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SCHÖN! 19 GOES PRINT TO DIGITAL

LETTER FROM *the* EDITOR

“CINEMA IS THE MOST BEAUTIFUL
FRAUD IN THE WORLD.”

JEAN-LUC GODARD

#EPIC

The lights go down and there is a momentary hush as we wait in anticipation for the flickering of the projector and the drum roll of the opening credits. For 120 years the motion picture has worked its magic on audiences around the world; from laughter to tears, romance to fear, no other medium has quite the same power to move and excite. It envelopes us in sound and vision and, for a couple of hours, we are transported to another place, even another time, where we get to experience the lives of others.

Welcome to Schön!'s 19th issue, which celebrates cinema in all its diverse forms. Our cover star Isabeli Fontana smoulders as a femme fatale in Last Words. She is joined on our pages by top models Ashley Smith in American Beauty and Codie Young in Secretary. We follow the epic adventures of Eugen Bauder in Great Journey to Eternity, while River Viiperi and Constanza Saravia live the high life in Casino Royale, showcasing the latest collections from Hugo Boss.

Mischa Barton tells us why she loves horror movies in A Kind of Homecoming, Carmen Electra celebrates the iconic actresses of the 1960s in And God Created Woman, singer Karin Park takes us on a sci-fi odyssey and we learn The Importance of Being Rossy de Palma from the iconic Spanish screen siren.

Behind the scenes, we speak to some of the most talented professionals in the industry, from BAFTA winning costume designer Jacqueline Durran (Atonement, Anna Karenina) to talented young director Justin Kurzel (Snowtown). From set designers, to special effects to stunt men, we salute them all.

So, turn off your telephone, tuck into your popcorn and join us for a cinematic feast. Whether you have a penchant for the paranormal, a weakness for westerns or a soft spot for superheroes, we have something for you.

And... Action!

Raoul

RAOUL KEIL
editor -IN-CHIEF

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Gustavo Zylbersztajn

Isabeli wears /
Coat / Missoni
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THE STUNT MAN



Kimani Ray Smith by Dino Antoniou

Often while watching a film we come across a fight scene that is perfectly coordinated and essentially irreproducible in real life. The truth is, these fights don’t just happen; they are conceived by a very human mind and slowly built into a sequence of impeccably performed actions by professional stuntmen. One of the most significant yet underestimated jobs in the film industry, becoming a stuntman is no piece of cake and it takes infinite hours of training and passion. Schön! meets one of the most influential examples in the industry, Kimani Ray Smith, for an insight into all the work behind those apparently effortless fight scenes.

Ohio native Kimani Ray Smith has always been quite the cinema enthusiast. “I used to go to three movies a day,” he confesses. “When I finally got to go on a set, I started out doing extra work and that was basically my film school, just sit there and watch everybody’s position on set.” Smith’s passion for body movement started at a very early age, when he used to be a breakdance and modern dance choreographer. “I was a day care worker,” he explains. “I took care of kids, did after school programmes and summer camps. I started to teach kids to dance, so I kind of always was into coordinating people or doing body movement activities, which was entertaining for many.”

Smith’s journey into the stunt world started in Vancouver, when he joined a stunt programme at the Vancouver Film School after reading about it in a newspaper. “While growing up

I was heavily into skateboarding, BMX and snowboarding so in a way I was already doing stunts. I was not getting paid but I loved it,” says Smith. “So when I saw this article, I just thought it was something that was up my alley.”

Smith, like so many others, expected a world of glamour, high pay and fame. “I just thought, oh yay, this is where all the creativity happens where all dreams come true...and it all went to a grinding halt,” he giggles. “This is what you see when you’re just starting off, you have to get in there and get yourself known, so the magic bubble sort of popped but it never really discouraged me. I was very persistent; I kept training until I got that break I was aiming for.” After taking part as a stunt double in several feature films such as *Rumble in the Bronx*, *Romeo Must Die*, *Cat Woman*, *Blade 3*, *I Robot* and *X-Men 3*, Smith’s job evolved to coordinating other stuntmen. “When you’re a coordinator, you never sleep at night,” he sighs. “You’re thinking of production and you’re constantly on the clock.”

Smith inherited a creative streak from his mother, who was a writer, and regularly envisioned the day he would be telling stories through images. Wanting to explore the producing, writing and directing worlds, he launched his first company, AWOL Productions in 1998 and then Titlecard Pictures Inc. in 2004. As part of Titlecard, Kimani Ray Smith directed the upcoming feature film called *Evil Feed*. “I took the script to some investors and they thought it was crazy,



Image / Alex Chiang



Image / Dan Redford

since the story mixed 70s grindhouse, gore and over the top comedy,” he tells us. “So I said ‘why don’t you just give me a small sum of money for a short film and I’ll do one based on the same universe along the same idea?’” They gave me some money and I created *Suffer*, travelled and brought it to a bunch of festivals. Investors were super happy. They loved it and decided to help us do the feature.”

Evil Feed tells the tale of a restaurant that caters to cannibals. The head of the restaurant, Stephen, comes up with the idea of kidnapping martial arts fighters and have them fight to the death. The losers are served up for dinner, calling this ‘tendertainment’ as the customers get to watch their food being tenderised.

After performing as stuntman, actor, coordinator, director and producer, there aren’t many professions left in the film industry that Smith hasn’t explored, but the new role of father is the one he finds the most rewarding. “My son is already following my footprints,” Smiths says with pride. “He’s running, jumping, climbing and falling, so yeah, he is my son, for sure.”

Who knows, maybe in a couple of years little Smith will be our next great action hero. Until then, we can keep ourselves ‘tendertained’ by his father’s upcoming film *Evil Feed*. Slightly traumatised, we will now think twice before entering any restaurant. Thanks Kimani!

Words / Michael Sarais

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