



RATPAC DOCUMENTARY FILMS IMPACT PARTNERS HBO ROMANIA WDR IN COLLABORATION WITH ARTE PRESENT

A VERNON FILMS PRODUCTION
IN ASSOCIATION WITH PASSION PICTURES

CHUCK NORRIS VS COMMUNISM



DIRECTED BY
ILINCA CALUGAREANU

PRODUCED BY
**MARA ADINA
BRETT RATNER**

Running Time: 80 min. – UK/Romania/Germany

North American Sales

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THE FILM

In 1980s Romania, thousands of Western films smashed through the Iron Curtain opening a window into the free world for those who dared to look. A black-market VHS racketeer and a courageous female translator brought the magic of film to the people and sparked a revolution.

SYNOPSIS

Communist Romania -1980s.

Culturally isolated, ideologically censored; all images of life outside the Iron Curtain are cut off and TV is reduced to a couple of hours of propaganda bulletins each day. From the drab concrete housing blocks to the food ration queues, an overwhelming fear of state surveillance had prevented the people from stepping out of line. But there was one window into the free world available to anyone who dared to look.

In the mid-1980s, thousands of Hollywood films were smuggled into the country through a well-oiled operation that swelled and swelled until it reached millions across Romania. The films were dubbed by one courageous female translator whose distinct voice captivated the whole nation and became a symbol of freedom.

The fearless stories of action heroes like Chuck Norris and Jean-Claude Van Damme captured every child's imagination, but it was the lavish settings and backdrops that mesmerised this unique audience. For the first time people saw what had been denied to them: supermarkets stacked full of food, the trappings of wealth, the latest fashions, super cars, and most of all, freedom.





THE BLACK-MARKET OPERATION

In mid-1980s communist Romania, under the noses of Nicolae Ceausescu's secret police, hundreds of VHS tapes of American blockbuster movies were trafficked into the country. The smuggled films – mostly consisting of martial arts, horror and action thrillers – were dubbed and distributed through an underground black-market. Driven by an audience eager for a glimpse into the forbidden West, a network of underground videotheques sprung up across the country. Any public space with seating – homes, student centres, theatres, workers' clubs, and even opera houses – was converted into an underground cinema. As a large collective audience began to build in these venues, often watching several movies each night, the films spread like wildfire through word of mouth. But with everyone looking over their shoulder, the people were fearful of being turned in to the secret police.

The atmosphere was filled with danger and suspicion, especially when the regime started clamping down on the secret screenings. Video players were confiscated, and organisers of the viewings were called in for questioning. It seemed as if it was only a matter of time before the State would stamp out the operation altogether.

THE POWER OF CINEMA

The excitement of these film nights, coupled with the ingenuity of the organisers in subverting the cultural stranglehold of the regime, created an atmosphere reminiscent of landmark moments in the history of cinema. The space and logistics of the screenings, the imagery of rows of faces in crowded rooms lit by flickering monitors, plus the audience's total immersion, brings to mind the first pioneering showings of films at the turn the century, for example the Nickelodeon era. The difference here was that the

videotheques created a cinema experience that was underpinned by subversion and politics.

CINEMA AS SILENT RESISTANCE

Western films lit up a grey country that had been stripped of its soul. Having been denied a free press, and with television and radio broadcasts restricted to a few hours of state propaganda each day, the people saw – some for the first time – a brighter future and the possibility of a new way of life. The action heroes of Western movies – be it Bruce Lee, Sylvester Stallone or Chuck Norris – put a human face on the fight that was to come. The romances humanised the ideals of a mass audience who were thirsting for change, while the flashy cinematography enriched a drab and listless landscape.

The context in which these Western films were seen made them revolutionary, despite their content often seeming to be the opposite. In an oppressive regime, cinema nurtured freedom, democracy and choice. As one interviewee who was at the forefront of the 1989 revolution says: "The tapes were part of our silent resistance. They fed our hope that things will change and they did change!"

FEATURING



IRINA is a passionate, determined woman whose shrill but zealous voice vicariously inspired a whole country. During the day, Irina translated films for the National Television's Censorship Committee, witnessing the absurdity of the regime that was quickly eradicating any Western information. For VHS racketeer, Zamfir, who she met in 1985, Irina dubbed the lines of all the

characters in black-marketed films – from Chuck Norris and De Niro, to Jane Fonda and ET. Her voiceover, as opposed to subtitles, was a crucial democratizing feature of the viewing experience (whilst Irina's occasional translation errors provided several in-jokes, which circulated amongst viewers).

Irina's dedication to the network – which she saw as a battle "even though small, still very significant in a time when all seemed impossible" – meant she was dubbing an average of seven films in a row and, by her own estimation, more than 3,000 movies in total. This made her an invaluable partner in the VHS underground business, despite Zamfir's constant suspicion that she might be a secret agent. Risk was everywhere,

coming as close as a secret agent in an elevator whispering to her: “I heard you dubbing last night...”

ZAMFIR is a man with a dark past, who spent most of his youth in jail doing hard labour. Upon leaving prison, Zamfir decided that if he “broke one rule of the game, might as well break them all” and he began the underground VHS operation.



Zamfir rose to the head of a nationwide black-market industry, becoming one of the most powerful and wealthy men in the country, and a significant threat to the regime. Those around Zamfir describe him as shying away from attention, a “man in the shadow” who, even at the height of his success, always preferred to operate from the fringes of society.

Is he a hero of the people, an underground revolutionary, or a corrupt collaborator of the system, whose only goal is to gain power and wealth at any cost?



MIRCEA entered Zamfir’s life abruptly and sold himself as someone who simply wanted to work for an important network and an important man. A chilling character who speaks in cold and calculated sentences, Mircea kept close to Zamfir at all times, fascinated by someone he saw as a truly great man. In his words, “For me, there’s my mother, my wife and Mr. Zamfir.”

In a dramatic twist, Mircea was revealed to be a secret police officer, hidden in plain sight. In many ways, Mircea represents the corrupt and contradictory regime, easily manipulated, or turned, by those who knew how to play the game.

THE INTERVIEWEES

An entire generation of Romanians grew up watching VHS films that were smuggled into the country. From young children to adults, all across the country, the VHS films left a lasting mark on the people. It is their voices that speak loudest in this story. The people take us on a vivid journey through their textured, often humorous, memories. They relive each second of those times, still able to taste



the smoky air of the dark screening rooms, where they would often watch five films in a row. We hear childhood memories of screenings when the lives of action heroes felt more real than the world around them. We hear what *Last Tango in Paris* can mean when it's the first uncensored film you ever see. The people tell us about the magical sense of togetherness they felt through the shared experience of watching these movies in a suffocating communist state. They tell us about the world they saw in the films - a world that at first glance had everything they could not have: the big streets, the fancy apartments, the shiny cars, the dazzling fashion. But beyond all that, as one of the interviewees tells us, "there was a whole life in that VCR!". It was an uncensored life of freedom and choice, a life of colour and joy.

INTERVIEW WITH DIRECTOR ILINCA CALUGAREANU AND PRODUCER MARA ADINA

- **When and how did the idea first come to you to make the film?**

ILINCA: It came to me in November 2011. I was filming at the European Psychoanalytic Film Festival in London. Sitting in a Q&A, I realized that the person just in front of me was Irina Nistor. She asked a question and the sound of her voice brought back my whole childhood. I felt a little bit starstruck because I already knew about her dubbing and how famous her voice became across the country. I had seen her on TV a few times after the Revolution. A few days passed with me telling people about her, and at some point in the middle of all that, I thought this would make such an incredible documentary. I emailed her and explained I wanted to make a film about her and the tapes. A whole week passed and she hadn't responded. So I emailed again and asked "How can I convince you to be part of this?", to which she replied with one line: "I am already convinced!"

MARA: The night she returned from the festival, Ilinca called me to tell me about Irina. I didn't know anything about her or the VHS operation at the time and I remember being totally transfixed by the story. It was a wonderful feeling, to find a story that confirms something that most filmmakers dream of – that film can indeed change peoples' lives.

- **What convinced you this would make a good film?**

ILINCA: It was a gut feeling at the start, more so than rationalising the power of the story too much. As I was telling people about it, I realised how unique Irina's voice and the phenomenon itself was. I also understood the significance of what she did, and how people in Romania couldn't watch films in the same way those in the West could. I knew we had a once in a lifetime opportunity to tell this untold story that the world needed to hear, a story filled with joy and magic from a part of the world that most film audiences don't know much about.

MARA: Aside from my personal feelings, it was about people's reactions to the story whenever I would start describing it. No one could believe that such an incredible and largely unreported phenomenon existed. For me this film rises above its narrative to tell

a story of something which is in all of us: an ability to rise above all obstacles and find the power to try to achieve what we want.

- **What is the film about?**

ILINCA: I was 6 years old and my parents found a way to borrow a VCR. They invited all their friends over and all night they watched grainy VHS tapes of American films. I remember all the movies I watched and especially how I felt when I stepped into the living room. It was like walking into a different dimension – a secret, magical and free world. There were millions of other Romanians who secretly watched films like we did. We all grew up with the feeling that Chuck Norris was more real than the reality presented to us in the propaganda news. Those tapes and their heroes changed a whole generation. So for us, this film is about the magic of film and the power it has to change our lives. One of the biggest threads for me is about the shared experience of watching films in a dangerous and underground space. Movies meant so much more to the people in this film; it was a completely different viewing experience than the one we can relate to today. It is about the way films leave a mark on your life to the point of being able to taste that experience, even after decades have passed.

- **What were the main challenges in making *CHUCK NORRIS VS COMMUNISM*?**

ILINCA: The first challenge was finding the best way to tell the story. “Don’t let this story down” is the sentence that stayed with me throughout the process. It was a journey of trying and failing. For quite some time, the main quest was finding the central character. After which, the question of “should we go with animation or re-enactment?” became central. We were constantly guided by the desire to create a cinematic experience, a film that would reach as many people as possible despite the language barrier.

MARA: It was a difficult film to finance. Ilinca is a first-time feature film director, which is always hard. But to top it all off, we also set out to do something very ambitious and expensive with the story. We travelled around Europe to all the pitching forums and markets for two years, and discussions with financiers were “one step forward, ten steps backwards.” One of the difficulties was that our approach to the film was something European broadcasters were not so comfortable with. But we never allowed ourselves to think that the film would not happen. It was clear to me from the beginning that in order to make the film, the way we saw it, we needed executive producers who would stand by us and give everyone confidence in the project. I also knew that John Battsek and Passion Pictures would be the perfect fit for us, because of the stories they pick and the manner in which they produce them. I had no contacts, so it took me about two months of planning and three weeks of incessant calling to get a meeting which ended with ‘we love it, we’re on board’. They helped immensely by giving funders confidence in what we were setting out to achieve, but they were also integral to the creative process, and it has been an absolute joy working with them.

- **Would you consider *CHUCK NORRIS VS COMMUNISM* a political film?**

ILINCA: The story has many dimensions and can speak to people about many different things. It has a political dimension, in that it shows how a dictatorship can affect people at many different levels. It is a film about censorship and freedom of speech as well, but it also shows how sometimes the smallest acts of resistance can be the catalysts for change.

MARA: It was never the goal to make a political film. It was actually something we wanted to avoid to some extent. There are some great political/historical docs and fiction films about Communism out there, so we didn't feel we needed to add to that. We wanted to make something captivating and entertaining, and in doing so, make a topic that is often depicted in quite a dark manner accessible for Western audiences.

- **How did you decide who to interview?**

MARA: There were some key people involved in the production of the tapes who we knew we wanted to interview, like Zamfir and Mircea. Irina told us about them during our first encounters. Through them we found others who were involved in the VHS phenomenon. To find those who watched the films and had good stories to share, we started by searching online, on all the chat forums, websites and articles that had any mention of the tapes.

ILINCA: I got in touch with the people we found and set up meetings so we could get to know each other. These were quite brief though because I didn't want to talk about the films and their memories before turning the camera on. I try to avoid asking people to repeat stories or phrases because I always sense something artificial on the second go. So we got to know each other during the interviews, which were quite long and we took our time to get to the heart of their stories and memories. Through these first interviewees I found many others, because almost everyone you meet in Romania has a good story to share about the tapes and Irina's voice. There is a lot of nostalgia for those experiences and the unique way in which they consumed films.

- **How did you decide on the style to conduct the interviews in?**

ILINCA: The props we used in the interview set are all from the 80s. I wanted to take the interviewees back in time and I do think the set helped them. The first few interviews we shot were only with one person at a time. By the third or fourth interview, I realised something. One of the interviewees came with his wife, who was too shy to be interviewed. She sat off camera but still interjected, commenting on what he was saying. I could see the interaction between them was much more genuine than what he was saying on his own. It made me realise that the interviews worked much better when people were together, so I started focusing on group interviews with friends and couples. They were so much more natural and relaxed telling each other stories rather than just answering questions.

- **Was there any resistance from the Romanian government?**

MARA: It was very difficult to interview anyone from the secret police. We tracked a few of them down, as at one stage in the development of the film, we wanted to have their side of the story. I think many of them did not want to publicly admit to being secret police. Also, I think there are aspects to that side of history that are difficult to understand. In the end, it was for the best, as this film is about the people and their perspective on those years, so it would not have worked to have the secret police in the story.

ILINCA: A strange occurrence came through one of our interviewees. One day, he called me to say we had to meet. He told me that he had a friend still in the secret service, and that we should be careful as people were starting to ask questions about us and the film we were making. Nothing happened, of course, but it was odd nonetheless.

- **How do you think Romanians will react to the film?**

ILINCA: We've already had a big reaction to the idea of the film, and I think people in Romania will love seeing this story. Everyone we met during the shoot had memories of these screenings and had many anecdotes. I think people will like to relive that time, and beyond that, the film will finally answer their questions about where the films came from, who the people behind the phenomenon were, and who Irina was.

- **How did you start working together?**

MARA: We are sisters, but unlike what most people would imagine, we did not grow up with a dream to build a company and make films together. We spent our late teens and university years growing up in different countries. But despite the distances we were always incredibly close. By coincidence, we both ended up in London after Ilinca finished her masters in Manchester. The first time we worked together was on the first feature I produced, which Ilinca edited. When *Chuck Norris vs Communism* started, so did an incredibly powerful working relationship. I will never forget one particular moment about one year into the development of the project. We were at the end of three weeks on the road at pitching forums. We were sitting on a bench exhausted but also incredibly excited. I remember looking at Ilinca and we both realised we were thinking the same thing. Somehow, perhaps partly because of the bond we had as sisters, we had become a great team. Because of our level of mutual understanding we could help each other through our weaknesses and harness our strengths. Throughout the hard and lengthy process of making this film, it was our partnership and bond that pushed us to become better filmmakers and helped us to never stop, regardless of how impossible things seemed to be. But perhaps the best thing about us working together is that we always encourage each others dreams and aspirations for the film, no matter how ambitious or unachievable they might seem to others. In terms of the partners I wanted for the film, or the way in which Ilinca wanted to make it, we always told each other that anything is possible.

FILM TEAM

Director – Ilinca Calugareanu

Ilinca Calugareanu is a London-based Romanian documentary filmmaker. She studied documentary filmmaking at Manchester's Granada Centre for Visual Anthropology. Her short films have been screened in festivals around the world. Calugareanu's credits include *The Writing on the Wall* (2006, Romania) and *Endgames* (2008, UK), distributed by the Royal Anthropological Institute. She has also been working as an editor for fiction and documentary shorts and features for the past 5 years. She has a background in anthropology with a focus on communist and post-communist Romania, which gives her a unique perspective on the story of the VHS phenomenon.

Producer – VERNON FILMS – Mara Adina

Mara Adina started her career as a production manager and then line producer at Kuwait National Television (KTV), whilst also producing with several Middle Eastern production companies during her stay there. On her return to the UK, she produced her first feature film, *Making Ugly* (2011). Adina then established Vernon Films, an independent production company based in London. Currently she is in development on a feature film adaptation of *Death of a Salaryman*, by Fiona Campbell, directed by two-time BAFTA-winning director and Golden Bear nominee Adrian Sitaru. She has also released *Counterpart*, the first English-language film by Adrian Sitaru, which opened at Clermont Ferrand International Film Festival 2014 and has secured distribution in Europe, UK, and North America.

Producer – RATPAC DOCUMENTARY FILMS – Brett Ratner

RatPac Documentary Films is a division of RatPac Entertainment, the film finance and production partnership of filmmaker Brett Ratner and Australian mogul James Packer. RatPac Documentary Films most recently premiered *Electric Boogaloo* to great acclaim at the Toronto Film Festival, as well as Roman Polanski's *Weekend of a Champion*, and will premiere the award-winning *Night Will Fall* on HBO in January 2015. Brett Ratner previously produced the controversial Sundance documentary *Catfish*; the acclaimed HBO documentaries *Helmut by June*, about the legendary photographer Helmut Newton and *I Knew It Was You: Rediscovering John Cazale*; and, for PBS, the Emmy-nominated American Masters production, *Woody Allen – A Documentary*.

Executive producers – PASSION PICTURES – John Battsek & Nicole Stott:

Passion Pictures is one of the most prolific feature documentary production companies in the industry. From the Academy Award-winning *One Day in September* in 1999, Passion has been involved in over thirty high-profile documentaries, including *Searching for Sugar Man* (Academy Award winner, 2013), *The Imposter* (BAFTA winner, 2013), *Restrepo* (Academy Award nominated, 2011), *Sergio* (Academy Award shortlisted, 2010) and *The Tillman Story* (Academy Award shortlisted, 2011). In 2014, Passion had four films premiere at the Sundance Film Festival, including *The Green Prince*, which opened the festival and went on to win the Audience Award. In the same year, *The Great Invisible* won the Grand Jury Prize at SXSW. In 2015, Passion will launch three

new films at Sundance Film Festival, including *Listen to Me Marlon*, *National Lampoon: Drunk Stoned Brilliant Dead* and *Chuck Norris vs Communism*.

Executive producers – IMPACT PARTNERS – Dan Cogan & Jenny Raskin:

Since its inception in 2007, Impact Partners has been involved in the financing of over 60 films, including *The Cove*, which won the 2010 Academy Award for Best Documentary Feature; *The Garden*, which was nominated for an Academy Award for Documentary Feature in 2009; *Hell and Back Again*, which won the Documentary Grand Jury Prize and Cinematography Award at the 2011 Sundance Film Festival, and was nominated for an Academy Award for Documentary Feature in 2012; and *How to Survive a Plague*, which was nominated for an Academy Award for Documentary Feature in 2013.

Executive Producer – HBO EUROPE – Hanka Kastelicová

Hanka Kastelicová earned a Master of Arts degree from the Faculty of Film and TV Documentary Department at the Academy of Performing Arts in Prague. As an experienced documentary filmmaker, she came to HBO Europe from Slovenian public broadcaster RTV SLO. There she directed and produced many documentaries and recently attained the position of Head of Documentary Development and Commissioning Editor. Kastelicová is the Executive Producer of Documentaries for HBO Europe. Based in her Budapest office and working closely with HBO Europe's production centres in Warsaw, Prague and Bucharest, she oversees all aspects of HBO Europe's documentary output.

Editor – Per K. Kirkegaard

Per K. Kirkegaard is one of the most established editors in the Danish film industry. He has edited numerous critically acclaimed documentaries and features. Among the feature films Per has edited is *Accused*, which was awarded with the European Film Academy Discovery Prix Fassbinder; *Armadillo*, for which he was awarded an Emmy for best editing of a long-format documentary; *TPB AFK: The Pirate Bay Away From Keyboard*, which was recently selected for the Berlin Film Festival; *The Sound of a Revolution*, a Greenlandic documentary, premiered at 2014's CPH:DOX; and *Chuck Norris vs Communism*, selected for the 2015 Sundance Film Festival World Cinema Documentary competition.

Cinematographer – Joze Ruiz

Jose Ruiz has over 15 years professional experience as a DOP and gaffer. Ruiz studied cinematography at Bournemouth Arts Institute in Poole, United Kingdom, where he graduated with a BA Honors. He went on to forge a prolific fiction film career as a cinematographer. For the past ten years, he has worked as a DOP on music videos, fiction and documentary productions. He feels drawn to stories that touch him emotionally and is fascinated by Eastern Europe.

Composer – Anne Nikitin

Anne Nikitin is an award-winning composer who has scored films ranging from action-packed thrillers to emotional dramas, quirky comedies and epic natural history. In 2011, Nikitin scored *The Imposter*, the BAFTA-winning feature film directed by Bart Layton, produced by Film4 and A&E Indie Films. It premiered at the 2012 Sundance Film Festival before opening in cinemas worldwide. Other recent credits include the feature-length film *JFK: Seven Days That Made A President*; the hit TV series *Locked Up Abroad* for National Geographic Channel; *Wootton Bassett: The Town That Remembers*, directed by Henry Singer for BBC; *Paranormal Witness* for Syfy; and *America: The Story of Us*, a landmark series for The History Channel introduced by Barack Obama.

Composer – Rob Manning

Rob Manning is a London-based film and television composer who has scored high-profile documentaries, lifestyle shows, hard-hitting factual films, as well as edgy comedies and commercials. He recently recorded with the Bratislava Symphony Orchestra for a four-part documentary series for Discovery International, to be broadcast later this year in over 200 countries worldwide.

FILM CREDITS

DOCUMENTARY UNIT

FEATURING

IRINA NISTOR
TEODOR ZAMFIR
MIRCEA COJOCARU

(IN ORDER OF APPEARANCE)

VLAD CRAIOVEANU
MIHAI DOBROVOLSCHI
ADRIAN SITARU
PAUL STEFANESCU
ALEXANDRU EREMIA
DAN ALEXANDRU
MIHNEA MIHALACHE-FIASTRU
MARIANA COMANARU
VOICHITA TOADER
TUDOR CARANFIL
MARIUS LAZAR
CONSTANTIN FUGASIN
IOAN GYURI PASCU
SILVIU PRIGOANA
EMILIAN URSE
STEFAN TIRON

CLAUDIU-MARIAN STEFANESCU
LAVINIA STEFAN
SIMION BARBU
BOGDAN TUDOR
MARIA-RAMONA VITAN
OVIDIU VITAN
VALERICA IVAN
RADU GABRIEL
DORU ANA
LIVIU MAN
SABIN-ALEXANDRU RIPAN
CRISTIAN GRINDEAN
DANIEL MOTORAN
CRISTI LUCA
MARIUS CHIVU
COSMIN MANOLACHE
VASILE DIHEL
ISIDOR MARTINCA
ION SOLOMON

LINE PRODUCER - MARA ADINA



DRAMA UNIT

MAIN CAST

ANA MARIA MOLDOVAN- IRINA
DAN CHIOREAN- ZAMFIR
VALENTIN ONCU- MIRCEA

CRISTIAN STANCA- ORZAN
PETRE BACIOIU- PETRULEA
ELENA IVANCA- MRS CRISTEA
FLORIN MIRCEA JR.- MIHAIES
GAJZAGO ANDREI- IONESCU
ILEANA NEGRU- MRS URSE
CATALIN HERLO- STERIE
MIRON MAXIM- BORDER OFFICER PETRE
CRISTIAN BUT- DIHEL
ATTILA VERES- MIHAI
MATEI ROTARU- MARIAN
ANDREA KALI- OTILIA
TUDOR MESESAN – BOGDAN
PAUL SOCOL- BARBU
VLAD CORB- CRISTI
DAVID STEFAN POTRA- RADU
OANA PETREA- LAVINIA
ROBERT KOCSIS- TRAIAN
VLAD CALUGAREANU- PAUL
NICU MIHOC- BORDER OFFICER GROZAVESCU

LIVIU TOPUZU- ATTORNEY GENERAL IONESCU
COSMIN MILCHIS- DRAGOMIR
DAVID CHIOREAN- ALEX
IRINA HABA- MIHAELA
ADRIANA PETRUTA FILIP- TV STATION EMPLOYEE
IOANA TEODORA NICOSCHI- TV STATION EMPLOYEE
ALEXANDRU IOAN TOMA- TV STATION EMPLOYEE

LINE PRODUCER - MARA ADINA

SOUND RECORDIST - XAN MARQUEZ

COSTUME DESIGNER - CATALIN VALEAN
COSTUME DESIGNER - ALINA MORAR

PRODUCTION DESIGNER - DANIELA CALUGAREANU
PRODUCTION DESIGNER - HORATIU MIHAIU
PRODUCTION DESIGNER - CAMELIA BOERESCU TUTLAN



COMMISSIONING EDITOR WDR/ARTE - SABINE ROLLBERG
PRODUCTION EXECUTIVE FOR PASSION PICTURES - GEORGE CHIGNELL
PRODUCTION ASSISTANT FOR PASSION PICTURES - KATE PARKER
ASSISTANT PRODUCER - DARA CARROLL
ASSOCIATE PRODUCER - MARIA TZIKA

CO-EDITOR - ILINCA CALUGAREANU

PICTURE POST PRODUCTION PRODUCER - CHRIS RAYNER

VFX ARTISTS
DEAN WYLES
JASON FARROW

GRAPHICS
DESIGN AND DIRECTION - ADAM PARRY
LOGO ANIMATION - MATEUSZ NAPIERALSKI
COMPOSITING AND ANIMATION - JOHNNY STILL

ORCHESTRATOR - TOM KILWORTH
MUSIC PREPARATION - ALICE HUNTER, TOM KILWORTH
MUSIC ASSISTANT - LAURA SMITH
MUSIC CONSULTANT - TERRY DAVIES
SOLO CELLO - PETER GREGSON
FLUTES: CLARE ROBSON, JOSH BATTY
CLARINETS: NEYIRE ASHWORTH, MARK CROOKS
OBOE: JESS MOGRIDGE

BASSOON: COLIN SKINNER
PIANO: JOHN HORLER
SCORE MIXER – JOE RUBEL
MIXED AT PIXEL, LONDON

LONDON RECORDING ENGINEER - PETE NORTH
RECORDED AT DIVING DUCK RECORDINGS, LONDON
ORCHESTRA LIVE RECORDINGS - KAMERATA KRONSTADT BRASOV
ROMANIA CONDUCTOR - CRISTIAN OROSANU
ROMANIA RECORDINGS ENGINEER - LIVIU ELEKES

ADDITIONAL MUSIC

"FARA SA VREI"
WRITTEN AND PERFORMED BY MARGARETA PASLARU
RECORDED LIVE AT MAMAIA FESTIVAL, 1975
WITH ORCHESTRA RADIOTELEVIZIUNII, CONDUCTOR SILE DINICU
FROM MARGARETA PASLARU'S PERSONAL ARCHIVE

"PASIUNEA"
WRITTEN AND PERFORMED BY MARGARETA PASLARU
FROM: BUCURIA DE A CANTA, 2008
FUNDAȚIA RADIO ROMÂNIA, EDITURA CASA RADIO

SUBTITLES
TOM FOOT
JONATHAN STANNERS

HISTORICAL CONSULTANT - MIHAI BURCEA



MADE WITH THE GENEROUS SUPPORT OF IMPACT PARTNERS AND ITS FOLLOWING
MEMBERS: BARBARA DOBKIN, NINA & DAVID FIALKOW, PIERRE HAUSER, BILL & EVA
PRICE, AND KATRINA VANDEN HEUVEL

SUNDANCE INSTITUTE DOCUMENTARY FILM PROGRAM
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PRIMĂRIA MUNICIPIULUI CLUJ-NAPOCA
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VILA TATARU - CLUJ NAPOCA
RCC RATIU FOUNDATION - FUNDATIA RATIU
BIBLIOTECA ACADEMIEI - BOGDAN CRACIUN & ZITA HAIDUC

TV ARCHIVE COURTESY OF SRTV

ADDITIONAL PERSONAL ARCHIVE COURTESY OF PAUL COZIGHIAN

WITH APPRECIATION TO THE MANY OWNERS OF MOTION PICTURES, TELEVISION
SHOWS AND STILL PHOTOGRAPHS THAT MADE IT TO 1980'S ROMANIA.

DIRTY DANCING (1987)
DIRECTED BY EMILE ARDOLINO
COURTESY OF VESTRON PICTURES AND GREAT AMERICAN FILMS LIMITED PARTNERSHIP

ONCE UPON A TIME IN AMERICA (1984)
DIRECTED BY SERGIO LEONE
COURTESY OF WARNER BROS. AND THE LADD COMPANY

9&1/2 WEEKS (1986)
DIRECTED BY ADRIAN LYNE
COURTESY OF METRO-GOLDWYN-MAYER AND PRODUCERS SALES ORGANIZATION

LAST TANGO IN PARIS (1972)
DIRECTED BY BERNARDO BERTOLUCCI
COURTESY OF UNITED ARTISTS AND PEA PREDOZIONI EUROPEE ASSOCIATE S.A.S.

FIRST BLOOD (1982)
DIRECTED BY TED KOTCHEFF
COURTESY OF ORION PICTURES AND ANABASIS INVESTMENTS N.V

FIRST BLOOD PART II (1985)
DIRECTED BY GEORGE P. COSMATOS
COURTESY OF TRISTAR PICTURES AND ANABASIS INVESTMENTS

TERMINATOR (1984)
DIRECTED BY JAMES FRANCIS CAMERON
COURTESY OF ORION PICTURES AND HEMDALE PACIFIC WESTERN
BLUE LAGOON (1980)
DIRECTED BY RANDAL KLEISER
COURTESY OF COLUMBIA PICTURES AND WARNER- COLUMBIA FILMS

ALIEN (1979)
DIRECTED BY RIDLEY SCOTT
COURTESY OF 20TH CENTURY FOX AND BRANDYWINE PRODUCTIONS

PRETTY WOMAN (1990)
DIRECTED BY GARRY MARSHALL
COURTESY OF BUENA VISTA PICTURES AND TOUCHSTONE PICTURES

GORKY PARK (1983)
DIRECTED BY MICHAEL APTED
COURTESY OF ORION PICTURES AND EAGLE ASSOCIATES

BODY DOUBLE (1984)
DIRECTED BY BRIAN DE PALMA
COURTESY OF COLUMBIA PICTURES AND DELPHI II PRODUCTIONS

LONE WOLF MCQUADE (1983)
DIRECTED BY STEVE CARVER
COURTESY OF ORION PICTURES MGM AND EL PASO

DR ZHIVAGO (1965)
DIRECTED BY DAVID LEAN
COURTESY OF METRO- GOLDWYN-MAYER AND SOSTAR S.A.

ABOVE THE LAW (1988)
DIRECTED BY ANDREW DAVIS
COURTESY OF WARNER BROS.

BLOOD SPORT (1988)
DIRECTED BY NEWT ARNOLD
COURTESY OF THE CANNON GROUP AND GOLAN- GLOBUS

ROCKY (1976)
DIRECTED BY JOHN G. AVILDSSEN
COURTESY OF UNITED ARTISTS AND CHARTOFF-WINKLER PRODUCTIONS

SCARFACE (1983)
DIRECTED BY BRIAN DE PALMA
COURTESY OF UNIVERSAL PICTURES

THE EXORCIST (1973)
DIRECTED BY WILLIAM FRIEDKIN
COURTESY OF WARNER BROS. AND HOYA PRODUCTIONS

LOCK-UP (1989)
DIRECTED BY JOHN FLYNN
COURTESY OF TRISTAR PICTURES AND GORDON COMPANY

SILKWOOD (1983)
DIRECTED BY MIKE NICHOLS
COURTESY OF 20TH CENTURY FOX AND ABC MOTION PICTURES

BEVERLY HILLS COP (1984)
DIRECTED BY MARTIN BREST
COURTESY OF PARAMOUNT PICTURES AND EDDIE MURPHY PRODUCTIONS

TAXI DRIVER (1976)
DIRECTED BY MARTIN SCORSESE
COURTESY OF COLUMBIA PICTURES AND BILL/PHILIPS, ITALO/JUDEO PRODUCTIONS

CONDORMAN (1981)
DIRECTED BY CHARLES JARROTT
COURTESY OF BUENA VISTA DISTRIBUTION AND WALT DISNEY PRODUCTIONS

THE MAN WHO HAUNTED HIMSELF (1970)
DIRECTED BY BASIL DEARDEN
COURTESY OF WARNER-PATHE AND ASSOCIATED BRITISH PICTURE CORPORATION

BACK TO THE FUTURE (1985)
DIRECTED BY ROBERT ZEMECKIS
COURTESY OF UNIVERSAL PICTURES AND AMBLIN ENTERTAINMENT

BREAKIN' (1984)
DIRECTED BY JOEL SILBERG
COURTESY OF METRO-GOLDWYN-MAYER AND BY GOLAN -GLOBUS PRODUCTIONS

SHOCK TREATMENT (1981)
DIRECTED BY JIM SHARMAN
COURTESY OF 20TH CENTURY FOX FILM CORPORATION

PURPLE RAIN (1984)
DIRECTED BY ALBERT MAGNOLI
COURTESY OF WARNER BROS. AND PURPLE FILMS

WHO'S THAT GIR (1987)
DIRECTED BY JAMES FOLEY
COURTESY OF WARNER BROS. AND GUBER-PETERS COMPANY

MALIBU BIKINI SHOP (1986)
DIRECTED BY DAVID WECHTER
COURTESY OF INTERNATIONAL CINEMA AND ROMAX PRODUCTIONS

MARATHON MAN (1976)
DIRECTED BY JOHN SCHLESINGER
COURTESY OF PARAMOUNT PICTURES

WHEN HARRY MET SALLY (1989)
DIRECTED BY ROB REINER
COURTESY OF COLUMBIA PICTURES AND CASTLE ROCK ENTERTAINMENT

DIE HARD (1988)
DIRECTED BY JOHN MCTIERNAN
COURTESY OF 20TH CENTURY FOX AND SILVER PICTURES

KING OF COMEDY (1983)
DIRECTED BY MARTIN SCORSESE
COURTESY OF 20TH CENTURY FOX AND EMBASSY INTERNATIONAL

KNIGHTRIDER - EPISODE KNIGHT MOVES (1983)
DIRECTED BY CHRISTIAN I. NYBY II
COURTESY OF NBC UNIVERSAL AND GLEN A. LARSON PRODUCTIONS

CYBORG (1989)
DIRECTED BY ALBERT PYUN
COURTESY OF METRO-GOLDWYN-MAYER AND THE CANNON GROUP

RETURN TO EDEN (1983)
DIRECTED BY JOHN POWER, TIM BURSTALL, KEVIN DOBSON, ARCH NICHOLSON
COURTESY OF HANNA BARBERA AND MIDGET ENTERTAINMENT

HANNA'S WAR (1988)
DIRECTED BY MENAHEM GOLAN
COURTESY OF CANNON FILMS AND GOLAN-GLOBUS PRODUCTIONS

MISSING IN ACTION (1985)
DIRECTED BY LANCE HOOL
COURTESY OF THE CANNON GROUP MGM AND PARAMOUNT PICTURES

DELTA FORCE (1986)
DIRECTED BY MENAHEM GOLAN
COURTESY OF THE CANNON GROUP AND GOLAN-GLOBUS

SHOGUN (1980)
DIRECTED BY JERRY LONDON
COURTESY OF TOHO COMPANY AND PARAMOUNT TELEVISION

ENTER THE DRAGON (1973)
DIRECTED BY ROBERT CLOUSE
COURTESY OF WARNER BROS. AND CONCORD PRODUCTION INC.

AN OFFICER AND A GENTLEMAN (1982)
DIRECTED BY TAYLOR HACKFORD
COURTESY OF PARAMOUNT PICTURES AND LORIMAR PRODUCTIONS

CONAN THE BARBARIAN (1982)
DIRECTED BY JOHN MILIUS
COURTESY OF UNIVERSAL PICTURES, 20TH CENTURY FOX AND DINO DE LAURENTIIS
CORPORATION

RED SONJA (1985)
DIRECTED BY RICHARD FLEISCHER
COURTESY OF MGM/UA ENTERTAINMENT COMPANY AND DINO DE LAURENTIIS
COMPANY

KARATE KID (1984)
DIRECTED BY JOHN G. AVILDSSEN
COURTESY OF COLUMBIA PICTURES

FEMALE REPORTER (1989)
DIRECTED BY HOI MANG
COURTESY OF GOLDEN HARVEST COMPANY AND BO HO FILM COMPANY LTD.

QUO VADIS (1951)
DIRECTED BY MERVYN LEROY
COURTESY OF METRO-GOLDWYN-MAYER
NINJA 8: WARRIORS OF FIRE (1987)
DIRECTED BY GODFREY HO.
COURTESY OF FILMARK INTERNATIONAL LTD.

BRAZIL (1985)
DIRECTED BY TERRY GILLIAM
COURTESY OF UNIVERSAL PICTURES, 20TH CENTURY FOX AND EMBASSY
INTERNATIONAL PICTURES N.V.

JESUS OF NAZARETH (1977)
DIRECTED BY FRANCO ZEFFIRELLI
COURTESY OF ITC ENTERTAINMENT RAI AND NATIONAL BROADCASTING COMPANY
(NBC)

ROCKY II (1979)
DIRECTED BY SYLVESTER STALLONE
COURTESY OF UNITED ARTISTS

THE CHARACTERS DEPICTED IN THE DRAMATISATIONS ARE INSPIRED BY THE REAL
PEOPLE WE INTERVIEWED. ALL THE EVENTS PORTRAYED ARE DRAMATISED VERSIONS
OF THEIR ACCOUNTS AND STORIES.

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