



65th Internationale
Filmfestspiele
Berlin
Competition

A FERIM!

directed by Radu Jude



PRESS KIT

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FUNDAȚIA PENTRU O SOCIETATE DESCHISĂ and HBO ROMANIA

AFERIM!

directed by **RADU JUDE**
screenplay **RADU JUDE, FLORIN LĂZĂRESCU**
cinematography **MARIUS PANDURU RSC**
editing **CĂTĂLIN CRISTUȚIU**
sound recordist **MOMCHIL BOZHKOV**
sound design **DANA LUCREȚIA BUNESCU**
mixer **CRISTINEL ȘIRLI**
music **TREI PARALE**
production designer **AUGUSTINA STANCIU**
costume designer **DANA PĂPĂRUZ**
make-up **PETYA SIMEONOVA, BIANCA BOEROIU**
hairstyling **DOMNICA BODOGAN**
co-producers **ROSSITSA VALKANOVA, JIŘÍ KONEČNÝ,
OVIDIU ȘANDOR**
produced by **ADA SOLOMON**
world sales **BETA CINEMA**

CAST

TEODOR CORBAN (Costandin) **ALBERTO DINACHE** (Țintiric)
MIHAI COMĂNOIU (Ioniță) **MIHAELA ȘIRBU** (Sultana)
CUZIN TOMA (Carfin) **ADINA CRISTESCU** (Zambila)
ALEXANDRU DABIJA (Boyar Iordache Cîndescu) **ȘERBAN PAVLU** (Traveler at the Inn)
ALEXANDRU BINDEA (The Priest) **GABRIEL SPAHIU** (Vasile)
LUMINIȚA GHEORGHIU (Craftman's Wife) **DAN NICOLAESCU** (Merchant)
VICTOR REBENGIUC (Craftman) **LIVIU ORNEA** (Abbot)

cover **GOOD HANDS**
photo credit **SILVIU GHEȚIE**



SHOOTING FORMAT 35 MM | SCREENING FORMAT DCP | ASPECT RATIO 1:2.35 | DOLBY DIGITAL 5.1 | 105 MIN | BLACK & WHITE
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AFERIM!

AFERIM! [interjection from Turkish] = WELL DONE!

SYNOPSIS

In 19th century Romania, Costandin, a policeman of the time and his son travel through the country
in search of a fugitive Gypsy slave.





DIRECTOR'S NOTE RADU JUDE

I don't know which psychologist said that a person is mentally healthy only if they know where they come from, where they are and where they want to go. I believe this applies to societies too, not only individuals. The Romanian society will not be truly healthy until it faces its past with honesty and lucidity – be it the recent or the remote past.

The movie **Aferim!** is an attempt to gaze into the past, to take a journey inside the mentalities of the beginning of the 19th century – all epistemological imperfections inherent to such an enterprise included. It is obvious that such an effort would be pointless should we not believe that this hazy past holds the explanation for certain present issues.

"We research each period firstly for the promises they contain for the following period" says Johan Huizinga. More than anything, I want this film to be a stimulus that makes the audience question in a deeper and more systematic way the issues I was only able to bring up.

HISTORICAL CONTEXT

"Everything ended and nothing has yet begun" is a quote from radical liberal Constantin A. Rosetti that sums up maybe in the best way the beginning of the 19th century. Wallachia, where the story in **Aferim!** takes place, is in the middle of radical changes if we consider the clothes of people walking in the streets, but moderate if we could get inside their minds. The Russian occupation between 1828 and 1834 and the Russian governor Pavel Kiseleff brought a series of reforms to the country, gathered in the Organic Regulations, a fundamental law that regulated the organizing and reorganizing of modern institutions.

Wallachia goes through significant changes in terms of appearances as early as the beginning of the 19th century, during the Russian-Turkish war between 1806 and 1812. The six year long Russian occupation, with its French-speaking European military staff, contributes to spreading the French fashion, in all its aspects: clothes, language, music, dancing, literature. So far, the political elite gravitated around Constantinople, but now Paris becomes the center of all emulation and inspiration. Travels and travelers to the heart of Europe are now an obligation and a duty, just like traveling to Istanbul was before a form of education and acknowledgment of the Ottoman domination. The young are sent to complete their studies in Vienna, Paris, Berlin, and Geneva. They come back wearing a top hat and a tuxedo, with the revolution on their minds and going through their veins.

In the country, things are still attached to the familiar and dominant world of traditions and the Church has the central place, regulating the day-to-day life and maintaining and spreading Jews or gypsy related western myths specific to the period. In fact, we are in a Europe dominated by the myth of the wandering Jew, a myth that has been transformed into an economical reality for the Romanian Principalities. Arriving from everywhere, Jews settle down in the important centers of Wallachia, taking up various businesses, especially commerce, and managing parlors and grocery shops. These businesses had been under the monopoly of the Church before, so now the Church tries to keep competition away by spreading hostile stories about the new comers.

Women lead the trend when it comes to change, adopting and adapting the French fashion, learning French, waltzing their way to the rhythm of Frantz Liszt's music, while the society is not yet ready to grant them the visibility they demand. Adultery remains a female responsibility by excellence, for example. The little penal code published in 1783 mentions the same punishment for both men and women found guilty of adultery: they shall have their nose cut and shall be sent to the monastery for two years. But actually it is just the adulterous women who are sent to the monastery „to come to their senses", and their dowry and wedding gifts are confiscated, whilst male adultery is merely registered as a banal extra-marital relation. The Romanian society is so concerned with women's honor and reputation, that it allows husbands who are cheated on to punish the poor lover caught in the act with their wife. Revenge included tarring and feathering, exposing the naked man in public places, whipping or even castration, especially when the lover belonged to an inferior social category. And gypsies belonged in the lowest social class. Attached to their masters by slavery, gypsies seem no different from the animals on the noblemen's or church domain. At the time, gypsy is synonym with slavery, and the word "rroma" does not even exist yet, it will only be introduced in the 20th century. Abolishing slavery is a very new idea and only timidly advocated for, because slave owners have important functions in the political life. Preaching freedom for these poor beings, in the name of humanity, starts from the Church, through the voice of a few enlightened ecclesiastics at the beginning of the 19th century, but the time for freedom has not come yet. It is only with the active implication of young intellectuals around the 1848 movement that the public opinion will be shaped in favor of freeing the gypsy slaves. It took more than a decade to translate this process into legal form: in 1856, "The Law for the Emancipation of All Gypsy in Wallachia" is passed.

Constanța Vintilă-Ghițulescu, PhD in history and civilization at École des Hautes Études en Sciences Sociales, Paris; researcher at the "Nicolae Iorga". History Institute; associated professor at the Sociology College within the University of Bucharest. **Aferim!** historical consultant.



"Radu Jude takes a spectacular turn with his third and most ambitious film to date. Whereas his peers made their period pieces documenting in retrospect various shades of grey of the Communism, Jude goes much further back in time with this crispy-looking costume drama, uncovering a less talked about moment in the country's past, but being equally interested in exposing the roots of evil. **Aferim!** is in many ways a radical departure from the trademark stripped-down social realism of the New Wave cinema. After the tightly static, claustrophobic settings of his previous films (a city square in **The Happiest Girl in the World** and an apartment in **Everybody in Our Family**), Jude goes into the wide open spaces and moves at a steady pace until its gruesome finale.

Aferim! is a captivating road movie that employs the conventions of the western genre to unfold this Eastern tale of Gypsy slavery in the 19th century. Solid storytelling of remarkable fluidity, gorgeous B&W photography, juicy language of archaic flavor, a perfect sense of location and great attention to period details – they all make for an impressive achievement, yet Jude stays true to what seems to be the main theme of his previous work.

With **Aferim!**, he surprisingly tailored a vintage outfit for yet another story about the trials and tribulations of parenthood – or, most precisely, fatherhood. As sympathetic as his most well-known short **The Tube with a Hat**, only more brutal and ironic in its outcome – establishing Radu Jude as a brave director who doesn't shy away from venturing into darker territories. Bravo!"

(MIHAI CHIRILOV)

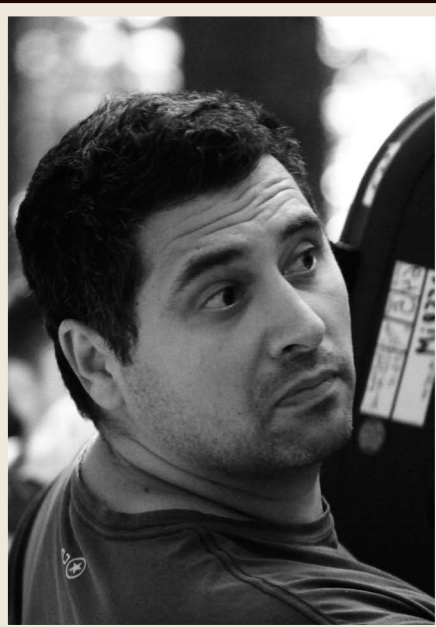
"**Aferim!**'s unprecedentedly vigorous and comprehensive engagement with Romanian anti-Roma racism – a racism as intense and widespread today as at any time in the country's past – makes it a milestone not only in the history of Romanian cinema and the Romanian arts in general, but also in Romanian public discourse.

Radu Jude sets his film in the 1830s, when the Roma population of what is today Romania still lived in slavery – a reality that has not only been shamefully underrepresented artistically, but also half-repressed by Romanian collective memory – and brings out the continuity between past and present, while avoiding facile allegorical superimposition of the former upon the latter. Firmly keeping the plight of the Roma slaves at the center of the social picture he draws, Jude also delineates with great precision the other rapports of domination, oppression and exploitation – of women by men, of non-slave servants by their masters and so on – making up this brutally hierarchical, patriarchal, anti-semitic, homophobic and xenophobic social order. At a less apparent level, Jude and cowriter Florin Lăzărescu (also a noted Romanian novelist) are offering a critique of the culture produced by such a social order: the folk wit, wisdom and linguistic verve manifested in proverbs, spontaneous wordplay, oral verse-making or tale-telling etc.

That culture – which to Romanian ears sounds exotically distant in time, but not without a contemporary ring – tends to be enjoyed today as a "colorful", "flavorsome", "purely aesthetic" object. What these thoughtful filmmakers do is show it as fulfilling a clear ideological function: that of fatalistically justifying an unjust – barely bearable for most people – social order as immutably "natural" or God-given. (The contemporary ring it has implies that something not dissimilar is still going on.)

Aferim!'s resemblance to the American film genre of the western – in its scenery and accoutrements, and in the basic story of a lawman hunting down an outlaw and bringing him to face justice – will be immediately noted. But no less important than mediation through the iconography of the western is mediation through Romanian literature, both folk and authorial, which the film exploits playfully and pleasurably (a lot of its dialogue is made up of quotations from numerous sources), while engaging critically with it. (**Aferim!** is also fairly intertextual – apart from its generic resemblance to a western – in film terms.) Radu Jude's **Aferim!** is the most politically aware Romanian film of recent years – a profoundly responsible, but no less incendiary artistic intervention in matters that in Romania are still very grave, very far from settled. It also manages to be a lot of fun as a film – until it gets very shocking."

(ANDREI GORZO and VERONICA LAZAR)



RADU JUDE (DIRECTOR & CO-SCREENWRITER)

Radu Jude (1977) graduated from the filmmaking Department of Media University in 2003. He worked as an assistant director.

He directed a series of short films, among which **The Tube with a Hat** (2006) (winner of more than 50 international prizes in Sundance, San Francisco, Los Angeles, Uppsala etc.) and **Alexandra** (2007) (selected in Clermont-Ferrand, awarded in Oberhausen).

His debut feature film, **The Happiest Girl in the World** (2009), (winner of NHK/Filmmaker Award in Sundance and Hubert Bals grant), was awarded the CICA prize in Berlinale Forum 2009. It was selected in more than 50 film festivals among which Toronto, New Directors/New Films - NY, Thessaloniki, Sarajevo and London. The film was released in cinemas in France, UK, Austria and Spain.

In 2011, he directed and produced the independent feature **A Film for Friends**.

Everybody in Our Family (2012), his second feature film which premiered in Berlinale-Forum, received the Heart of Sarajevo Film Festival Award, Le Bayard d'Or for Best Film and Best Actor at Namur IFF, CinEast IFF Grand Prix, was selected in more than 30 film festivals around the world, and was released in cinemas in France, Holland and Hungary.

His two recent short films **Shadow of a Cloud** (2013) and **It Can Pass through the Wall** (2014) were selected in Cannes - Quinzaine des Realisateurs section. The latest was awarded with a Special Mention.

World premiered in the 65th Berlinale Competition, **Aferim!** (2015) is Radu Jude's third feature.

He is currently in pre-production with the feature film **Scarred Hearts**, an adaptation of Max Blecher's novel.

ADA SOLOMON (PRODUCER)

Since setting up Hi Film, Ada Solomon has produced award-winning shorts by Cristian Nemescu (**Marilena from P7**) and Radu Jude (**The Tube with a Hat**), debut features by Radu Jude (**The Happiest Girl in the World**), Răzvan Rădulescu (**First of All, Felicia**), Paul Negoescu (**A Month in Thailand**), and documentaries by Alexandru Solomon (**Kapitalism, Our Improved Formula, Cold Waves**).

Ada produced **Best Intentions** by Adrian Sitaru, winner of two awards at the Locarno IFF 2011 and two Romanian Gopo Awards, as well as **Everybody in Our Family** by Radu Jude, winner of Heart of Sarajevo 2012, Bayard d'Or for Best Film and Best Actor at Namur IFF.

She has been working in the film business for 20 years and her films have received awards in the most prestigious festivals such as Locarno, Sundance and Berlin.

She is the producer of the Golden Bear winner **Child's Pose** (2013) directed by Călin Peter Netzer.

Ada is Head of Distribution at Parada Film and Executive Director at NexT IFF Bucharest. She teaches at the National Film School in Bucharest. She is member of the Board of European Film Academy and the Romanian National coordinator in EAVE.

She is currently developing the docu-science-fiction **Tarzan's Testicles** by Alexandru Solomon and Radu Jude's new feature **Scarred Hearts**.



IN 2013, ADA RECEIVED EFA'S EUROPEAN CO-PRODUCTION PRIX EURIMAGES, AN AWARD ACKNOWLEDGING THE DECISIVE ROLE FOR CO-PRODUCTIONS IN THE EUROPEAN FILM INDUSTRY.



FLORIN LĂZĂRESCU (SCREENWRITER)

Florin Lăzărescu is a Romanian writer and screenwriter. He debuted in 2000 with a collection of short stories (**Mistletoe Nests**), followed by a couple of novels: **What They Know about Panda** (2003) and **Our Special Envoy** (2005) - winner at East European Literature Awards in Frankfurt, translated into nine languages, as well as the famous collection of short stories **The Tube with a Hat** (2009) and the novel **Numbness** (2013; winner of The Chinese Association of Foreign Literature Award; published in Chinese, 2015). He has had several public readings all over Europe and USA (Paris, Berlin, Moscow, Vienna, New Orleans and many more).

Florin Lăzărescu is the screenwriter of **The Tube with a Hat**, one of the most awarded short films in the history of Romanian cinema. Ever since, Lăzărescu teamed up with Jude for the screenwriting of the short **Shadow of a Cloud** (premiered in Quinzaine des Réalisateurs) and of the feature film **Aferim!**.



MARIUS PANDURU RSC (DIRECTOR OF PHOTOGRAPHY)

Marius Panduru is one of the most active directors of photography with a significant experience, working with the most acclaimed directors of the Romanian New Wave: Cătălin Mitulescu, Corneliu Porumboiu, Florin Șerban, Nae Caranfil.

His filmography includes more than 15 features and several shorts selected and awarded in Cannes, Berlinale, Locarno, Thessaloniki, among which: **Bucharest - Wien**, **Traffic**, **The Way I Spent the End of the World**, **Loverboy**, **Liviu's Dream**, **12:08 East of Bucharest**, **Police**, **Adjective**, **If I Want to Whistle**, **I Whistle**, **The Rest Is Silence**.

He teamed up with Radu Jude in for the awarded shorts **The Tube with a Hat** and **It Can Pass through the Wall** as well as for the feature **The Happiest Girl in the World**.

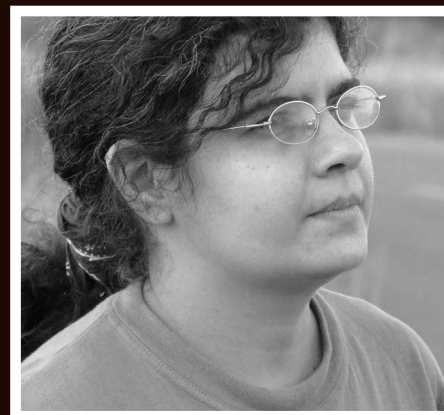


CĂTĂLIN CRISTUȚIU (EDITOR)

He studied editing at The National Theatre and Film University in Bucharest and started working ever since with his colleague Cristian Nemescu for the international acclaimed shorts **Mihai and Cristina**, **C Block Story**, and continued their collaboration for the medium length **Marilena from P7** and the feature **California Dreamin' (endless)**.

His credits include the following titles: **If I Want to Whistle, I Whistle** (directed by Florin Șerban, awarded at Berlinale 2009 with The Alfred Bauer Prize and Jury Grand Prix), **Medal of Honor** (directed by Călin Peter Netzer, selected in more than 30 festivals around the world and awarded with Silver Alexander and four other prizes at Thessaloniki IFF in 2009), **Somewhere in Palilula** (directed by Silviu Purcărete), the animated documentary **Crulic - The Path to Beyond** (directed by Anca Damian, awarded in Locarno, CPH:DOX, Annecy, Jihlava IFF), the documentaries **Apocalypse on Wheels** and **Cold Waves** (both directed by Alexandru Solomon) as well as a vast number of shorts.

He teamed up with Radu Jude starting with **The Tube with a Hat** and continued working together for all his later projects: **Alexandra**, **In the Morning**, **The Happiest Girl in the World**, **Film for Friends**, **Everybody in Our Family**, **Shadow of a Cloud**, **It Can Pass through the Wall**.



DANA LUCRETIA BUNESCU (SOUND DESIGNER)

She graduated from The National Theatre and Film University in Bucharest and she has been the most sought-after editor and sound designer in the Romanian film industry ever since. Her credits include, among many others: **California Dreamin' (endless)** by Cristian Nemescu (2007), **The Autobiography of Nicolae Ceaușescu** by Andrei Ujică (2010), **First of All**, **Felicia** by Răzvan Rădulescu and Melissa de Raaf (2009), **Love Sick** by Tudor Giurgiu (2006), **The Death of Mr. Lăzărescu** by Cristi Puiu (2006), the Palme d'Or winner **4 Months, 3 Weeks and 2 Days** (2007) and **Beyond the Hills** (2012) by Cristian Mungiu, **Tales from the Golden Age** (2009), **The Great Communist Bank Robbery** by Alexandru Solomon (2004), **Everybody in Our Family** (2012), the Golden Bear winner **Child's Pose** (2013) by Călin Peter Netzer and **It Can Pass through the Wall** (2014) by Radu Jude.





AUGUSTINA STANCIU (PRODUCTION DESIGNER)

Augustina worked as costume and production designer for various Romanian films. She joined Florin Șerban for **If I Want to Whistle, I Whistle** (2009) and his most recent feature **Box** (currently in post-production), Cătălin Mitulescu for the costume design of **Loverboy** (2011). Her team work with Radu Jude started with the costume design for **The Tube with a Hat**, **Alexandra** and **Everybody in Our Family**. She was the co-author and art director of **The Happiest Girl in the World**.

DANA PĂPĂRUZ (COSTUME DESIGNER)

Since 2000, after graduating from the Design department at the National University Arts in Bucharest, Dana started working as costume designer and supervisor for more than 300 commercials for Romanian and international advertising agencies. In cinema, her experience excels in the American productions shot at Castel Film: **Side Show** (2000, directed by Thom Fitzgerald), **Princess of Thieves** (2000, directed by Peter Hewitt), the BBC production **Catherine the Great** (2005, directed by John Paul Davidson, Paul Burgess), **Borat** (2005, directed by Larry Charles). She was the costume designer of Cristian Mungiu latest film **Beyond the Hills** (2012).



PETYA SIMEONOVA (MAKE-UP)

Petya has a strong experience in the American film productions shot in Bulgaria, especially on the special effects make-up side. Her credits include the blockbusters like 300: **Rise of an Empire** (2014), **The Legend of Hercules** (2014), **The Expendables 2** (2012), **Conan The Barbarian** (2011), **Hitman** (2007) or **The Contract** (2006).

BIANCA BOEROIU (MAKE-UP)

Bianca has a vast experience as a make-up stylist in the film industry working with Florin Șerban (**If I Want to Whistle, I Whistle** and **Box**), Cătălin Mitulescu (**Loverboy**), Bogdan Mustăță (**Wolf**) and the Spanish director Chema Rodriguez (**Nightfall in India**). She handled the special effects make-up for Radu Jude's **Everybody in Our Family**. Bianca is also a teacher and a passionate ceramic artist with solo exhibitions in Bucharest galleries.



CAST

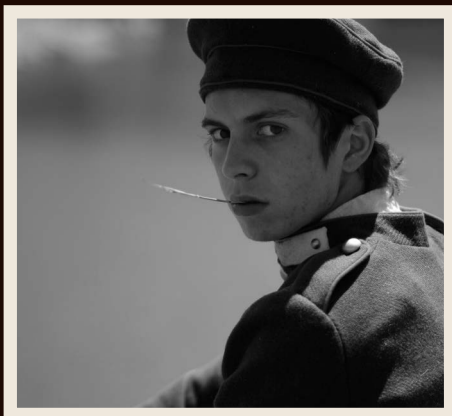


TEODOR CORBAN (COSTANDIN)

Teodor Corban has a 25 year-long experience on the Romanian theatre stage working with acclaimed directors.

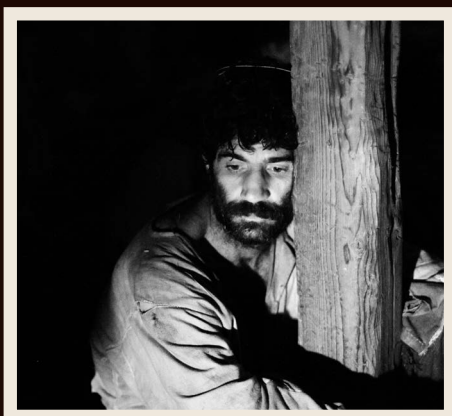
Corneliu Porumboiu was the first film director to challenge him with a small part in his school short film **A Trip to the City** (2003) awarded in Cannes' Cinéfondation section. It was the beginning of a beautiful teamwork with Porumboiu, who later cast Corban in his Camera d'Or winner debut feature **12:08 East of Bucharest** (2006). The leading part in Porumboiu's feature brought Corban his first film acting award - the Special Prize for an Outstanding Artistic Contribution at Cottbus Film Festival.

Several other small parts followed in acclaimed films such as: **California Dreamin' (endless)** (directed by Cristian Nemescu, 2007), the Palm d'Or winner **4 Months, 3 Weeks and 2 Days** (2007) and **Beyond the Hills** (2012) both directed by Cristian Mungiu, and the Golden Bear awarded **Child's Pose** (directed by Călin Peter Netzer, 2013).



MIHAI COMĂNOIU (IONIȚĂ)

Mihai is a 17 year old highschool student. Ioniță represents his debut in acting. Radu Jude chose him out of over 500 lads.



CUZIN TOMA (CARFIN)

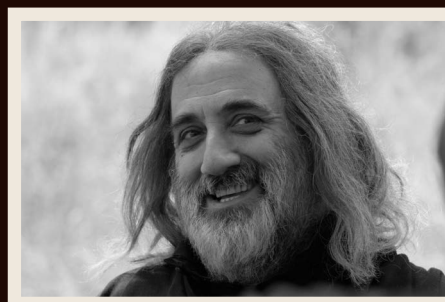
After graduating from the Sports Academy (boxing and athletic department) in 2002, Cuzin changed directions and took up acting. He immediately stood out among the young and promising Romanian actors.

He played small parts in several shorts and features, and had the change of working with established directors such as Lucian Pintilie (**Tertium non datur**, 2006), Radu Muntean (**The Paper Will Be Blue**, 2006), Cristi Puiu (**Aurora**, 2010), Tudor Giurgiu (**Of Snails and Men**, 2012), Tudor Jurgiu (**The Japanese Dog**, 2013) or Corneliu Porumboiu (for his recent **The Treasure** - in post-production). One of his most important roles in shorts is the leading part from the Berlinale awarded **Silent River** (2011) by Anca Miruna Lăzărescu. He is also involved in sitcoms and TV series: the Romanian audience is familiar with his parts in **Tanti Florica** and **Las Fierbinți**, the most successful PRO TV series.



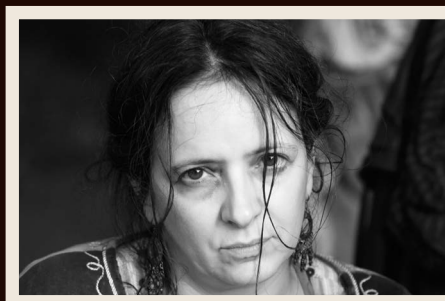
ALEXANDRU DABIJA (BOYAR IORDACHE CÎNDESCU)

Alexandru Dabija is one of the most acclaimed Romanian theatre directors, having mounted more than 50 productions. He debuted in 1976 and ever since he has worked on the most important Romanian stage theatres with famous actors, winner of UNITER (Romanian Theatre Association) highlight prizes. Dabija was the General Manager of the prestigious Odeon Theatre in Bucharest. He conducted several acting workshops in Bucharest, Leicester, Glasgow, La Marlagne. Radu Jude's previous films **The Tube with a Hat** and **Everybody in Our Family** convinced Dabija to accept the role of the Priest in **Shadow of a Cloud** in 2012. In **Aferim!** Alexandru Dabija plays the part of Boyar Iordache, the one who orders the recapturing of the Gypsy slave.



ALEXANDRU BINDEA (THE PRIEST)

Alexandru Bindea has been playing on the Bucharest National Theatre stage for 25 years already. His film debut was even before that, in 1988 in Alexandru Tatos' film **The Secret Weapon's Secret**. Several small roles followed: **Everyday God Kisses Us on the Mouth** (Sinisa Dragin, 2001), **Niki and Flo** (Lucian Pintilie, 2003), **Silent Wedding** (Horațiu Mălăele, 2008), **Gruber's Journey** (Radu Gabrea, 2008) and the most recent audience acclaimed comedy **America, Here We Come!** (Răzvan Savescu, 2014).



MIHAELA SÎRBU (SULTANA)

With a strong theatre experience in Romania, Switzerland and Germany, Mihaela Sîrbu is an actress, theatre director but also one the most active cultural managers in Romania, the initiator of the independent project Teatrul Fără Frontiere, strongly backing up young directors and producing several plays. She studied at Berliner Theatertreffen, attended various acting and theatre management workshops. In 2011 she was cast in Lucian Georgescu's feature **The Phantom Father** along with Marcel Iureș. In 2012, Mihaela played the leading role of Otilia in Jude's **Everybody in Our Family**, awarded with Janine Bazin prize for Best Actress at Entrevues Belfort International Film Festival and Best Supporting Actress at the Romanian Gopo Awards. She worked with Corneliu Porumboiu for the feature **When Evening Falls on Bucharest. Metabolism** (2013), but also in Daniel Sandu's short **Horse Power** (2014) and Jude's short **Shadow of a Cloud** (2013).



SHE WAS HONORED WITH THE BEST SUPPORTING ACTRESS PRIZE OF LOS ANGELES FILM CRITICS ASSOCIATION IN 2007.

LUMINIȚA GHEORGHIU (CRAFTMAN'S WIFE)

Luminița Gheorghiu's acting skills have driven some of the most acclaimed films of the Romanian New Wave. However, her cinematographic career spreads over 30 years and includes many supporting roles as well as memorable parts and two major roles: in Stere Gulea's **Moromeții** (1988) and Michael Haneke's **Code Inconnu** (2000).

Over the years, she worked with famous Romanian directors such as Lucian Pintilie, Alexandru Tatos and Radu Mihaileanu. Her career is closely related to Cristi Puiu's three features: **Stuff and Dough** (2001), **The Death of Mr. Lăzărescu** (2005) and **Aurora** (2010). Her extraordinary supporting role in **The Death of Mr. Lăzărescu** was honored with a Best Actress Award at Namur International Festival of French-Speaking Film 2005, a "Lumières de Safi" at the French Film Festival and the Best Supporting Actress Prize of Los Angeles Film Critics Association in 2007.

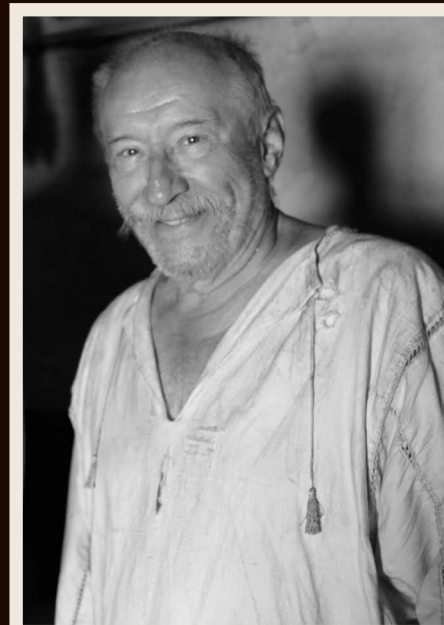
After 2000, Luminița Gheorghiu became one of the most active and famous Romanian actresses working with young directors and starring in powerful supporting parts in: **12:08 East of Bucharest** (directed by Corneliu Porumboiu, 2006), **4 Months, 3 Weeks and 2 Days** (directed by Cristian Mungiu, 2007), **The Yellow Smiley Face** (directed by Constantin Popescu, 2008), as well as in **Beyond the Hills** (directed by Cristian Mungiu, 2012). Her first leading role in Călin Peter Netzer's Golden Bear winner **Child's Pose** brought her international acclaim and hundreds of reviews. She received the Best Actress Award at Namur IFF 2013 and a Gopo Award (Romanian equivalent of the Academy Awards).

VICTOR REBENGIUC (CRAFTMAN)

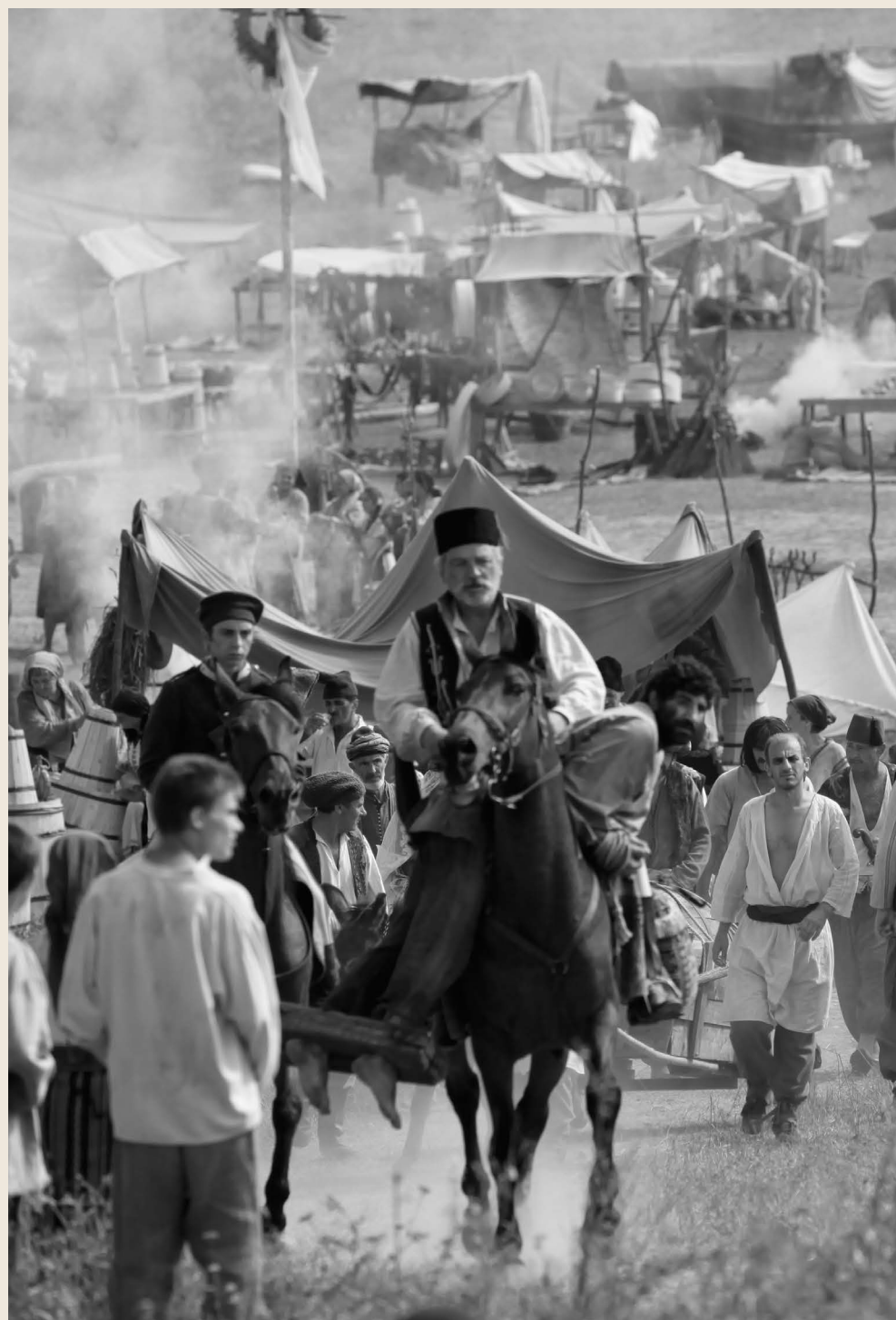
One of the most versatile, profound and subtle actors, with a 50-year long experience in film and theatre, Victor Rebengiuc is one of the most vibrant personalities of Romanian culture.

The famous actor played key parts on several theatre stages and explored various sides: from tragic characters to dramatic or comic ones, working with acclaimed directors such as Liviu Ciulei, Andrei Serban or Alexandru Dabija. The leading part in Liviu Ciulei's **The Forest of the Hanged** (1965), awarded with Best Director in Cannes, was a mile stone in Rebengiuc's acting career. His cinema path was coherent and constant and includes the outstanding performance as Tănase Scatiu in Dan Pița's film, the violent rudeness of Iancu Pampon in **Why Are the Bells Ringing, Mitică?** (1981) directed by Lucian Pintilie, or the masterly Ilie Moromete in Stere Gulea's **Moromeții** (1988).

The leading parts list continues with iconic films such as **Niki Ardelean** (2003, directed by Lucian Pintilie) and **Medal of Honor** (2009, directed by Călin Peter Netzer), for which he was awarded Best Actor in Thessaloniki IFF, Special Mention in Torino IFF and Honorable Mention in Wiesbaden. The most recent leading role in Tudor Jurgiu's **The Japanese Dog** (the Romanian entry for the American Academy Awards in the Best Foreign Film category 2015) brought Rebengiuc a second Gopo Award in his career. In 2014, The Theatre Romanian Union (UNITER) honored Victor Rebengiuc with the Lifetime Achievement Award.



THE LEADING PART IN LIVIU CIULEI'S **THE FOREST OF THE HANGED**, AWARDED WITH BEST DIRECTOR IN CANNES, WAS A MILE STONE IN HIS CAREER.



PRODUCTION COMPANY

Hi Film is a Romanian independent company dealing with local films, international co-productions as well as with production services. Among the projects of **Hi Film** one can find features as well as documentaries, short films as well as television films.

Hi Film is covering the whole range of activities from casting to location scout, from research to postproduction. Since the beginning **Hi Film** produced projects involving some of the most promising names of the Romanian New Cinema: Cristian Nemescu, Radu Jude, Adrian Sitaru, Răzvan Rădulescu, Alexandru Solomon, Constantin Popescu, Ștefan Constantinescu, Paul Negoescu.

The company is aiming to develop & produce projects made in Romania or organic linked to our part of the world, though designed for an international audience, artistic projects with commercial potential.

Hi Film has co-produced up to now with: Germany, France, Italy, Spain, Luxemburg, Hungary, Croatia, Netherlands, Austria, Belgium, Bulgaria, Czech Republic and we are looking forward to new cinematic adventures.

Among **Hi Film**'s productions one can name: **The Happiest Girl in the World** (directed by Radu Jude, 2009), **First of All, Felicia** (directed by Răzvan Rădulescu & Melissa de Raaf, 2009), **Best Intentions** (directed by Adrian Sitaru, 2010), **Kapitalism –Our Secret Recipe** (directed by Alexandru Solomon, 2010), **Everybody in Our Family** (directed by Radu Jude, 2012), **A Month in Thailand** (directed by Paul Negoescu, 2012), **Roxanne** (directed by Vali Hotea, 2013).



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CO-PRODUCERS

KLAS Film

After graduating from the National Academy of Theatre and Film in Sofia, Rossitsa Valkanova directed several shorts and documentaries. She set up the production company **KLAS Film** in 1995, attended several film production courses in London and Berlin and worked as delegate, executive and associated producer in the production of numerous Bulgarian and foreign film productions.

Among the titles produced by **KLAS Film** one can name: the documentary **The Patience of the Stone** (1998, directed by K. Bonev), **Letter to America** (2001, directed by Iglia Trifonova), selected in more than 60 festivals around the world, awarded with 9 national and 5 international prizes, **Christmas Tree Upside Down** (2006, directed by I. Cherkelov & V. Zhivkov) selected to more than 20 festivals among which Montreal, Pusan, Rotterdam and honored with the Special Prize of the Jury at the Karlovy Vary IFF, **Investigation** (2006, directed by I. Trifonova) Main Award for Best Feature Film (Cottbus 2007), **Shelter** (2010, directed by Dragomir Sholev), world premiered at San Sebastian in Zabaltegi - New Directors, selected in more than 80 festivals including Varna, Bratislava, Rotterdam, Buenos Aires, Sofia, Los Angeles, Guadalajara, Sarajevo, Odessa, Bogotta, Prishtina and winner of more than 30 prizes. Rossitsa is currently in post-production with **The Prosecutor, the Defender, the Father and his Son** (previously entitled **False Witness**, directed by Iglia Trifonova), winner of best project awards in Sofia Meetings and Crossroads (Thessaloniki), and of the Krzysztof Kieslowski ScriptEast Award for Best Script 2011. At the same time, she is also in development with the debut feature **Godless** (by Ralitz Petrova).

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endorfilm®

Jiří Konečný is a Prague based film producer and owner of **Endorfilm**, a company mainly focused on cinema productions. An EAVE graduate (2007), Jiří produced award winning and internationally acclaimed features and documentaries. Among these, one can name: **Matchmaking Mayor** by Erika Hníková - Berlinale awarded with Tagesspiegel Readers' Award for Best Forum Film in 2011, **A Night too Young** by Olmo Omerzu screened in Forum and Berlinale Goes Kiez in 2012, **I Love My Boring Life** (2009) - Best Documentary in Jihlava IFF. Other recent productions are **Trabant vs. South America** directed by Dan Přibáň, a successful box office docu-reality with more than 25.000 admissions in the Czech cinemas in 2014, and **Always Together** by Eva Tomanová - nominated for First Appearance in IDFA 2014 Competition. Jiří produced the Slovak Republic Oscar contender **Made in Ash** (2012) by Iveta Grófová. This year, he proudly premieres in Berlinale two co-productions: **Aferim!** by Radu Jude in Competition and **Koza** by Ivan Ostrochovský in Forum.

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WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. **Beta Cinema's** philosophy is to keep its selective acquisition policy of 10 to 12 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like the international box office hit **The Physician**, Berlin 2014 Silver Bear-winning **Stations of the Cross**, Berlin 2013 Golden Bear-winning **Child's Pose**, Academy Award 2011-nominated **In Darkness**, Cannes 2008 Jury Prize-winning and Academy Award-nominated **Il Divo**, Academy Award 2007-winning **The Counterfeiters**, Academy Award 2007 nominated **Mongol**, Academy Award 2006-winning **The Lives of Others** and the Academy Award 2004-nominated **Downfall**.



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