody's good at their jobs. There were certainly times in this movie where I felt obsolete, or probably was obsolete.

...

The trick is that you don't want to over-compensate. You don't want to get in there and say, "I have to put my stamp on everything, so I'm moving this piece of furniture over here, and Guy, in this scene, I want you to do it with an Irish accent." You can start to fuck with things just because you feel that you need to, but the director's job always really is to watch what's happening, and if something is not right, then to be the guy who is aware of that and tries to figure something out. But when things are right, you are just supposed to fucking sit there and let them happen. A lot of the times, that is the job.

The end credit scene reminded me of the final scene in Paul Mazursky's "Bob & Carol & Ted & Alice." Is this scene supposed to be connected to the plot, or is it just a giant celebration of completing the film?

Well, it's both. It's funny, I got interviewed last week, and the interviewer said, "was that an homage to 'Inland Empire'?" I said, "No, not consciously."

To me, when I make a movie like this, I needed that ending. I was doing a very weird romantic comedy, but it is a romantic comedy. I had to go to a happy place, but because of what we were doing to stay true to everything in the story and everything that I was trying to do thematically, it couldn't not be a strange funny place. I would laugh about the ending with Robin Schwartz, who was the editor on the movie. Robin actually acted in my previous movie "Computer Chess." That movie has quite a strange ending. I'm convinced that this one is actually ten times stranger, but it may or may not seem so on first glance.

In the end, who do you think the real heart of the movie is about? Kevin Corrigan's Danny, or the connection between Trevor and Kat, or both?

Oh boy. All of the above and like five other things. I couldn't choose between those two, but we've got this oddball structure where it's not obvious who the protagonist is, and that's something that as I wrote the movie, I kind of do choose. I was like, "This is a tough structure to do." It's certainly going to be a tough structure to sell, but the movie needed to be that.

You have Kat and then you have Trevor and Danny, which to me is like this one weird organism. So those are the two leads, the girl and the two guys who may be one guy. It's a remake of "Persona."



Cobie Smulders: & Guy Pearce

Peripher Filmverleih
Segitzdamm 2
10969 Berlin
t.: 030 6142464
e: peripher@fsk-kino.de
w: www.peripherfilm.de