

Steal the Bike. Keep the Friendship.

Luka Marčetić, Lara Wolf, and Urban Kuntarič bring Girl in the Night — eight years of oddball comedy, night shoots, and stolen bicycles — to its Fantastic Fest world premiere in Austin.

Interview by Paul Salfen · AMFM Magazine



Lara Wolf as Iza, the night-shift superheroine of Luka Marčetić's *Girl in the Night*. Photo: Temporama / official pressbook.

Fantastic Fest is the kind of room that will watch a vampire on a skateboard and then argue about it over brisket. That is exactly the room Luka Marčetić has been dreaming about. This month his dark romantic comedy *Girl in the Night* — produced by Jerca Jerič and Andraž Jerič of Temporama — takes its world premiere in the festival's main competition at the Alamo Drafthouse on Lamar in Austin, with stars Lara Wolf and Urban Kuntarič sitting beside him.

The premise is simple and strange. Rok, a lonely kleptomaniac working night shifts at a gas station, steals chocolate bars to stay awake. Then he meets Iza, a bruised girl who only appears

after dark, claims to have superpowers, and spends her nights fighting crime in a city where almost nothing happens. If he wants to see her again, he steals her bicycle.

Marčetić has been circling that one-sentence idea since 2011: a guy meets a girl who thinks she is a superhero. It took eight years of drafts, a Slovenian screenwriting workshop, a full previs shot like a backyard Karate Kid, and twenty straight nights of cold Ljubljana filming to get it onto a Fantastic Fest screen.

“It is exciting, but it is the first time for all of us,” the director told Paul Salfen. “It was always a dream to come to that festival — and even more so with our own film.”

TWENTY NIGHTS AND A CHICKEN FIGHT

Salfen asked the thing festival audiences always want to know before they go in blind: was the set actually fun, or is that just the press line? On this one, the actors did not hesitate.

Wolf, who plays Iza, comes from a very small country. “Slovenia is very small, and you don’t get a lot of chances to film,” she said. “We were both too lucky to have this opportunity. We actually became friends for real. We had two amazing costumes — Pia and Katarina — who were preparing us some games on the set. People around Ljubljana, our town, were asking us even after we finished filming, ‘Was it really that good? Everybody’s talking how it was the best.’ And it really was. I think that doesn’t happen usually. But it was also exhausting. We were filming during the night, mostly. And it was cold. But I had a great time.”

Kuntarič, who carries the film as Rok, has been on other sets. This one felt different. “Maybe because I had the lead role,” he said, “but Katarina and Pia, the costume designer, in the peak of the shooting prepared so-called chicken games — chicken fights. All the people on the set had to form groups and fight each other and run around doing impossible tasks. In the costume room, when we had to wait, we had darts. We had scoreboards. We were just playing all the time. We had to keep the morale up because we were filming for twenty days straight at nights, in cold nights.”

The director, as directors do, had a slightly less romantic view of the clock. “It’s always stressful to film for me personally,” Marčetić said, “because you have twelve hours and you have to use those twelve hours to film everything that’s planned on that day. Time is always running out.”

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— Urban Kuntarič

NAPOLEON DYNAMITE GOES GRITTY

Asked to describe the movie without spoiling it — the Fantastic Fest specialty — Marčetić reached for the film that rearranged him as a teenager.

“Napoleon Dynamite was a film that, when I saw it, changed my life completely, for the better,” he said. “Ever since then I wanted to watch films like those and also make a film like that. It’s a really niche concept. As I was growing up, as I was thinking differently, as I was being more serious, this film changed quite a bit throughout all these years. It took us eight years to make this. It started as Napoleon Dynamite, but then it went toward a bit more gritty type of film. So I like to combine it with a film like *A Girl Walks Home Alone at Night*, maybe, or with the Netflix show *The End of the F***ing World*. Those two combinations — or three. I would say that this is this film.”

That mix is not a publicist’s mashup. In the pressbook Marčetić calls the picture an absurd comedy that also behaves like a thriller, a drama, an action film, and a romance that refuses to become one. He cut the love story out on purpose. Rok does not get the girl. He admires her. “They’re not interested in romance,” he has written. “To me, they’re asexual. He simply admires her as a person. She gives him a sense of purpose in life that he didn’t have before.”



Rok and Iza, a stolen bicycle, and a city emptied of cars. Still: Temporama.

THE LETTER THAT NEVER CAME

Salfen turned the question around. What movie made Wolf and Kuntarič think they might belong on a screen at all?

Wolf was already in acting school when Paolo Sorrentino's *The Great Beauty* and Paweł Pawlikowski's *Cold War* landed. "If I do something like this in my life, I'll be Gucci. I'll be over the moon," she said. Then she went further back. In primary school she was watching Luka's old YouTube sketches. "I was like, wow, if I get to work with this guy one day, I would be super happy, because all the stuff that he did was just so freaking hilarious. Then when the chance came and I was actually called to audition, I was mesmerized. When I got the callback and everything started to come in place, it was sort of a dream come true. So I guess Luka played a part in this journey as well."

On the call she hugged him. He laughed.

Kuntarič grew up a Disney kid — *High School Musical* first, then the big cinema machines. He watched *Inception*, then immediately watched it again. He wanted to be an action star. And

then there was the other franchise. “Remember how we were like eleven years old and we were super disappointed when we didn’t get the letter?” he said, meaning Hogwarts. Wolf jumped in: she was disappointed Zac Efron was not her first boyfriend. The table did what festival tables do. It got younger for a minute.



Lara Wolf. Photo: Mestno gledališče ljubljansko / Temporama pressbook.

CAMERAS IN POCKETS

Salfen asked for advice for anyone who wants to follow them into strange stories. Marčetić has been answering that question since he started making things in 2010.

“This is the best time in our lives to start and do something yourself,” he said. “Today everything is much easier. I know some people don’t like to hear it, but yes — you can start whenever you want. We all have cameras in our pockets. I actually still, as I started doing it, I’m still filming and doing small sketches with my phone and then just growing from there and experimenting and finding myself through creating with whatever I have at home. There’s no need to wait for any chances. You literally just have to go and grab it yourself and then go step by step, slowly. Nothing happens overnight.”

Wolf's version was interior. "Don't stop exploring inside of everything that you are," she said. "Don't be scared of it, and trust your gut. When you meet the people that you can share the same energy with — it's not a lot of people that can be like that."

Kuntarič boiled it down to work. "Be curious, meet cool people, do cool stuff with them. And don't be lazy. If you're lazy, nothing will come of it. But if you're proactive and you do stuff and you organize stuff, then stuff can happen."

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— Luka Marčetić

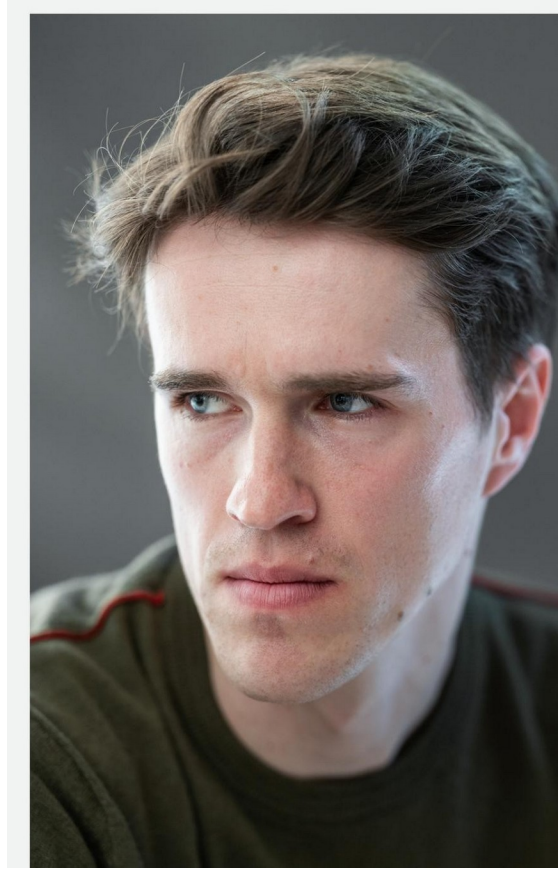
I'M NOT SAVING THE WORLD HERE

Before they step on a set, each of them has a private sentence.

Marčetić: "I always tell myself, I'm not saving the world here. We are here to make stuff and have fun with it. Don't take yourself too seriously while doing it."

Wolf builds a playlist. "I put my earbuds in and I give this song, and then I'm like, yeah, I'm in the mood now. Let's go do it. Music helps me a lot to put myself in some mood." Salfen noted she is also a singer. Does she sing along? "Sometimes. It depends on which music. For these action roles, I like it more intense. Then I don't sing."

Kuntarič uses the line he first built for the stage, then brought to camera. "Don't be nervous. People are here. They paid to see the story, not you being nervous."



Urban Kuntarič. Photo: Peter Uhan / Temporama pressbook.

TAKE HOME THE VIBE

Fantastic Fest crowds stand in the lobby and pick a movie apart. Salfen asked what the three of them hope those conversations sound like.

“I really hope that they’re going to see something unique and personal, and really have fun with it, and hopefully laugh a lot,” Marčetić said. “I’m still afraid that people might take it too seriously, but for me it is a comedy. And hopefully they will watch it as such — a really unique, otherworldly comedy.”

Kuntarič wants the aftertaste of the Saturday-afternoon movies he grew up on. “I remember as a kid watching Rocky or some superhero movies and then being in the zone of the movie till after I watched it. I hope that people will take that home — like, oh wow, I want to be a superhero.”

Wolf hopes they clock the awkwardness as affection. “I just hope they will watch it as two random people that cross each other’s paths and share some time together. I find it a beautiful story, and it’s funny also. I hope that people will understand this humor, because it is an

awkward one — a bit longer pauses and nothing, then. But I find it very funny. I hope that they will laugh and then get along with these random, awkward weirdos.”

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— Luka Marčetić

AUSTIN, THEN ABIGAIL WILLIAMS

None of them is treating the festival as a transaction. Marčetić has been to California and Philadelphia; Austin is new, and it is Richard Linklater’s town, which matters to him. “I do want to visit the city and tour the city a bit, and also taste the local food and the vibe of it,” he said. “I heard lots of great things about Austin.”

Wolf has not been to America yet. “I’m excited for everything that will happen. I’m open for it. So whatever — bring it on.” She also confessed she is introverted. Kuntarič volunteered to push her out the door.

Salfen, who has worked the festival for years, sent them toward Franklin Barbecue and Terry Black’s, toward the Fantastic Debates where filmmakers argue and then box, toward GWAR on closing night, and toward Sixth Street if they want the loud version of the city. Then he asked the last question that always matters: what is next.

Marčetić already has another feature in post-production — “something completely different from this, more of an early-2000s indie film in the vein of the Duplass Brothers.” In the meantime he is developing the next project in the style of *Girl in the Night*, and hoping it does not take another eight years.

Wolf and Kuntarič are walking straight from Austin into Arthur Miller. They have been cast as Abigail Williams and John Proctor in the same production — she as a freelancer coming into the house where he is employed. “It’s a complete coincidence that they’re playing together in the same theater, because we’re not in the same theater otherwise,” Wolf said. “When we come from Austin, first thing Monday: rehearsals.”

Never a dull moment. That is the point. A quiet kleptomaniac, a girl who fights crime in a town with no crime, twenty cold nights, a stolen bicycle, and a first trip to the festival they used to watch from a very small country. Salfen signed off the way Fantastic Fest itself tends to: thank you, safe travels, you are going to have the best time.



Writer-director Luka Marčetić. Photo: Temporama pressbook.

FIND GIRL IN THE NIGHT

World premiere: Fantastic Fest 2026, main competition — Alamo Drafthouse on Lamar, Austin, Texas, September 20.

Trailer: vimeo.com/1211610410 · Production: Temporama (Jerca Jerič & Andraž Jerič) · temporama.si

Cast: Urban Kuntarič (Rok), Lara Wolf (Iza). Written and directed by Luka Marčetić. Cinematography by Lev Predan Kowarski. Music by Duo Silence.

Interview conducted by Paul Salfen for AMFM Magazine, September 2026.

Paul Salfen is Managing Editor of AMFM Magazine and a veteran interviewer of film, television, music, and sports figures. He is the author of Going For It!, a collection of Hail Mary moments from the artists and athletes he has spent two decades putting on the record.