



FESTIVAL DE CANNES
PRIZE UN CERTAIN REGARD

MEDIAPRO PICTURES

PRESENTS

CALIFORNIA DREAMIN'
(ENDLESS)

A movie distributed by MediaPro Distribution

Directed by **Cristian Nemescu**

with

Armand Assante,
Razvan Vasilescu, Jamie Elman, Maria Dinulescu, Ioan Sapdaru,
Andi Vasluianu, Alex. Margineanu, Gabriel Spahiu, Catalina Mustata

CINEMATOGRAPHY Liviu Marghidan

COSTUMES Ana Ioneci

EDITING Catalin Cristutiu

ART DIRECTOR Ioana Corciova

SOUND Cristian Tarnovetchi

ADDITIONAL DIALOGUES Catherine Linstrum

EXECUTIVE PRODUCERS Iuliana Tarnovetchi, Dan Badea

PRODUCER Andrei Boncea

SCRIPT **Cristian Nemescu**, Tudor Voican

A film by **Cristian Nemescu**

MEDIAPRO
DISTRIBUTION



Awards, California Dreamin' (endless)

FESTIVAL DE CANNES

- **Won**, *Un Certain Regard*

IBIZA FILM FESTIVAL

- **Won**, *Golden Falcon Award*

RABAT FILM FESTIVAL

- **Won**, *Jury Prize*

KARLOVY VARY INTERNATIONAL FILM FESTIVAL

- **Nominated**, *East of the West Section*

BRUSSELS EUROPEAN FILM FESTIVAL

- **Won**, *Iris Award for Best Film*
- **Won**, *Audience Prize*
- **Won**, *Canvas special prize for Best Film*

INTERNATIONAL FILM FESTIVAL IN TORUN, POLAND

- **Won**, *Jury Special Prize for the Script*

INTERNATIONAL FILM FESTIVAL OF INDEPENDENT PRODUCERS, MAMAIA

- **Won**, *Critics Award*

ANONIMUL INTERNATIONAL INDEPENDENT FILM FESTIVAL, ROMANIA

- **Won**, *Anonimul Trophee*
- **Won**, *Audience Award*

TORONTO INTERNATIONAL FILM FESTIVAL

- **Nominated**, *People's Choice Award*



ABOUT CRISTIAN NEMESCU

<<I am happy that the team accepted me, that they have been tolerant to me, as I am a young director doing his first feature. Everybody had worked for important projects before; all of them had experience and knew what they were supposed to do. I thank them all because they tolerated me as I am, “green”, as a producer called me before we started the shooting>>, so it briefs Cristian Nemescu working at this movie.

A few days before the shooting for *CALIFORNIA DREAMIN` (endless)* started, Cristi had returned from the Cannes Film Festival, where he had participated with the movie “Marilena from P7”.

It was there that he had met the actor Ion Sapdaru for the first time: “I had talked to him on the phone, but we met at Cannes. My expectations were completely different. I saw a shy kid, preoccupied with his thoughts. The Cannes Festival seemed a burden for him. It was clear that his mind was on *CALIFORNIA DREAMIN` (endless)*, which was supposed to start in a few days time”, he remembers.

24th of August, 2006 – one day that started normally but finished tragically. The taxi which carried the young Director Cristian Nemescu and his friend, Andrei Toncu - the sound editor who was supposed to start working at this movie – back from the editing lab was heavily hit by another car. Deadly for everybody in the taxi.

All that we’ve got as artistic heritage from Cristian Nemescu is this movie - *CALIFORNIA DREAMIN` (endless)* – endless because we’ll never know which version would have been the final one for Cristi, and what is to be seen on the screen is actually the untouched version remained after his departure.

It is very difficult to talk about Cristi in a few words. One of the most beautiful characterizations of him belongs to Razvan Vasilescu: “Cristi is a director who has all the rights to do this difficult job. He pays a lot of attention to nuances. I suppose that if he wanted to declare his love to a girl, he would run back home, write a story and make a movie about that. And then he would tell the girl: “I wanted to use this story, which is not a love story, to tell you that I love you, and I couldn’t tell you in any other way”. One hundred per cent of what I did in this movie is due to Cristi’s suggestions”.



Armand Assante describes Cristi Nemescu as: “a director in a way that is unusual for this time, because, in a sense, he is to me a neo-realist, the way neo-realists were in the postwar Italy, he is a neorealist of Romania today. He works very much of how he feels about the society, but again Romania is a metaphor for any place in the world. I find that Cristi Nemescu’s talent is really great and he could just pick a moment and within that moment he can show you the societal ramifications which generated that moment, the largeness of the picture versus just a moment, the conditions that create a moment between two people in any society but especially ours. This is a very special, unusual story telling, film talent, so I have a great belief in him as a director”.

Jamie Elman remembers: “Before I started shooting I got a copy of his short that went to Cannes, “Marilena from P7” and I was very impressed with his style visually – him and Liviu, the DOP, were very good at telling a story with a sort of handheld, almost hyper realistic style. I could see that he has a good sense of humor and I realized from our first meeting that he’s a guy of few words, he’s not going to say a lot. He wrote the script based on a true event that happened a few years ago and he took the idea, stretched into a very interesting contrast of cultures, of men and women, of reality and fantasy, so I knew he had the story in his mind. I also came to understand quickly that he doesn’t see the script as the final product, it’s a constant work in motion, so he’s open to suggestion, he’s encouraging me to bring my sense of culture to the movie”.

Jamie goes on: “One of my favorite moments of shooting, both on and off camera, was the night we were shooting the party in Comana and came to the part where a Gypsy Elvis impersonator plays for us. It was exactly the kind of weird, funny, endearing, 'could only be in Romania', thing that Cristi liked so much. On this particular night, we were working very hard, straight through to sunrise. If I remember correctly, Elvis had been gearing up to shoot when we had to break for 'lunch'. Other performers might have used the down time to rest, but not this guy. He strapped on his acoustic guitar in the middle of the lunchroom, in the middle of the night, and just started an impromptu performance for the crew. He was singing right to Cristi, the guy responsible for giving him great moments in two of his films, in a full-on, full volume rendition of... I'm not sure how to describe the Gypsy-infused Blue Suede Shoes-ish medley, but it was a riot. And Cristi, generally a pretty quiet person, was eating it up. I grabbed my camera and snapped two shots of them. These are my favorite pictures of Cristi, who could be unbelievably funny and whose laugh was just so infectious and endearing. I laughed hard that night, just one of the reasons that I am so unbelievably grateful that I got to work with Cristi, that he trusted me to be in a piece so close to his heart, and that I was part of the *CALIFORNIA DREAMIN' (endless)* experience”.

Maria Dinulescu who was one of Cristi Nemescu’s favourite actresses, says: “I knew that



it was a very important project for us and we all believed in it. We wanted this film to be an important part of our life. Cristi was very determined to have me in the role Monica. He fully trusted me and he introduced me into the world of a character that he was very fond of. I also had a discussion with him and told him that I wanted this project to be as professional as possible. I wanted him to be relaxed and confident on the set as far as it concerns me, because I understood what he wanted with this character. I also told him that I would try to be the last person he had to worry about.

We had been friends for six years and we knew each other very well. It wasn't necessary for us to start building a relation, to prove how valuable we were and what our capacity was. We knew that everything we had been accumulating up to that moment had to find its accomplishment in this movie".

The Romanian actor, Andi Vasluianu, remembers: "We worked together for a short movie, then we worked for « Marilena from P7 », but that was a crazy movie. There we lived under high pressure, because we were shooting in Rahova district. You could feel the danger, all the time you expected something bad to happen to you. I liked the fact that he was very calm. He kept on doing his business and he was present. You could find syringes for drugs all over the place, it was like in sci-fi movie. You expected to see people taking out their knives, but he used to be very calm and say: <<Well, let's get to work!>>.

Now I think he is more concentrated because this is his first long film. This is the important game and you cannot joke about that. I'm sure that now he has grown older, that is why it was so important for him to do that short film first. It helped him get ready for this movie, it was a good exercise".

Everybody expected that, at the end of the shooting, Cristi felt relieved. It wasn't so, on the contrary Cristi was stating: "I think that when shooting is almost finished, you are completely restless, because you want to see all the pieces put together and it is even harder for you than it used to be before everything started".

SYNOPSIS

CALIFORNIA DREAMIN` (endless) tells the poignant tale of the long-awaited arrival of the Americans to Romania, after no less than 55 mentality-altering years of crushed expectations. Romanians in the mid-forties sought solace in their faith in the messianic American salvation, unaware of the fact that the bombs nearly killing their loved ones were



being fabricated in the United States. Eventually, they came to accept the Russian domination, which, to their minds, was as messianic an arrival as the American one.

In response to the developments in the Kosovo Province in 1999, NATO launched a series of air raids against Serbia. After several weeks of bombing, NATO decided it was imperative to install a ground-based radar system under top-priority conditions and neighboring Romania was deemed the ideal location. The Romanian government dutifully accommodated the request, and on the very next day a radar system was shipped over from Turkey to the harbor of Constanța. The radar was then loaded onto a train guarded by soldiers of the American special troops and Romanian conscripts, and scheduled to reach the opposite end of the country, which is the Serbian border. Because of “the exceptional situation”, there was no time for obtaining any legal customs document to account for the transport.

Soon after having reached Romania, the Americans face the first obstacle: the vehicle of their voyage is not yet in functioning condition, and the Romanians seem more intent on welcoming them with a brass band playing the national anthem, then a working train. Once the situation is resolved, they carry on through the Baragan, the Romanian flood-plain of the river Danube. Along their course is the prototypical Romanian village of Capalnita, where the railroad station master is involved in reselling goods stolen off freight trains, where Gypsies steal coal by pretending to “clean” the train carriages and where the ball bearings factory workers have just gone on strike again.

Little do the Americans know that Doiaru, the railroad station master is about to bring their train to a grinding halt. He invokes the lack of customs documents, ignores the free-passage statute granted by the government and refuses to be coerced into it.

The language barrier first surfaces as a major issue (much is lost in translation), as does the average Romanian’s attitude towards Americans, ranging from great elation (in hopes of financial or marital bliss) to profound disapproval and hatred. However, all hard feelings, together with the troops’ anxiousness to be on their way, seem to be appeased by the mayor’s invitation to the village celebration..

The party turns out a great success – most of the soldiers hit it off from the get-go with a lot of the eager Romanian teenage girls. Doiaru’s daughter, Monica, who had earlier tried to escape the village by getting on the radar train and ended up bumping into David, one of the soldiers, sees her Prince Charming at the party. Despite the fact that she speaks no English, she flirts and dances with David. To the jealousy of her enamored class-mate Andrei, there is obvious chemistry between the two. Meanwhile, Captain Jones himself tries to convince Doiaru to let the train pass, but is only met with the latter’s profuse scorn against the violent, intrusive and self-righteous American foreign affairs policy.

The following day Monica asks Andrei, who speaks good English, to tutor her and then chaperone on her date with David. They later attend the street-party thrown by the mayor’s son and Monica’s obnoxious ex-boyfriend. David and Monica, while in the throes

of love-making, cause a chain reaction of fabulous proportions which leads to a power black-out all the way to Bucharest and to the explosion of a WWII American missile, buried in the basement of the Romanian Ministry of Foreign Affairs. Meanwhile, Jones and the rest of the troops have been partying with the mayor. As day breaks over the hung-over assembly, the mayor discloses his plan to get rid of Doiaru to Captain Jones.

Doiaru fiercely opposes the relationship between his daughter and the American soldiers and still refuses to budge in respect with letting the Americans go, despite the pleas from Jones himself, who even attempts getting on the man's good side. However, when Jones' impassioned speech manages to rally up the villagers against him, Doiaru ends up being killed in an ambush, stabbed by none other than his deputy. The American soldiers finally leave, amidst an ocean of tears on the part of their dejected teenage lovers. Monica, however, bravely decides to sever all ties with David.

Jones and his troops reach their destination and the radar is made operational two hours after the cease-fire had been declared in Kosovo.

ABOUT THE CHARACTERS

CAPTAIN JONES

Armand Assante plays the role of *Captain Jones*, who sees the mission of delivering the radar endangered when the railway manager from the station in Capalnita, Doiaru (Razvan Vasilescu) makes the transportation stop due to bureaucratic reasons.

Assante quickly identified himself with the character, as he himself admits: "Jones is a character I've actually written myself about - I personally believe that the military personal right now in the world are some of the most misunderstood people on the planet, because more often not they know what's actually going on versus the political or governmental decisions that are surround the military, often they don't listen enough to the personal on the ground, and the ones on the ground are the ones that end up taking the blame often for many situations, when in fact, they may be the first people to speak out in order to prevent something from happening. In a sense, Jones represents that, he's very objective, completely uninvolved, detached from emotional involvement. He finds himself in a fiasco where he's literally pushed to react emotionally, finally, because there is such a mess of miscommunication. He represents a lot of people who work in a high bureaucratic situations, such as the military, so to me he is a very contemporary character, a leader in a way without a cause, because he's been manipulated by other force he has no control over".



“Since the moment when I met him, I realized that he was not a whimsical star, who had a lot of requirements and demands. I could see that he was a person you could communicate with; you can improvise (that’s something that I love). He very much looked like his character and his personality was quite similar to the character’s”, says director Nemescu.

Razvan Vasilescu remembers his first meeting with Armand Assante: “He is the first actor coming from Hollywood that I worked with. He is an exceptionally generous man, he even admitted that there is a sort of “chemistry” between us and when that happens, things go on easily. He is very hard-working, he had rehearsals for each sequence and was very attentive to everything Cristi told him. He behaved in an exceptional way. I wish we could meet again in a film”.

Andi Vasluianu admits that he had initially another opinion about Assante, just before meeting the star: “Initially, I had a different opinion about him. I didn’t know him. I just supposed that he was that kind of macho – and my opinion about the actors like him and also about him is that they are more like macho and less talented, less intelligent, less educated. That is wrong, and more than that, he seems to be an exceptional man. It seems remarkable to me that he likes to act on the stage and you can tell that in every sequence – he pays attention to each detail, is very disciplined and the way in which he builds up the character reflects this aspect. You can tell that he loves acting on the stage. I talked to him about that and he told me that he had not acted on the stage for a long time, because that was his destiny. He is very modest. He is fascinating. When you talk to him, he is very serious, and when he laughs, he is like a kid – his face is transformed and he looks so innocent. I am so happy about having met him and I am sorry that I had some preconceived ideas”, concludes Vasluianu.

DOIARU

Doiaru (Razvan Vasilescu) is the station manager, a very corrupted person in that place. For him the arrival of the Americans is a painful subject. It was 50 years ago that he waited for the Americans in vain, he had waited for them to come and rescue his parents from the communist prisons. Now, the circumstances have changed, and the Americans have come to depend on him.

For Razvan Vasilescu was enough to read the script just one and then he called Cristi to tell him that the story is fascinating and that he feels lucky to be part of the cast. “This film has four stories, are those stories which the audience will remember later at home – it is the



story of the child who is with his father during the war, it is their story waiting for the Americans, it is the story when I meet the American, the extraordinary Assante, it is the story of my daughter who wants to leave for America”, says Vasilescu

Assante was simply thrilled by Vasilescu, whom he praised very much each time he had the opportunity to do that: “I think Razvan Vasilescu is one of the most brilliant actors I’ve ever played opposite, astonishing in this role”.

Andi Vasluianu worked before with Razvan Vasilescu, for a Romanian – German co production: “I know him from another movie, a Romanian and German production. Razvan Vasilescu is a great actor. He is one of the actors who cannot make you realise whether he is acting or not – you talk to him before filming starts and he leaves the impression that he cannot concentrate, but it is not like that. On the contrary, he has everything in mind. I am very lucky to have met these people. I learnt a lot from them. I saw many movies in which he acted and I learnt a lot from him”.

DAVID McLAREN

Sergeant *David McLaren* (Jamie Elman) discovers that he is not ready for the army life and that the choice he took in this regard is not proper for him. During those few days that he spent in Capalnita, David lives a love story with Monica, the daughter of the station manager.

Jamie says about David: “I play Sergeant David McLaren, he’s been in the marines for a few years, and now he’s working onto this with Captain Jones, this old school by the books leader, a lifer in the military. I think David is not exactly sure of his place in the marines right now, not sure that this is the course that he wants the rest of his life to take, I think that being away from home for such a long time had finally sort of gotten to him and at this time he’s posed to a number of challenges from a military perspective, from his career perspective and also the challenges that arise throughout this story, the challenges of being in a foreign place and not understanding the language, coming up against a foreign culture and things he has never encountered before, feelings he hasn’t encountered before he’s being pulled by adulthood and childhood, by his responsibilities to marines and to his needs as a man who wants to be free as a man and as a sexual being”.

Jamie remembers how he got the role: “I’ve just finished shooting a movie in Bulgaria with Armand Assante, (“When Nietzsche wept”) and he was in touch with the producer,



Andrei Boncea and the director, Cristi Nemescu. They wanted him to do this film and they came down to Ruse where we were shooting and have a chat with him. I don't know how with my beard, with my look, with what he'd been seeing me doing, but I'm very flattered and happy that Armand read the script and thought of me, so he invited me to come by and have a talk with Andrei and Cristi. We chatted around half an hour about nothing having to do with *CALIFORNIA DREAMIN` (endless)*. We talked about shooting a movie in the Eastern Europe, about the experiences we've been having on that movie and at the end of this meeting they gave me the script and said "let us know what you think". I read it that night, I loved it right away and 12 hours after they gave me the script, I wrote an e-mail to the producer and said "It's not a question of can I play sergeant McLaren, but do you realize that I am David?".

Nemescu confesses that choosing Jamie Elman as David was a last-minute action, just before starting shooting the movie: "It was my choice in the last moment, just a few months before we started doing the movie. I met Assante in Bulgaria and as I was watching some American young actors during a shooting, I noticed Jamie there. He seemed very communicative and very close to the character David.

Maria Dinulescu remembers about Jamie: "We tried to be tolerant to each other. The love affair between Monica and David was not like a genuine relation between a man and a woman, like the relation she was having with Andrei. It was more like the projection of their needs, so I had to find support in a gentle and profound man. I found in Jamie these things which are essential for an actor and I also sustained him.

MONICA

Monica is the aspiration of each Romanian for a better life, the recklessness which represents the strength to do anything.

Maria Dinulescu says about her character: "I worked for one year on establishing a relation between Monica and the other characters, to identify the world she is living in and the circumstances in which she is. She is a lonely girl, she is strong, just like her father – Doiaru. Like any teenage, she has no patience. She wants to be present in other people's life and dreams of an ideal world. She would take the train and cross the ocean, in order to get to the country where anything is possible. I think that the fact that her mother is not there influences the way in which she understands her relations with the others. She is restless. All of a sudden, she finds out that there is someone else like her, that is Andrei. She tells him: <<You know, you are not that bad as I thought you were>>.

Monica is very much like me taking the liberty to do whatever she wants (I allow myself



to do whatever I want and whenever I want). She has a bright soul, although it is so hidden, as Cristi would put it. I think that this character means whatever the audience wants it to mean”.

Cristi Nemescu knew Maria Dinulescu for six years, so she’s been his first option for Monica. Next to Andi Vasluianu, Alex Margineanu and Gabi Spahiu, they all are a team Cristi worked many times before with. The Director confirms: “There are some Romanian young actors that I like very much and I would engage them for very many movies. I have very good relations with them. It is natural that when you find actors that you like, you call them for other projects, too, especially that you know how to work with them. You can guide them, you can tell them how you would like them to understand the characters and you know what their reaction will be like”.

THE MAYOR

One of the most popular characters in *CALIFORNIA DREAMIN` (endless)* is the **mayor** of Capalnita, a role that is played by Ion Sapdaru. Being so happy because the Americans have arrived in the village that he runs, the mayor tries to take as much advantage as he can out of their arrival in Capalnita. He organizes the village party, after only one month since he had celebrated it together with all the people there. Sapdaru humorously describes his character: “Cioran said that <<the most unworthy man in town is smarter than the mayor from the countryside>>.

I don’t mean that my character is stupid. Even if he has that stupid face, he is a man profoundly concerned with the life of that village, only that he chooses to run it in a funny way, more like in a carnival. He even manages to keep the situation under control. Just think that in his village it’s not that one or two Americans have arrived, but a whole platoon, led by a captain. And imagine that at a certain moment Capalnita has become a strategic place on the map of Romania”.

ANDREI

Andrei (Alex Margineanu) is the bookworm who is in love with Monica. The arrival of the Americans helps him get closer to her. The ironical thing is that it is him who helps Monica communicate with David, and thus he undeliberately becomes a witness to their love affair.

For Alex Margineanu the role *Andrei* in *CALIFORNIA DREAMIN` (endless)* is his first role in a feature.



MARIAN

The connection between the Americans and the Romanians is made by soldier *Marian* (Andi Valsuianu) – his role as a translator creates a lot of confusion among the girls in Capalnita, and all he can do is to take advantage of this situation.

“Initially, Marian must translate what the Americans say, but then he starts believing that he is more than a translator, he thinks he is an American and takes advantage of the fact that the girls around him think that he is American. I have the feeling that he likes to be with the Americans because that gives him another status in front of the Romanians. It is very comical, because this is the ordinary man who sees himself in a better situation”, says Andi.

ABOUT THE SHOOTING

When the shooting started, the project *CALIFORNIA DREAMIN` (endless)* already had four years since it had taken shape in the director Cristian Nemescu’s mind. “After I graduated from the faculty, I started having ideas about all sorts of characters. Once, I happened to go somewhere near a village called Mihai Bravu and the girls there inspired me very much, as they were so excited that some Americans had come to their village. There were some ideas which did not connect to each other very well, till I heard about that report from 1999 with that train, so the story was real. Suddenly, all the ideas that I had started to sum up and the story turned into a script”, says Cristi.

It’s also him the one who did the script, together with Tudor Voican and Catherine Linstrum, and the subject, as he narrates it, is apparently a simple one. “It is all about a train which transported a radar equipment which was supposed to cross Romania in 24 hours and get to the border with Serbia in order to contribute to the succes of NATO operations in that region. Unexpectedly, the train is halted in a village, somewhere in Baragan, where it remains for five days, and every day is a section in the film, concentrating on a group of characters”.

The story is based on a real event which Cristi heard about while he was watching the TV news. “That train which came in 1999 did have a radar, there were not enough papers for it, because everybody had been in a hurry to let the train leave and because nobody thought that anybody might cause problems for that. At a certain moment, near Craiova,



a few kilometers far from the place where it was supposed to arrive, it was halted in a small station; the station manager, due to his excessive zeal, started checking it according to all the railway regulations and indeed something was not right. The train was stopped there for half a day, and after that it resumed its way, reached the destination, but ironically it was already useless. Funny thing is that while going back it was halted again, because they still did not have the necessary papers.

In fact, the idea of the train with American soldiers halted in some Romanian village is the only real thing, the rest of the situations and characters are fictitious”, says Cristi.

In Armand Assante’s opinion: “the story is based on a true event that happened in Romania just prior to the Serbian bombing in Belgrade. There was in fact a true NATO shipment of incredibly important radar equipment that was intercepted in a check point here in Romania because the documentation was not presented to the railway manager. Aside from the fact that this created almost a national fiasco and lasted only four hours, in fact our film is very very loosely based on that event, but what Cristi’s done has created this wonderful human comedy of errors surrounding that event. It certainly shows how bureaucracy can completely run a mock. The characters are very well defined, very human characters, they’re not caricatures. It’s a story of a human dilemma, but in fact there’s quite a Romanian history to this event and it’s quite a complex little story in itself. Our story is more about human frailties of everyone involved: I play a commander whose NATO mission is endangered by this railway manager. The railroad manager in our story is a complete fiction, he’s been damaged by history, some bad things happened in his childhood that had scarred him emotionally in every way. In essence he’s a metaphor for what the damage of war can cause. He’s a completely corrupted character and I think when he meets the commander in a way he’s meeting someone that he wishes was there 50 years ago. So he sees someone who arrives and it’s like <<why weren’t you there for my parents, when we needed you? Because we always wanted you to be here>>. The commander is looking at him thinking <<you know, it would have been nice if I could have been here, but that’s not the real world, we cannot be in more than one place in the same time>>”.

The preparations for the shooting started one month before, but a lot of things had been settled for a long time – a large part of the crew was ready, as there were people who had worked with Cristi on other projects too. So it was with the casting – Cristi knew very well some of the members of the cast (Maria Dinulescu, Andi Vasluianu, Alex Margineanu) and fully trusted them. “I think that the same criteria are valid also for several persons in the crew – Liviu Marghidan, DOP, Catalin Cristutiu - editor and Andrei Toncu, sound editor. The crew was formed while we where students and it has worked for several movies. Once you find persons that you get along with very well and that offer you stability, there is a sort of friendship taking shape. It is easier to work with somebody who you know that



will support you when you make a choice, whom you can trust and with whom you know you can communicate when it comes to creative problems”, says Cristi.

After the first day of shooting, everybody was looking forward to seeing Armand Assante, and that happened the next day, on the 30th of May. A lot of people from the crew were ready for what was worse: a Hollywood star, with a lot of whims, arrogant, a person who will make everybody very nervous. Nothing could be as false as that. Assante is a modest person, he respects everyone around him, and on his first day of shooting he was as emotional as everyone else.

Ion Sapdaru continued to feel quite intimidated because he was to meet Assante, and the first sequence with the American actor remained the most difficult for him. “There were rumors saying that he is a Hollywood star and it will be difficult to work with him, but it wasn’t like this at all. Assante is an extraordinary man, whom I admired from the first moment when I met him. I was very excited when we filmed the first sequence with him. It so happened that the first sequence was also the first moment when our characters met. I usually control my emotions, but now I was so tensed that I could hardly control anything. But he was absolutely extraordinary – it was lately that he admitted that he was excited too. He was the first to come to me and say: <<Hello! I’m Armand Assante>>. I answered <<I know>>. And then we started communicating”.

Cristi remembers how Assante was persuaded to act in a Romanian film: “It was also a coincidence from a certain point of view, because I couldn’t tell that when I was writing the script, I knew that I would choose Assante. We thought that it would be more credible if we had a foreign actor, and by the time when we were thinking who that person might be and how we could possibly reach him – from my point of view that was a difficult aspect, if not impossible for a movie in Romania – we learnt that Assante was visiting Romania. The producer of the film, Andrei Boncea, arranged a meeting for Assante and me. Assante had read the script before we met. Then, we talked for a while, he told me that he liked the script and the character Jones. I also thought him quite suited for that character, he was very much like the character that I imagined”.

Assante accepted the role first because of the script, and then, after he met Cristi, he became one of his fans: “I met Cristi Nemescu almost two years ago. I was here doing research, because I wanted to produce a film in Romania, I was meeting with Andrei Boncea, and he told me about this young Romanian director. So I met with Cristi and I read the script, which, at that point, was in a very loose form, but the story was wonderful”.



For Armand Assante, the universality of the theme is one of the strong points of the script: "I found the script of *CALIFORNIA DREAMIN' (endless)* to be almost a metaphor of the time we're living. Even though it's a Romanian story I find it to be a very international story, it's a story about the ineptitude of bureaucracy that's got out of control. In many levels I find the film as residence for almost every place in the world now, I find it to be very humorous, filled with pathos, great humanity, fun". I love the style of Cristi Nemescu as a director, I think he's an enormously gifted young director, I've known Andrei Boncea for over 4 years and I had great trust and faith in the project that was offered to me. I think we had an incredible experience just in a few weeks in which we made it. We had a phenomenal crew, phenomenal group of talent here in Romania, so I have great aspirations for *CALIFORNIA DREAMIN' (endless)* as a film. I think it's a film that could easily make the international film market, I think it's an easy sole for the international festivals, it has a tremendous wide audience appeal, both young and old".

In the first eleven days of shooting, the headquarters were set in Frunzanesti station (30 km far from Bucharest), then it moved to Comana (jud Giurgiu). If at Frunzanesti, the place where they were filming was quite isolated, at a short distance away from the village, in Comana, things were not like this any more. The party organized by the mayor for the Americans was filmed in the center of the village on several evenings, and so it happened with the sequences with the fight between Doiaru's friends and his enemies. For the inhabitants of Comana not only the Americans were something new in their village, but also the film crew, and for one week and a half all of them represented the main attraction of the village. The girls immediately made a top of the most handsome guys, and for number one they chose Jamie Elman (of course, the fact that he was American counted a lot). Unfortunately, Jamie learnt that only a few days after they changed the filming location.

Jamie thinks that: "This film could not have been shot anywhere else, for me it wasn't so much a question of acting or creating something that wasn't really there because I was immersed in the Romanian culture and when we were shooting the village scenes in Comana it was absolute culture shock. Even the Romanian actors were reacting almost as much as I was in some of the things that we got to see, so it was a really special and unique experience for me to do the movie here and in a way it was a matter of going with the flow which is a very California kind of thing to do".

Ion Sapdaru acted so well that the people from Comana forgot who their real mayor was and came to ask for all sorts of opinions concerning the administration of the village. Sapdaru did not contradict them, lest he should make them more confused. Sapdaru says: "One evening, somebody came to ask for help. He said <<Sir, I have a problem>>, and I said <<Come again on Monday with a written request and it's solved>>. I must admit



that I exaggerated a little bit, especially that I knew there was no filming on Monday. Another day, when we had the night filming, at 2 o'clock at night I met the guardian from the mayor's office, who was quite drunk, and I told him <<Boy, I'd like to get into the office>>. He answered <<No problem, I can break the doors immediately>>. I stopped him in time, as he was very determined to do that. Well. I'm treated like a mayor and I can't say I dislike it", he added laughing.

It was also here that Assante met the station manager who stopped the train of the Americans in 1999. They talked for about two hours, and Andi Vasluianu was the translator (he had that experience with the role Marian). Florin Patrachioiu, the station manager from Pielesti (Dolj), tried to explain the circumstances in which in 1999, he became one of the most famous persons in Romania for a few days. Domnul Patrachioiu brought all the newspapers from that period, and at the end of their meeting he offered Armand Assante a present – it was a leather belt specific for that region – Oltenia.

At Comana they filmed one of the most difficult sequences - the final fight, when Doiaru is killed. Besides the fact that it implied special effects, stunts, and about 60 extras to coordinate, the most important aspect for that sequence was the light. They filmed in a special moment, that is at the moment when night becomes day, as they needed the natural light (in June, this period is between 7 and 8 o'clock in the evening and between 5 and 6 o'clock in the morning).

Maria Dinulescu has more reasons to consider this sequence as one of the most difficult ones: "It was difficult, because we had a similar experience in our real life, and now we literally lived that moment again. That particular sequence should be filmed in two stages: between 7 and 8 o'clock in the evening and between 5 and 6 o'clock in the morning. In the same time, while Doiaru was killed, there was an explosion with a car and there are also fireworks bursting out. It was a difficult sequence from the technical point of view and as far as it concerns me, it was also difficult from the emotional and physical point of view. I was supposed to get into the frame running and live the moment when he dies while almost strangling me. It so happened that I had some leg muscles strained, so that night I had my thighs tied with elastic band, and after each double a doctor used to come and help me get ready for the next sequence. I remember that I could hardly walk, but the moment that I heard "Action!" I knew that for one minute I existed only for the movie".

In fact, that was not the only difficult sequence for Maria, as she herself admits: "A sequence as difficult as that was the one when Monica and David had sex together, but in this case it was difficult for me till the moment when we first heard them say <<Action!>>. After that, things ran their own course and we all wanted this sequence to be one of the most interesting in the history of the Romanian movies. It was for the first time when I

accepted to take off my clothes. I shared my character's emotions and the director fully supported me".

From Comana, the MediaPRO Pictures crew returned to the Studios in Buftea, and Jamie celebrated his birthday right on the filming set. Because he hadn't told anybody that he was 30 that day, he thought that his anniversary will not be known. He was astonished when during the first break he found himself in front of a table with 3 birthday cakes and in the end he was happy because he learnt one more Romanian expression: "La multi ani!" (Happy birthday!), which was so difficult for him to pronounce.

On the 8th of July, at 5 o'clock in the morning they shouted: "It's a wrap!", and Napoleon from Shukar Collective gave a short concert for the crew which was still able to dance after 12 hours of filming. It did not matter that they were some where in Rahova district, among the blocks-of-flats where people gathered in their balconies, eager to see those crazy people leaving, after they had shouted all night long "Action!".

ABOUT THE CAST

ARMAND ASSANTE (Captain Jones)

Actor/Writer/Director

September of 1997, Armand Assante received the Emmy Award in the category of Outstanding Lead Actor in a Special for his portrayal of notorious crime boss, John Gotti, in HBO Pictures biographical drama *Gotti*. Assante had previously garnered nominations for both a Golden Globe and SAG Award, also receiving the Capri Hollywood Award in Capri, Italy in December 1997, for the same performance. Also during September of 1997, the country of Greece, in their premier of *The Odyssey*, Assante was honored at the Acropolis for his starring role of Odysseus in this Hallmark Entertainment/NBC four-hour miniseries. At the time it aired in the USA, this was the highest watched miniseries on any network since 1994 (and NBC's highest since 1991) attracting 50 million viewers. In January of 1998, Assante was nominated for a Golden Globe for this starring role.

Assante has earned consistent international recognition for work in many diverse feature films. He starred as musician Cesar Castillo in Arne Glimcher's *The Mambo Kings*, was suspected in the death of Jimmy Hoffa in Danny DeVito's *Hoffa* and played the chief advisor to Queen Isabel in Ridley Scott's epic *1492, Conquest of Paradise*. He received a



Golden Globe nomination for his work in Sidney Lumet's *Q & A*, in 1990 and in 1986 won a Special Jury Prize at the USA Film Festival for the title role in *Belizaire, The Cajun*. Additional feature film credits include, *Paradise Alley, Little Darlings, Private Benjamin, I, The Jury, Unfaithfully Yours, The Penitent, Animal Behavior, Fatal Instinct, Trial By Jury, Judge Dredd* and *Striptease*.

For his work in television, Assante was nominated for both an Emmy and a Golden Globe for *Jack The Ripper*. He has also starred in such notable telefilms as *Kidnapped, Blind Justice, Fever,, Napoleon and Josephine: Hands Of A Stranger, Evergreen, Why Me?* and *Rage of Angels*.

During 1998 Assante filmed two projects. The first, *Looking for an Echo*, examining the relationship between Assante as a musician father and his son; and in the Ted Turner film historical docudrama *C.S.S. Hunley*, Assante played the commander of the first submarine launched in the American Civil War by the Confederacy.

In January 2000 Assante returned from Australia where he completed Showtime's remake of the 1959 Stanley Kramer film, *On The Beach*, starring again as the commander of a submarine. *On The Beach* received Golden Globe nomination for Best Mini Series 2000 and received the IFA Award in Australia for Best Mini Series 2000.

Hemingway's *After The Storm* directed by Guy Ferland, in which Assante also stars, has garnered Angel City Award and Best Picture Award at New York International Film Festival.

A native of New York City and resident of Orange County, New York, Assante graduated from the American Academy of Dramatic Arts, where he won the Jehlinger Award for Best Actor in 1969. He made his professional stage debut with Imogene Coca in *Why I Went Crazy* under the direction of Joshua Logan.

His additional stage credits include the Broadway productions of *Boccaccio, Comedians, Romeo and Juliet* and *Kingdoms as Napoleon Bonaparte* as well as *Yanks 3, Detroit 0, Rubbers, The Beauty Part* and *Lake Of The Woods*. He has played the main stage of almost every regional theatre on the East Coast since he was nineteen years of age.

Between 2000 and 2003 Armand completed six independent projects: *Last Run* by Tony Hickox in Budapest, Hungary, Ernest Hemingway's *After The Storm* by A.E. Hotchner, director Guy Ferland, Bobby Moresco's Hell's Kitchen thriller *One Eyed King* in which he co stars with William Baldwin and Chazz Palmintieri, *Federal Protection and Consequence* by Tony Hickox and *Tough Luck* produced by Brian Etting.



In 2002 Armand Assante completed *Citizen Verdict*, a satire on the death penalty in which he co-starred with Jerry Springer, and in 2003, a film on the subject of computer terrorism entitled "Dotkill" with director John Irvin which premiered at the Capri Hollywood Film Festival in Italy on the New Year of 2005. His most recent film projects include "Two for the Money" with Al Pacino and the comedy "Funny Money" based on Ray Cooney's hit London stage play with comedian Chevy Chase which recently won the Sarasota Film Festival and placed second at the Aspen Comedy Film Festival shot in Romania in the fall of 2004.

In the Spring of 2006, Assante completed filming the title role in Irving Yalom's critically acclaimed novel "When Nietzsche Wept" in the role of the German philosopher Frederick Nietzsche, in Rousse, Bulgaria.

Armand has been nominated for an Annie Award for his voice performance in the animated feature *The Road to El Dorado*. He tries to do at least I project within each two-year period for children.

When not working...

Armand Assante is a landmine removal activist. He is an active member of Landmine Survivors Network, which is a data based communications group that specializes in the immediate rehabilitation and medical assistance for landmine victims globally. LSN is based in Washington, D.C. and was founded by landmine survivors Jerry White and Ken Rutherford.

On his second trip to Croatia recently Assante contributed personally and raised financing for Doking Engineering, a firm specializing in the removal and detonation of landmines. He has actually been on landmine sites in Croatia with Slavko Majetic, the head of Doking Engineering, twice in 2000 and 2001.. His contribution created international assistance that addressed the landmine sweep in Croatia dramatically. His website will include information on how contributions can be made to these two outstanding organizations.

During the production of *Blind Dragon*, a documentary he has written on the global landmine crisis, Armand in the winter of 2003 in Africa, was forced to stop filming, before entering Angola, the budget blackmailed by bribes in that country.

His daughter, Anya, 23, is a graduate of the University of Michigan and has just debuted in her first film and Alesandra, 18, is attending Hunter College in Manhattan. They live there, as well as on their farm in the Hudson Valley. His outdoor passion has seen him raise horses, champion line German Shepherds, Bulls and Trees.



He plays Captain Jones in *CALIFORNIA DREAMIN' (endless)*, movie directed by the Romanian Cristian Nemescu, soon to be released.

JAMIE ELMAN

The young **Jamie Elman**, though only 30 years only, has already gathered a great film background: *When Nietzsche Wept* by Pinchas Perry, where we find him playing next to Armand Assante, movie which will be soon released. Then, he appears in the TV series: *CSI: NY* – “Summer in the City” episode (2005), the series *The Closer* – “Standards and Practices” episode (2005), *Mystery Woman: Game Time* (2005) by David S. Cass Sr., *American Dreams* (2004 – 2005) by Daniel Attias and Bill D’Elia, the series *Without a Trace* – “Sons and Daughters” episode (2003), *See Jane Date* (2003) directed by Robert Berlinger, *Shattered Glass* (2003) by Billy Ray, *Rave Macbeth* (2001) by Klaus Knoesel, *Girl’s Best Friend* (2001) by Jin Ishimoto, *Undressed* (1999) by Tim Andrew and Jamie Babbit, *Stardom* (2000) by Denys Arcand, *Student Bodies* (1997) by Michael Kinghoffer and Alan Silderberg, *My Hometown* (1996) by Jean Mercier and *Johnny Mnemonic* (1995) directed by Robert Longo.

He can be seen soon in the movie *CALIFORNIA DREAMIN' (endless)* by Cristian Nemescu, Jamie playing the role of the sergeant David McLaren.

RAZVAN VASILESCU

Vasilescu is one of the top Romanian actors very much appreciated by both theater and cinema lovers. He played in a lot of Romanian and International productions:

Offset (2006), directed by Didi Danquart, *Femeia visurilor / Dream Woman* (2005) and *Second hand* (2005), both by Dan Pita, the Police TV Series *Baieti Buni / Good Guys* (2005) by Bogdan Barbulescu and Bogdan Dumitrescu, *Lotus* (2004) by Ioan Carmazan, *Magnatul / Family Album* (2004) by Serban Marinescu, *Sex Traffic* (2004) by David Yates, then in Lucian Pintilie’s movies: *Niki and Flo* (2003), *Terminus Paradis / The Man with the Rifle* (1998), *Prea tarziu / Too late* (1996), *O vara de neuitat / An Unforgettable Summer* (1994) and *Balanta / The Oak* (1992); he also played in *Marfa si banii / Stuff and Dough* (2001) by Cristi Puiu, *Patul lui Procust / Bed of Procust* (2001) by Viorica Mesina and Sergiu Prodan, *Dark Prince: The True Story of Dracula* (2000) by Joe Chappelle, *Train de vie / Train of life* (1998) by Radu Mihaileanu, *Nekro* (1997) directed by Nicolas Masson, *Stare de fapt* (1996) by Stere Gulea, *Craii de curte veche* (1995) by Mircea Veroiu, *Trahir* (1993) by Radu Mihaileanu, *Punct si de la capat / Stop and start again* (1987) by Alexa Visarion and *Piciu / The Kid* (1985) by Iosif Demian.



IOAN SAPDARU

Recently discovered by the Romanian directors, the Romanian actor **Ion Sapdaru** can already be seen in multi-awarded movie *A fost sau n-a fost? / 12:08 East of Bucharest* (2006) directed by Corneliu Porumboiu, then in *Hartia va fi albastra / The Paper Will Be Blue* (2006) by Radu Muntean and the short movie *Calatorie la oras / A Trip to the City* (2003), also by Corneliu Porumboiu.

He is playing a very important role in Nemescu's *CALIFORNIA DREAMIN' (endless)*, the village mayor, symbol of the local authorities, responsible for the temporary staying of the foreigners in his village.

MARIA DINULESCU

She could be recently seen in the movie *Blood and Chocolate* (2007), by Katja von Garnier. She also played in TV movies as: *Impasse* (2005) by Sytske Kok, *Gadje* (2005) by Thomas Korthals Altes, the fetures: *Never enough* (2004) directed by Bogdan Dumitrescu, *Milionari de weekend / Week-end millionaires* (2004) by Catalin Saizescu, *Bucuresti-Wien, 8-15* (2000) by Catalin Mitulescu and the shorts: *Le Tramway d'Andrea* (2005) by Alex Iordachescu, *Trafic* (2004) by Catalin Mitulescu, *Poveste la Scara C / C Block Story* (2003) directed by Cristian Nemescu, *17 minute intarziere / 17 minutes late* (2002) by Catalin Mitulescu and *Green Oaks* (2003) by Ruxandra Zenide.

Maria Dinulescu is one of the young successful Romanian actresses at the moment. In *CALIFORNIA DREAMIN' (endless)* she plays Monica, the station manager daughter, wishing to run as far as possible from her birth village.

ALEX MARGINEANU

The movie *CALIFORNIA DREAMIN' (endless)* represents his first feature, but his collaboration with the director Cristian Nemescu started before, with the short *Poveste la Scara C / C Block Story*.

He is currently playing in the TV series *Om sarac, om bogat*.



ANDI VASLUIANU

He is one of the most successful young actors, highly appreciated by the Romanian directors and very much used both in short and long films. Vasluianu is gifted with a developed expressivity being also able to lightly pass from a role to another: from gypsy man to the young analytical introspective man and to the tricky young Romanian able to manage in any complex situation.

He played in the features: *Furia / The Rage* (2002), *Hartia va fi albastra / The Paper Will Be Blue* (2006), both directed by Radu Muntean, *Milionari de week-end / Week-end millionaires* (2004) by Catalin Saizescu, in the police TV series *Good Guys* (2005), in the Lakeshore production, *The Cave* (2005) by Bruce Hunt, in *Offset* by Didi Danquart, *Un caz de disparitie / A disappearing situation* (2005) by Dan Paduraru and *Tancul / The Tank* (2003) by Andrei Enache. He can be seen soon in *Tinerete fara tinerete / Youth without Youth*, directed by Francis Ford Coppola and **CALIFORNIA DREAMIN` (endless)** – as Marian, by Cristian Nemescu.

He played also in a lot of short films as: *Marilena de la P7 / Marilena from P7* (2006) by Cristian Nemescu, *Dusmanul din casa / Close enemy* (2006) by Peter Kerek, *Inocenta furata / Stolen Innocence* (2006) by Alex Fotea, *Eu si cu mine* (2006), *Vineri in jur de 11 / Friday, around 11 o'clock* (2006) by Iulia Rugina, *Un pod plin cu jucarii stricate / An attic full of broken toys* (2005) by Gheorghe Preda, *Intalnire scurta / Short meeting* (2005) by Sebastian Voinea, *Trafic* (2004) by Catalin Mitulescu, *Estul salbatic / Wild East* (2004) by Iuliana Constantinescu, *Scurt-metraj pentru o lunga amagire* (2004) by Marius Olteanu and Ana Lungu, *Forme aberante / Illogical shapes* (2004) by Ciprian Panaite, *Sex Traffic* (2004) by David Yates, *Daca aveti un minut...foarte bine! / If you got a minute...very well* (2003) by Ivo Baru, *Ideile bune vin de sus / Good ideas are sent by God* (2003) by Marius Olteanu, *Zbor deasupra unui cuib de cuci* (2003) by Ovidiu Georgescu, *Munceste acum!* (2002) by Ion Puican and soon there will be released the short film, *Dimineata*, by Radu Jude.

Andi Vasluianu was very much awarded as a payment for his talent: in 2003, he's got the award for "The Best Actor" at the International Film Student Festival "CineMaiubit" – Bucharest for the roles he played in *Ideile bune vin de sus / Good ideas are sent by God* (directed by Marius Olteanu) and *Daca aveti un minut... foarte bine! / If you got a minute...very well* (directed by Ivo Baru); still in 2003 he won the prize for "The Best Male Interpretation in a Supporting Role", assigned to Andi for the part he had in the feature *The Rage* by Radu Muntean; back to 2002 he's been awarded with "The Best Male Interpretation in a leading role" at the International Film Student Festival "CineMaiubit" – Bucharest for: *17 minute intarziere / 17 minutes late*, by Catalin Mitulescu and *Munceste acum! / Work now!*, directed by

Ion Puican; in 2000 he took the prize "The Best Male Interpretation in a leading role" at the International Film Student Festival "CineMaiubit" – Bucharest for the short film *Bucuresti-Wien 8:15*, by Catalin Mitulescu.

GABRIEL SPAHIU

Gabriel Spahiu, also a very appreciated actor, played in many productions as: *Hartia va fi albastra / The Paper Will Be Blue* (2006) by Radu Muntean, *Shadow Man* (2006) by Michael Keusch, *Sweeney Todd* (2006) by Dave Moore, *The Death of Mr. Lazarescu* (2005) by Cristi Puiu, *Straight Into Darkness* (2005) by Jeff Burr, *House of 9* (2005) by Steven R. Monroe, *Raport despre starea natiunii* (2004) by Ioan Carmazan, *Examen* (2003) by Titus Muntean, *Haute tension* (2003) by Alexandre Aja, *Tancul / The Tank* (2003) by Andrei Enache, *Callas Forever* (2002) by Franco Zeffirelli, *Une mort pour une vie* (2002) by Benoit d'Aubert, *Occident* (2002) directed by Cristian Mungiu, *Amen* (2002) by Costa Gavras, *Vacuums* (2002) by Luke Creswell, *Steve McNicholas, În fiecare zi Dumnezeu ne saruta pe gura / Everyday God kisses us on the mouth* (2001) by Sinisa Dragin, *Search for the Jewel of Polaris: Mysterious Museum* (1999) by David Schmoeller, *Diplomatic Siege* (1999) by Gustavo Graef Marino, *Aliens in the Wild, Wild West* (1999) by George Erschbamer, *Phantom Town* (1999) by Jeff Burr and *Terminus Paradis / The Man with the Rifle* (1998) directed by Lucian Pintilie.

He appears in the short films: *Marilena de la P7 / Marilena from P7* (2006) by Cristian Nemescu, *Lampa cu caciula / The Tube with a Hat*, by Radu Jude, *Project W* (2005) by Dorin Stana and *Tertium non datur* (2005) by Lucian Pintilie.

In the movie *CALIFORNIA DREAMIN' (endless)*, Gabriel Spahiu plays a worker who has always the initiative of strikes and conflicts within his factory.

CATALINA MUSTATA

Catalina Mustata played in movies as: *Femeia visurilor / Dream Woman* (2005) by Dan Pita, *Premium* (2004) by Alexandru Cristian Ionescu, *Unfinished Story* (2003) by Alexandru Cristian Ionescu, *Une place parmi les vivants* (2003) by Raoul Ruiz, *Poveste de la Scara C / C Block Story* by Cristian Nemescu, *Les Percutes* (2002) by Gerard Cuq, *Homicide Conjugal* (1998) by Gerard Cuq, *Femeia in rosu* (1997) by Mircea Veroiu, *Johnny Misto: Boy Wizard* (1996) by Jeff Burr and *Meurtres par procuration* (1995) directed by Claude Michel Rome.

In *CALIFORNIA DREAMIN' (endless)*, Catalina Mustata plays the mayor's wife, a teacher of Spanish at the Capalnitza school.



ABOUT THE FILMMAKERS

CRISTIAN NEMESCU – Director/Writer

Cristian Nemescu was born on the 31st of March, 1979. He graduated from the Academy for Theater and Film of Bucharest in 2003. His short films (*La Bloc Oamenii Mor Dupa Muzica / In Apartment Buildings People Are Dying After Music*, *Mihai si Cristina / Mihai and Cristina*, *Poveste la Scara C / C Block Story* and *Marilena de la P 7 / Marilena From P7*) earned him a well deserved place among Romanian directors. For most of these films Cristi wrote the scripts as well.

He made his debut as a feature film director in *CALIFORNIA DREAMIN` (endless)*.

At only 27, Cristi Nemescu won some very important awards: in 2006, for *Marilena de la P7 / Marilena From P7* - Best Romanian Film in Transilvania International Film Festival, Best Film in Milan Film Festival; in 2003, for *Poveste la Scara C / C Block Story* - Best Short Award in Berlin Interfilm Festival and Best director at Art Film Festival, in Slovakia. One year later the same film won the UIP Award at European First Film Festival.

In 2001, Cristi won the Audience Award at the International Student Film Festival CineMAiubit, in Romania, for his short film *Mihai si Cristina / Mihai and Cristina*.

Last year, "Marilena from P7" was selected in "International Critics' Week" the parallel section of the Cannes Film Festival.

Actor Andi Vasluianu says that there is something special about Cristi, "a camera movement that is more active, sometimes even a bit insane. He's more interested in the scenery and leaves the actor to do his job. To the producer Ada Solomon the young director reminds of Nae Caranfil in many ways "due to his sensitivity, humor, refinement, intelligence, although Cristi is way more introvert than Nae".

LIVIU MARGHIDAN – Director of Photography

In 1994, after graduating from the Faculty of Geophysics, Liviu realized he was rather passionate about the seventh art, so he changed direction and in 2002 he graduated from the Academy for Theater and Film.



CALIFORNIA DREAMIN` (endless)

Liviu Marghidan was the DOP for *CALIFORNIA DREAMIN` (endless)*, directed by his good friend, Cristian Nemescu. It wasn't the first time that the two of them worked together, this happened also for Cristi's short films *Poveste la Scara C / C Block Story* and *Marilena de la P7 / Marilena from P7*.

Liviu Marghidan also worked with other Romanian directors, such as Ioan Carmazan, for *Margo* or Petre Nastase for *Dragoste pierduta / Lost Love*.

