

CAST

Nelu: **ANDRÁS HATHÁZI** • Behran: **YILMAZ YALCIN** • Florica: **ELVIRA RÎMBU** • Daniel: **DORIN C. ZACHEI** • Ovidiu: **MOLNAR LEVENTE** • Mircea: **RĂZVAN VICOVEANU**

CREW

Screenplay and directed by **MARIAN CRIŞAN** • Executive producer **ANCA PUIU** • Associate producer **MARIAN CRIŞAN** • Co-producers **MARIANNE SLOT, IVÁN ANGELUSZ** • Producer **ANCA PUIU** • Unit Production Manager **RĂZVAN BUMBES** • Director of Photography **TUDOR MIRCEA, RSC** • Sound **CĂLIN POTCOAVĂ** • Set designer **RÓBERT KÖTELES** • Editor **TUDOR POJONI** • Costumes **ALEXANDRA UNGUREANU** • Post Production Sound **GASTON STUDIO** • **A MANDRAGORA PRODUCTION** • In collaboration with **SLOT MACHINE, KATAPULT FILM** • With the support of **CENTRULUI NATIONAL al CINEMATOGRAFIEI România, MAGYAR MOZGÓKÉP KÖZALAPÍTVÁNY, TV2** • International Sales **LES FILMS DU LOSANGE**

MARIAN CRIŞAN



Born 8th september 1976, Salonta, Romania. Licensed in Film and TV directing at the Academy of Theatre and Film, Bucharest, 1998. Lives in Bucharest.

Selected Filmography

MORGEN (2010), *63rd Locarno International Film Festival - Official competition*
LUNI/MONDAY (2008), documentary, 55min
MEGATRON (2008), fiction, short, 15min • *Palme D'or for shortfilm, Cannes Film Festival • Stockholm International Film Festival – Best short Film • Verona, XV San Gio Video Festival - Best director, UNICEF Prize • Lucania Film Festival - Best short subject*

SYNOPSIS

NELU, a man in his forties, works as a security guard in the local supermarket in Salonta, a small town on the Romanian-Hungarian border. This is the place where many illegal emigrants try to cross, by any means posible, to Hungary and then further to Western Europe. For NELU, days go by the same. Fishing at dawn, then work, and finally home with his wife-FLORICA. They live alone at an isolated farmhouse on the fields outside Salonta. Their problem these days is repairing the old roof of the farmhouse. One morning, NELU will "fish" something different out of the river: a Turkish man trying to cross the border. Not able to communicate verballly, the two men will somehow understand each other. NELU takes the stranger to the farmhouse, gives him some dry clothes, food and shelter. He doesn't really know how to help this stranger. The Turkish man gives NELU all the money he has on him so he will help him cross the border. Eventually, NELU takes the money and promises he will help him cross the border tomorrow, MORGEN…

2010•ROMANIA/FRANCE/HUNGARY•1H40•COLOR 2.35•DOLBY SRD

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Festival del film Locarno
Official Selection

MANDRAGORA presents

MORGEN

A film by Marian Crişan



ANDRÁS HATHÁZI, YILMAZ YALCIN, ELVIRA RÎMBU, DORIN C. ZACHEI, MOLNAR LEVENTE, RAZVAN VICOVEANU

SCREENPLAY AND DIRECTED BY MARIAN CRIŞAN PHOTOGRAPHY TUDOR MIRCEA, RSC SOUND CĂLIN POTCOAVĂ SET DESIGNER RÓBERT KÖTELES
COSTUMES ALEXANDRA UNGUREANU EDITOR TUDOR POJONI A PRODUCTION MANDRAGORA IN COLLABORATION WITH SLOT MACHINE, KATAPULT FILM
WITH SUPPORT OF CENTRULUI NATIONAL AL CINEMATOGRAFIEI ROMÂNIA, MAGYAR MOZGÓKÉP KÖZALAPÍTVÁNY, TV2 INTERNATIONAL SALES LES FILMS DU LOSANGE
PRODUCER ANCA PUIU CO-PRODUCERS MARIANNE SLOT, IVÁN ANGELUSZ

INTERVIEW WITH MARIAN CRIŞAN



How did you come up with the project for MORGEN?

In 2007, I was on Christmas holidays in my hometown of Salonta. It's a small town, on the Romanian-Hungarian border. It was a cold winter and I was sitting inside reading and stuff. I like to read local papers when I am there. There was a brief article about two Turkish immigrants that were caught by the border police in a freezing canal while trying to cross illegally.

This small paragraph stuck with me for some time. My hometown is quiet and the people there are quiet and nice. I started imagining a story that could take place there, and a relationship between a local, common guy and an immigrant. I was just playing with the idea, but it slowly turned into a script. I like to start a story like that: with the feeling that something strange can come from improvising with real life. It's like in Italian Neorealist cinema when they used to write scripts based on short newspaper articles. I think there's a mysterious and nice link between the new Romanian Cinema and the Italian Neorealism. After that initial idea, it took me a year to research the seen and unseen world of illegal immigrants and and my hometown and to decide which people and places I wanted to put on screen. But in the end, what really starts me up when I chose a subject are the initial feelings and images that I get. For MORGEN, it was the image of a man fishing alone, seen from behind, and the image of an old farm house on an isolated field near Salonta.

■ How do you approach the illegal immigration issue?

Illegal immigration is an unseen world. It's on the news all over the world, but the fact is that nobody really cares about the immigrants as individuals and nobody really understands their problems. It was a challenge to talk about this. For example the conversations between the Romanian guy and the Turkish guy are shown as real as possible. They don't understand each other verbally but have a kind of active communication. Also, the scenes with the Border Police were heavily researched. I wanted to reach another level in talking about borders. The borders between people and between countries. I also wanted to touch some critical conditions about illegal immigration. The fact that there are so many people heading from East to West, it's a period of world history and it can't really be stopped by two policemen in a small town in Romania… But I didn't really want to make a film about illegal immigration. The film is about a curious friendship that grows between an immigrant and a local guy. It's a universal story I guess. Also, I wanted to tell a story not from the immigrant's point of view but from the perspective of the people he meets on his way. So basically the film centers on NELU, the fisherman who catches the immigrant.

■ How would you define the main character, NELU?

NELU is a forty year old, lonely, guy. Like a cowboy in a western movie, he is solitary, not too talkative, and brave in his own way. NELU is the typical kind of guy you find in families around that part of Romania. He's created from the people I know; my family and friends. I wanted him to live on screen and give me that feeling that he's from my hometown. Also, his relationship with his wife is very important for me. I wanted to capture the relationships between husbands and wives that exist in those parts of Romania. The wife is somehow the boss of the house. The husband accepts this in silence but makes his way without asking his wife. It's only human I guess with a touch of my hometown people.

■ Why did you call your film MORGEN?

I think this title concentrates all the meanings I wanted to transmit, and that is very hard to put into words. It's also about how it sounds. I like titles to sound the way the film is. The title should not explain the film but make it more expressive and mysterious. Also, MORGEN is one of the few words I know in German. That's from satellite TV in the 90…





■ How did you choose your actors? How do you work with them?

This film is my first feature and I wanted [the casting process] to be personal and part of the adventure in making films. The story takes place in a nowhere country far from the big cities, so I choose to work with actors that you couldn't see on screen in Romania, yet. The actors in the film are from small cities in the Western part of Romania. It took a lot of casting to find them I must say. They all enjoyed playing the parts. It was also a real joy for me to work with them and to discover the rhythm and touch of the film. The main actors are Andras Hathazi and Yilmaz Yalcin. The first is a really great theatre actor from Cluj. He was very enthusiastic in playing and discovering the character.

Yilmaz Yalcin is a Turkish actor from Istanbul. It was a real adventure finding him, bringing him to Romania, and working with him. He is very intelligent and daring. When I chose him I told him that I had two conditions: first that he let his beard grow for the next month, and second that he doesn't read the script before shooting. He agreed.

That is one of the things I enjoy: making up scenes that the actors rehearse the day of shooting. I like that adrenaline. I don't think that you have to learn the text before and rationalize it too much. It's just like in life. We don't know our "lines" by heart. We just talk. Sometimes we don't even think too much, so to say… Also, I really like to work with amateurs. I did it as much as I could in my shorts and now in MORGEN. Some characters in the film are guys from my hometown that fit the roles…

■ Why did you use only "one shots"?

I believe that filming and editing can be experienced in many ways. It's a choice to be made before you begin… I chose to shoot only one shots because I wanted to catch a sense of inevitability. I like to think that things can happen on screen just for one time and the camera should be true to this. You cannot turn it on and off because you "will lose the moment of action". Also what attracts me in one shots is the fact that many actions can happen in one shot and you can have different mise-en-scenes in the same frame.

When scouting with the DP we are trying to find the exact place, exact direction in which we will point the camera when filming. We find the perfect spot and then that's it. Also, we can get inspired by light and landscape in the day of shooting. We trust our instincts and change if necessary.

What is really important to me is that you get a certain feeling when you see a shot. The shot should not be explicit so to say. It should contain the feeling of the moment and should not explain the actions and dialogues of the characters. ■

