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LOVE RBOY

A film by
Cătălin Mitulescu



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Mitulescu**

INTERNATIONAL PRESS

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Starring
George Piștereanu
Ada Condeescu
Clara Vodă

Producer
Daniel Mitulescu
Cătălin Mitulescu
Marcian Lazăr

Romania/Sweden/Serbia –
2011 – 94 min – Romanian

WORLD SALES

the directors label



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Luca (20) seduces girls, then trades them to his friends at the Black Sea port of Constanța. When he meets the charming Veli, Luca falls in love.

It's summer down the Danube river. The music is loud, the cars are fancy and the girls are tanned. Veli runs away from home to Luca's bed.

First love has never felt more dangerous.

SYNOPSIS







DIRECTOR'S STATEMENT

LOVERBOY came to life through many different stories in which I found similarities – an emotion I kept experiencing and which I needed to understand better by looking into people's stories and lives. If I were to describe this feeling, I would call it "love".

A love so intense, that you feel the need to destroy it. And the more you feel the need to destroy it, the more powerful and more intense it becomes.

During that period, I used to take long drives and leave Bucharest with no particular destination in mind. That's how I discovered the poor towns and villages near the Danube River. I would sit for hours at the only terrace in its village, or at a modern gas station I found in the middle of nowhere.

I used to travel the roads that connect the deserted towns that were abandoned by everyone but the old people; fishermen and men who found a new job there. These empty places were the setting that shaped the tone of a story. Images of places and fragments of stories came to my mind to build Loverboy: A handsome young man endlessly trying on sunglasses in a gas station, while his girlfriend sits in the car crying; some sunburnt guys laughing at a man their age because he is dreaming of having a girlfriend he can marry in a church; a scooter repair shop; a terrace in the middle of nowhere.

What can you do if you live in Harșovă , a little port on the Danube, close to the Black Sea, a place where nothing ever happens?

What can you do if you cut old scrap metal to be sent away on ships all day long? How would you react when your boss, who makes real money from pimping women, tells you: “You’re a nice guy! Why don’t you get a weapon or two and send them to Italy for me? You won’t have any more worries!”

A “weapon” is a woman who makes money for her man by selling herself. A “Loverboy” is a man who brings his girlfriend to do that.

What’s it like when you’re 17 and you fall in love with a guy, even though you don’t approve of what he does for a living? And why the thought that you might follow him down that dangerous path to make you love him even more?

How can you feel that you are in love, and at the same time you need to convince yourself that it isn’t real? That you are still free despite your feelings? You need to destroy that fire you feel inside you. Or destroy the person who makes you feel that way. “For one of the most admirable excesses of the lust for life is to bring the one who is in love ready to risk his life, and give it away out of exuberance.” - Andre Gide, Journal.

Why is that admirable? I have met Loverboys who quit after having trouble with the police, or just because they got tired of it. I have met Loverboys who became pimps and now have entire streets filled with prostitutes in Spain, France, Italy. I have met prostitutes who are used up and addicted to drugs, or other young girls who are now preparing for life on the E60 road, the same old road to Constanta where Loverboy was shot.





What I found out from all of these people was that money isn't important.

All the girls have a hard time talking about the man who talked them into this. Some of them still love their loverboys, while others don't want to hear about them even though they still have a tattoo with his name on their arm.

"All the girls who have sex for money have a love story behind it," says a loverboy who just sent three girls to Spain and Italy and is now back home. "This is our job, we create memories for them. And the stronger the memories are, the more the girls can take on the job, and we know we can trust them."

I ask them, How do you do it? "You have to get involved too, you need to feel something, otherwise it does not work. When it's real and they feel it, then they become faithful. With a good 'ship' who cares for you and won't betray you, you'll make a lot more money than you would with three random ones you don't have a strong connection with." Why did you do it?

"I wanted to see the world," he says, "But I paid for it, now I can't feel anything."

Don't you feel like you deserve that? Don't you feel guilty for what you have done to them? "They had their path, I had mine. And they knew what I did for a living was wrong. I feel guilty for what I've done to myself and maybe, now they also realize that they've made a bad choice. But most of them can't step away from it."

“I did it because he made me feel like a woman, better than anything else, and a lot better than everything I had experienced until then. I was in love with him and I would have done anything.”

“I was happy when he bought himself things with my money, like shoes for instance, or later when he got a new car and drove around for the first time.”

says Alina who now, 3 years later, doesn't understand why she could do all what she did. In all these conversations, I found the same feeling, the same kind of love that has the need to suffer within itself, the need to get rid of the strong feeling inside, as if the person were a piece of meat that only caused you pain and you need to cut it out with a knife. What is right and what is wrong when you're 20 years old? How can you live a love story, even if it is just a summer love, and then convince your lover to become a prostitute?

The story came to life naturally. From all my trips, from all the stories I've heard, I managed to write the script pretty quickly working as a team with Bianca Oana, who had the experience of making a documentary about 4 boys who just got out of prison, one of whom became a loverboy. The dialogue is authentic most of the time, inspired by the documentary, and the written scenes are directly inspired by that mood and atmosphere. We wanted a raw, organic film, the kind of film that steals your heart with its simplicity and truth.

I met the actors from “If I Want to Whistle, I Whistle”, the last feature produced by Strada Film. I had them in mind when I started writing.

It was very easy for George to understand the story. What happens in Loverboy is more or less what's also going on in A-class Bucharest clubs. When I told him about the script, he





immediately understood it. He called me that same evening and told me that he knew some Lucas himself. The moment we started working on the project by doing intensive research, Luca was already inside him. Even now it's hard for him to let go of the character. Talking to him has also helped me get a better understanding of the character.

Both actors dedicated themselves entirely to this story and that helped me better understand the individual journey of each one. Luca and Veli. Together with Ada, we visited a support center for former prostitutes. Young girls who are trying to quit their jobs. Some are extremely young. Some are still in love with their Loverboys and the police are trying to protect them. Ada still keeps in contact with one of the girls, and I'm sure that her private talks with them helped her get a better feel for Veli and compose her character the way she did. She went where I couldn't go.

What these girls do comes out of love. We were all trying to understand this. What else do you need besides love?

As we were shooting, the story won in simplicity and power. We built up new scenes with Luca and Veli. What he felt and what decision he would make in the end became crucial. What Veli felt and the question of how aware she was of his job became key. And the most important element was that they were almost children, and in love.

Loverboy is a trade. This film is a love story.

It is the love story that I chose to tell now, in Romania.

CĂTĂLIN MITULESCU

Cătălin Mitulescu was born in Bucharest, Romania, in 1972. He studied Geology in Bucharest and after that spent a couple of years living and travelling through Austria, Hungary, Poland and Italy.

In 1996, he returned to Romania to study film directing, at the Film University in Bucharest, where he graduated in 2001.

In college and after graduation, he directed award winning short films such as “Bucharest-Wien” (Cinefondation, Cannes, 2001), “17 minutes late” (Cinefondation, Cannes, 2002), and “Traffic” (Palm d’Or Cannes 2004). His feature debut, “The Way I Spent the End of the World” won the “Un Certain Regard” award for Best Actress, Dorotheea Petre in 2006.

In 2004, Cătălin founded the film production company Strada Film, which has become over the years one of the leading production companies on the Romanian film market. Since then, Cătălin has co-wrote and produced short films such as “The Boxing Lesson”, “A Good Day for a Swim” (won the Golden Bear, Berlin, 2008), “Music in the Blood” and the feature film “If I Want to Whistle, I Whistle” (won the Jury Grand Prix and the Alfred Bauer Award at the Berlinale, 2010).

BIOGRAPHIES



GEORGE PIȘTEREANU

George was born in Bucharest in 1990. While he was in his final year at the Dinu Lipatti music and acting high school, he participated in the casting for the main part of Florin Șerban's "If I want to whistle, I whistle". Casting took 6 months and, in the end, George was selected for the main part, as Silviu. At the age of 19, George was walking the stage of the 60th edition of the Berlinale Film Festival, to receive the Grand Jury Prix, offered by Rene Zellweger. He went on to be the second Romanian actor ever nominated for the 2010 European Academy Awards for Best Actor together with Ewan McGregor. George is currently in his second year Acting at the National University of Drama and Film in Bucharest.

ADA CONDEESCU

Ada is 22 years old and has graduated the Acting class at the National University of Theatre and Film in Bucharest. She has participated in many acting and choreography classes around the world. She believes that growing up among artists, writers and actors taught her to trust herself more – which was the first step in her artistic career. She works on stage and has made her film debut in 2010 with the acclaimed "If I want to whistle, I whistle" (Jury Grand Prix and the Alfred Bauer Award in Berlinale, 2010).





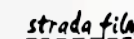
CAST

Luca	GEORGE PIȘTEREANU
Veli	ADA CONDEESCU
Bunicul	ION BESOIU
Doamna Savu	CLARA VODĂ
Dumitrache	BOGDAN DUMITRACHE
Ramona	COCA BLOOS
Toader	REMUS MĂRGINEAN
Zvori	ALEXANDRU MITITELU
Dani	ADINA GALUPA

CREW

Directed by	CĂTĂLIN MITULESCU
Script	CĂTĂLIN MITULESCU BIANCA OANA BOGDAN MUSTAȚĂ MARIUS PANDURU R.S.C. DANIEL RĂDUȚĂ AUGUSTINA STANCIU CHINYERE EZE CRISTIANA IONESCU ȘTEFAN IOAN TATU THOMAS HUHN FLORIN TĂBĂCARU MARIUS LEFTERACHE ALEXANDRU DRAGOMIR EMIL SLOTEA RUXANDRA SLOTEA FLORENTINA ONEA FREDRIK ZANDER TOMAS ESKILSSON DANIEL MITULESCU CĂTĂLIN MITULESCU MARCIAN LAZĂR
DOP	
Art Director	
Costume	
Editing	
Sound	
Casting director	
UPM	
Executive Producer	
Co-producers	
Producers	

Celluloid Dreams presents a production of Strada Film, in co-production with Film 1 Väst, The Chimney Pot and Cinelabs Belgrad, a film by Catalin Mitulescu, with George Pistereanu, Ada Condeescu, Ion Besoiu, Clara Voda, Bogdan Dumitrache, Coca Bloos, Remus Marginean, Alexandru Mititelu, Adina Galupa, Adrian Moroiianu, Matei Onea, Andrei Runcanu, Veronica Neculai, Art direction by Daniel Raduta, Costumes Chinyere Eze and Augustina Stanciu, Editor Cristiana Ionescu and Stefan Ioan Tatu, Director of Photography Marius Panduru r.s.c., Sound Thomas Huhn, Florin Tabacaru, Marius Lefterache, Alexandru Dragomir, Original music by Pablo Malaurie Cabanillas, Co- Producer Fredrick Zander, Tomas Eskilsson, Executive Producer Florentina Onea, Producer Daniel Mitulescu, Catalin Mitulescu, Marcian Lazar, Script by Catalin Mitulescu, Bianca Oana, and Bogdan Mustata, Directed by Catalin Mitulescu. A film produced with the support of CNC, SRTV, BV Mccann Erickson Romania, Zenith Media, HBO Romania, Cinelink Sarajevo Film Festival, Balcan Fund.





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