

# SYNOPSIS

Alex, in his mid-thirties, is a quite neurotic character. When his mother is hospitalized with a stroke, the caring son's life gets out of track. At the hospital he finds himself in a burlesque kind of human zoo full of unexpected characters and surprising events. Trying to manage the situation in between everybody's advice, he's becoming hypochondriac. While his mother seems to feel perfectly fine Alex is making his own set of mistakes – throughout with best intentions.



## CAST

**Alex** Bogdan Dumitrache  
**The mother** Natașa Raab  
**Delia** Alina Grigore  
**The father** Marian Rălea

## CREW

**Written and Directed by** Adrian Sitaru  
**Director of Photography** Adrian Silișteanu  
**Editing** Andrei Gorgan  
**Sound** Tamás Zányi  
**Associate producers** Marie Pierre Macia  
 Juliette Lepoutre  
 Emőke Vágási  
**Co-producers** Monica Lăzurean-Gorgan  
**Producer** Ada Solomon

A HI FILM PRODUCTION IN CO-PRODUCTION WITH COR LEONIS FILMS & 4PROOF FILM IN ASSOCIATION WITH MOVIE PARTNERS IN MOTION WITH THE SUPPORT OF EURIMAGES, ROMANIAN CENTER OF CINEMATOGRAPHY, ROMANIAN NATIONAL TELEVISION, ZENITH MEDIA, VISION TEAM, SAINT AUDIO STUDIO, TELECLUB, CITYPLEX, SEE CINEMA NETWORK, HUNGARIAN CULTURAL CENTRE BUCHAREST, FURNITURE DESIGN WITH THE PARTICIPATION OF HBO ROMANIA PROJECT DEVELOPED WITH THE SUPPORT OF CINEFONDATION, BINGER LAB, SOFIA MEETINGS, CINEMART

Romania - Color - 1h45 - Red/35mm - 1:2.35 - DTS - 2011  
 Romanian with English subtitles



HI FILM, COR LEONIS FILMS, 4PROOF FILM & MOVIE PARTNERS IN MOTION  
 PRESENT



# BEST INTENTIONS

A NEW FILM BY ADRIAN SITARU

## PRODUCTION CONTACTS:

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## COR LEONIS FILMS

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## 4PROOF FILM

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## MOVIE PARTNERS IN MOTION

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## WORLD SALES:

### FILMS BOUTIQUE

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# INTERVIEW

## WITH THE DIRECTOR

### How easy – or how difficult – was it to put such a personal story on paper?

It was pretty difficult and for various reasons: First, I wasn't used to writing a script about a personal experience, and it was difficult to manage and shake off subjectivism when describing something you experienced. I had to go through many steps to be able to figure out which information is important and which is not, to realize what it is that I want to talk about and what was tormenting me about my story. One of the most helpful things was the Binger Filmlab program, where the project was selected, and where I worked with very professional people who not only liked the idea, but who helped me locating the strengths and weaknesses of the script. I worked especially well with the script consultant Franz Rodenkirchen. And yes, it was difficult to put the story on paper – in order to do so, I had to relive the experience, and that was not pleasant at all. Last but not least, it was hard to believe that such a complicated story, lacking both a classical structure and a concrete narrative, could be sold to potential producers. But Marie-Pierre Macia, the first to encourage me to develop the story, and then Juliette Lepoutre, Ada Solomon, Franz and others gave me the confidence that this could be a strong film.

### How easy – or how difficult – was it to shoot what you wrote? Why did you choose to shoot it with a RED camera? And why in cinematoscope?

Shooting it was a lot easier than writing it. After the casting was finished, things started shaping up. The crew began to understand what I wanted. As we started shooting and especially when we started watching dailies and eventually the whole movie, I was able to say that I pulled it off better than I had expected. If I started again tomorrow I don't know how I could do it better than I did. We shot with RED mainly for financial reasons – we worked hard to raise the money. I never thought of digital as a compromise. On the contrary, I was able to afford as many takes as I wanted. The average was 11, but we reached even 26 takes, and that would've been impossible on 35 mm. It was an important freedom I didn't have before, and which was necessary for the longer and more complex sequences, not only for the main actors, but also for the supporting cast. We shot in cinematoscope because it's wider and Adrian Silișteanu – the director of photography – and

I thought it was closer to the human POV. This format gave me what I had wanted from the beginning – an in depth and a left-right mise-en-scène. I “had fun” with the details in most of the sequences.

### Casting this particular film must have been more delicate than casting a simple work of fiction. How close to reality did you want the actors to be?

Well, I wanted the actors close to the attributes in the script, and, as the script was following characters from real life, I had to find actors related to the ones in my life. So the characters resemble to real people on whom they are based, but that doesn't mean they can recognize themselves in the movie. People tell me that the main character, played by Bogdan Dumitrache, is a lot

like me. I'm not surprised, but that wasn't a sine qua non condition for the movie. I just liked him because he was close to the view I had of myself. If people say he is a lot like me, it means I chose him well, I think. It's really hard for me to tell if that's true... As I said, I am subjective, especially when looking at myself.

### Hooked, your first feature, was shot exclusively from the characters' point of view. Here, you keep the same gimmick, let's say, but with a difference – there isn't any shot from the main character's point of view. What did you wanted to achieve and how difficult it was?

Well, I lived the story from my own point of view, of course. When I told the story for the first time, it was like a diary, telling what had happened and what my impressions were, how I watched the world. I found it more interesting to shoot only the points of view of the people with whom the main character interacts, some kind of continuous observation from these perspectives. I wanted to give up my own perspective, to be able to be less subjective, and to try to imagine what was happening in the minds of the people around me – which, after

all, is fiction. Regarding the exclusiveness of the point of view, the truth is that I wanted to break this convention by shooting a short scene from the main character's point of view, but it didn't work so we cut it. Shooting was not easy, in the same way that shooting *Hooked* was not easy. But here, unlike in *Hooked*, there were many more actors – who all had to interact with the camera as if it were, more or less, a real person. This was a technical challenge for Silișteanu, and we had to pick the locations really carefully because of that. But I think we did a good job.

### The film has some impressive tracking shots – are these your favorites?

I don't think I prefer long shots over short ones or the other way round. I usually choose the length, the angles and the location according to what I feel is best for the story or for a particular sequence. In *Hooked* there were mostly short shots; here, since the location allowed it, and since the shots had their own continuity, I preferred cutting only when I really felt I had to do it. I try to follow my own vision but in no way do I impose on myself any rules.

### How different is the movie from what really happened?

The movie is different because I left out many things. The first draft had about 170 pages. I eliminated scenes not because I was scared about the final length of the movie, but because many of the events were repetitive, and not in a good way. Otherwise, just about everything you see in the movie happened in reality with, of course, some lines and details “rewritten” or slightly changed. I want to be clear: my purpose was not to make a docudrama, but a fiction film with a lot of elements and characters inspired by real events.

### Who should see this movie?

I think it should be seen by all the people who act slightly panicked and stupid in extreme situations, especially when it comes to a loved one. I don't know if seeing such a movie would help me. Most likely my behavior wouldn't change. But it helps knowing you are not the only one with such bizarre, amusing and even ridiculous reactions. It's still a puzzle for me – why I acted in such a way – and I don't have any answers to that. That's why I took the movie to a lighter zone, one not so dramatic; it's rather filled with hilarious moments. And that is because, even if during the week my mother had the attack I didn't feel like laughing, when I reminded myself what had happened; it all seemed extremely absurd and amusing.

### Best Intentions is an extremely delicate personal exorcism – and a very pertinent statement about family, parents, children. It's a movie about how you can do wrong when you're too careful and how you can do good without even noticing, and it's a movie about how strong we are when we're weak and how ridiculous we can be when we think we're strong...

Well, yes! I moved from considering myself powerful and immortal to realizing how weak, stupid, and humble we are when confronted with death. I understood the weakness of being a control freak, of being paranoid even to the point of giving the person you want to help, something which might actually kill them. I understood how it feels to lose someone you love, and that inevitably there will come a day when we will lose the ones we love.



# ADRIAN SITARU

Adrian Sitaru graduated from the “I.L. Caragiale” Theatre and Cinema University in Bucharest with a BA in film and TV directing.

In 2001 he was Costa Gavras' assistant director for **Amen**. He directed several short films such as **Valuri/Waves** (selected in over 150 international festivals including an official competition selection in Sundance 2008, winner of 27 international awards including the Pardino d'Oro in Locarno IFF 2007 and the Heart of Sarajevo in Sarajevo IFF 2007), **Lord** (selected in Worldwide Shortfilm Festival in Toronto), **Colivia/The Cage** (winner of the DAAD Scholarship Award in Berlin IFF 2010 and of several other international awards in festivals such as Valladolid IFF, the 18<sup>th</sup> edition of Curtas Vila do Conde, Warsaw IFF, Transylvania IFF or Uppsala International Short Film Festival).

His debut feature **Pescuit sportiv/Hooked** (which he directed, wrote, produced and edited) was selected

in the Venice Days section of the Venice FF, in Toronto IFF, Pusan IFF, London BFI; the film won 8 international awards and was sold in over 12 territories.

In 2011, he finished his second feature **Din dragoste cu cele mai bune intenții/Best Intentions**.

## FILMOGRAPHY

### FEATURE FILMS

**Din dragoste cu cele mai bune intenții/Best Intentions** (2011, 105 min.)  
**Pescuit sportiv/Hooked** (2008 , 84 min.)

### TV MOVIES

**In deriva** (2010, TV series)  
**Vreau să simt** (2006, 47 min.)  
**Bolnavă de iubire** (2006 , 47 min.)  
**Trezește-te!** (2006, 57 min.)  
**Mincinosul** (2006, 35 min.)  
**A doua șansă** (2006, 40 min.)  
**Răzbunarea** (2006, 57 min.)  
**Prea târziu** (2006, 42 min.)  
**Alegerea Siminei** (2006, 42 min.)  
**Greșeala din trecut** (2006, 47 min.)

### SHORT FILMS

**Colivia/The Cage** (2010, 16 min.)  
**Lord** (2010, 22 min.)  
**Valuri/Waves** (2007, 16 min.)  
**Despre Biju** (2003-2004, 12 min.)  
**Fan Fan** (2002, 6 min.)  
**Ultimul sărut** (2001, 3 min.)  
**Despre Biju** (2001, 5 min.)  
**Mica mea plăcere** (2000, 2 min.)  
**Titlul acestui film apare mai târziu!** (1999, 2 min.)  
**Săpunul** (1999, 3 min.)  
**Moartea, prietena mea** (1999, 5 min.)  
**Ajun de Crăciun** (2001, 12 min.)  
**Gândacul de bucătărie** (2000, 6 min.)  
**O zi de Paști** (1999, 6 min.)

### EXPERIMENTAL FILMS

**Tom Waits – Live in My Room** (1999, 6 min.)  
**A Very Bad Day** (2004, 30 sec.)  
**My Right Knee** (2004, 15 sec.)  
**Theodora's Life** (2004, 4 min.)  
**Printing – Job Description** (2004, 45 sec.)  
**The Title of this Film Appears Later 2** (2004, 40 sec.)