

THE FILM

# VERDICT

## LOCARNO REVIEW DAILY

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4

### CONCORSO INTERNAZIONALE



#### DO NOT EXPECT MUCH FROM THE END OF THE WORLD

**VERDICT:** Radu Jude's audacious assault on the state of Romanian society and, by extension, contemporary society in general, is a deliriously funny, caustic roller-coaster ride and the perfect summation of themes addressed in his earlier films.

Jay Weissberg, August 4, 2023

Fasten your seat belts: Radu Jude is taking you on a deliciously outlandish journey that makes *Bad Luck Banging*, or *Loony Porn* feel almost restrained. Letting loose with an even more caustic assault on contemporary Romanian society's smashed social fabric, *Do Not Expect Too Much from*

*the End of the World* will leave audiences reeling from its non-stop blitzkrieg on the senses even as they roll in the aisles from the delirious vulgarity of the humor. When the first words of a film are "fucking shit," you know things aren't going to suddenly get gentle after that.

[Continues next page](#)

#### "I don't want to make cute things" an interview with director Radu Jude



The prize-winning Romanian provocateur shares his thoughts on Jean-Luc Godard and Andrew Tate, the Barbie movie and the thrilling power of bad taste.

Stephen Dalton, August 4, 2023

Iconoclastic Romanian director Radu Jude continues his war on good taste with his latest satirical epic, *Do Not Expect Too Much From The End of the World*, which world premieres in Locarno this week. A sprawling feast of scabrous farce and film theory lesson, peppered with highbrow quotes and lowbrow pop culture references, Jude's new feature is composed of two main

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**DO NOT EXPECT MUCH FROM THE END OF THE WORLD** *(Continued)*



From his first feature, *The Happiest Girl in the World*, Jude announced his intention to flay alive the inhumanity of his fellow nationals in their daily interactions, and ever since he's sought to combat willful ignorance, prejudice and cruelty through films that masterfully balance gut-punches with side-splitting laughter: no other writer-director has such a creative ear for obscenity-laced dialogue. *Do Not Expect Too Much* can be considered a summation (but not a final chapter) of the themes he's visited multiple times, in which his fury boils over to scald everything it touches. There may be those who feel he's covered some of this material in the past, but that's a reductivist reading of a filmmaker constantly exploring new ways of expression. If the end of the world really is approaching, Jude may be our most trenchant Cassandra.

Propelling us into this world is Angela, played with breathtaking audacity by Ilinca Manolache...

[Full Review](#)

**RADU JUDE INTERVIEW** *(Continued)*



sections. The longer opening chapter revolves around an overworked, foul-mouthed, brutally funny film production assistant (Ilinca Manolache) as she blasts around Bucharest in her car, the shorter coda an injured factory worker (Ovidiu Pîrsan) struggling to share the inconvenient truth about his industrial accident. Here the prize-winning provocateur chats to *The Film Verdict* about Jean-Luc Godard and Andrew Tate, TikTok and *Barbie*...

***Do Not Expect Too Much From The End of the World* has two main loosely linked sections. How are they connected for you?**

"Well for me, they connect and they don't connect. It's difficult for me to answer in a straightforward way because it has to do first of all with the fact that these two stories are real. They are based on stories I encountered many years ago when I was

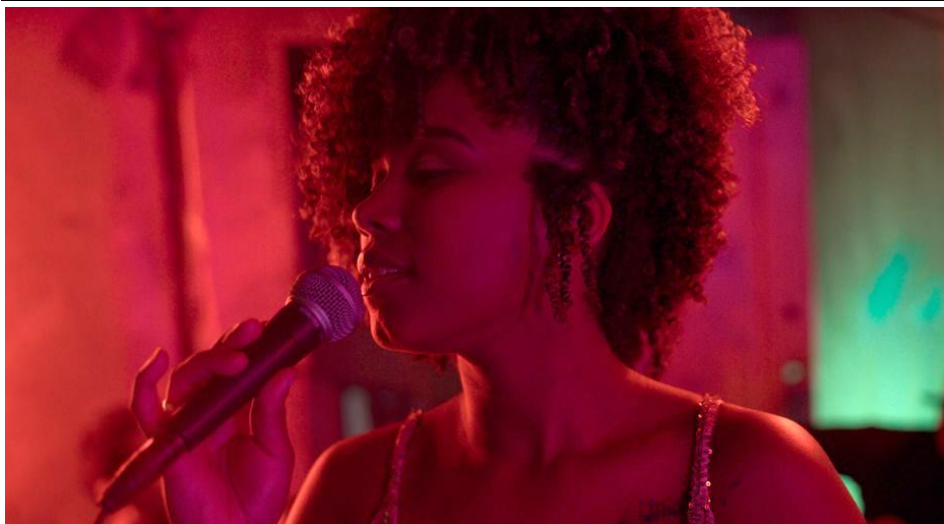
working as a production assistant and assistant director. They stayed in my head because they happened 10, 12, 15 years ago. I find both stories to be very symbolic, for the life in our new society, but also for the production of images. Then I decided to put them together in a single narrative, but little by little it felt like to fold them into a single narrative was to betray something from their essence, to make them more conventional, more traditional. As you know one film has to have one main story, but what if I have made a film with two stories? Of course they are connected, but they are different films in a way."

**These contemporary sections are also intercut with archive clips from a Communist-era Romanian film about a female taxi driver, *Angela Moves On* (1981). What was your intention with these scenes?**

[For Full Article, Click here](#)



## CORSO INTERNAZIONALE



### MANGA D'TERRA

**VERDICT:** Set on the multicultural fringes of Lisbon, Swiss director Basil Da Cunha's third feature is a slender but big-hearted blend of social realist drama and Afro-diaspora musical.

*Stephen Dalton, August 4, 2023*

A Swiss director with Portuguese heritage, Basil Da Cunha takes a musical journey through multicultural Lisbon in *Manga D'Terra*, which world premieres this week at Locarno Film Festival.

Following *After The Night* (2013) and *The End of the World* (2019), Da Cunha's third feature is another bittersweet love letter to Reboleira, the historically poor but rapidly gentrifying neighbourhood where the director has lived and made films for the past 15 years. The area is renowned for its large immigrant population and abundant music, particularly from the West African island republic of Cape Verde, a former Portuguese colony.

In his press notes for *Manga D'Terra*, Da Cunha lays out his mission to preserve the sights, sounds and faces of Reboleira on film before the relentless march of capitalism sanitises and erases them. In doing so, he has created a hybrid of gritty social-realist ensemble drama and unorthodox

movie musical, light on narrative substance but full of delicious songs, colourful characters and handsome neon-drenched visuals. Refreshingly, he finds beauty, kindness, humour and resilience here alongside crime, violence and poverty. Festivals and specialist outlets with particular interest in musical subjects, immigration stories and African diaspora culture will likely show the keenest interest.

In his previous features, Da Cunha concentrated on Reboleira's male characters: mostly drug dealers, gangsters and ex-convicts, all hustling to survive. Driven almost entirely by women of colour, *Manga D'Terra* is partly a conscious attempt to redress this gender imbalance, with strong focus on the feisty matriarchs and tough earth mothers who often hold the social fabric together in ghetto areas. These are women wrestling not just with deprivation, racism and police brutality but also with feckless, unreliable menfolk.

[Full Review](#)



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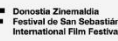


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# SPANISH SCREENINGS 2023

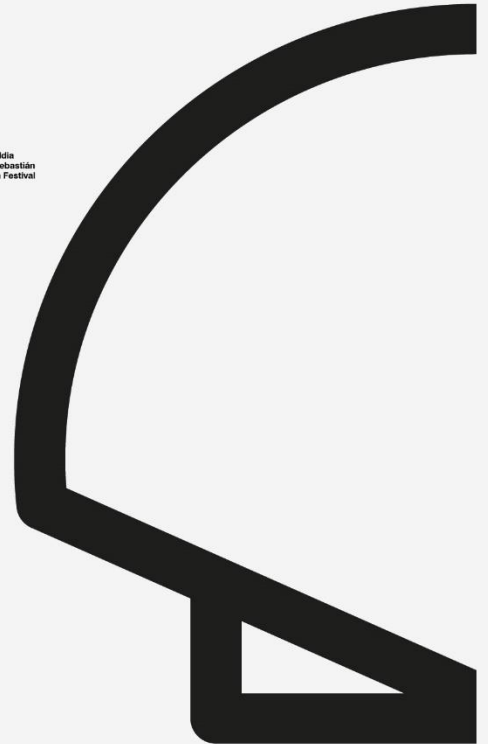


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# Locarno Events for August 6th



10:30 · Forum @ Spazio Cinema  
 Round Table / Panel  
**Embracing Diversity: Disability Inclusion  
 and Representation in the Film Industry**  
 Moderated by Fatih Abay

13:30 · Forum @ Spazio Cinema  
 Conversation  
 with Marianne Slot  
**Raimondo Rezzonico**  
 Moderated by Olivier Pere

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# Location Flashback

## Grindelwald Village, Switzerland

### *Star Wars Episode III: Revenge of the Sith (2005)*

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Photo: © Lucasfilm

Grindelwald, a village in Switzerland's Bernese Alps, is a popular gateway for the Jungfrau Region, with skiing in winter and hiking in summer. It's also a base for mountain-climbing up the iconic north face of Eiger Mountain.

In this scene, With Anakin Skywalker's (Hayden Christensen) turns to the Dark Side to become Darth Vader, and the death of Padme Amidala (Natalie Portman), their daughter Leia is taken by Bail Organa (Jimmy Smits) to Alderaan to be raised by himself and his wife.

Star Wars III Revenge of the Sith premiered on May 15, 2005, at the Cannes Film Festival, then released worldwide on May 19, 2005. It broke several box office records during its opening week and went on to earn over \$868 million worldwide, making it the second-highest-grossing film in the Star Wars franchise at the time. It was the highest-grossing film in the U.S. and the second-highest-grossing film worldwide in 2005. It also holds the record for the highest opening-day gross on a Thursday, making \$50 million.



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