



NEW RELEASES

Do Not Expect Too Much from the End of the World

Do Not Expect Too Much from the End of the World (Nu aștepta prea mult de la sfîrșitul lumii)

Directed by: Radu Jude

©: 4 Proof Film, Paul Thiltges Distributions, Les Films d'Ici, Kinorama, microFILM

Made by: 4 Proof Film

In co-production with: Paul Thiltges Distributions, Les Films d'Ici, Kinorama, microFILM

International Sales: Heretic Outreach

Executive Producers: Diana Caravia, Dan Wechsler, Jamal Zeinal-Zade, Andreas Roald

Producers: Ada Solomon, Adrian Sitaru

Line Producer: Valentino Rudolf

Production Manager: Vlad Gliga

Location Manager: Floriana Sandu

Assistant Director: Adriana Itu

Script Supervisor: Vlad Popa

Casting Director: Florentina Bratfanof

Written by: Radu Jude

Director of Photography: Marius Panduru

Stills Photography: Silviu Ghetie

Visual Effects: Quentin Verbruggen

Editor: Cătălin Cristuțiu

Production Designers: Cristian Niculescu, Andreea Popa

Set Decorator: Marius Bardasan

Costume Designer: Radu Jude

Make-up: Bianca Boeroiu

Hair: Margareta Stefan

Colourist: Raoul Nadalet

Composers: Jura Ferina, Pavao Miholjević

Sound Designer: Marius Leftarache

Production Sound Mixer: Hrvoje Radnic

Sound Mixers: Jaime Baksht, Michelle Couttolenc

Sound Editor: Marius Leftarache

Stunt Co-ordinator: Jerry Florian

Cast:

Ilinca Manolache (Angela Raducani)

Ovidiu Pîrșan (Ovidiu Pîrșan)

Dorina Lazar (Angela Coman)

Laszlo Miske (Gyuri)

Katia Pascariu

Sofia Nicolaescu

Nina Hoss (Doris Goethe)

Rodica Negrea

Serban Pavlu

Ioana Iacob

Claudia Ieremia

Zita Moldovan

Nicodim Ungureanu

Adina Cristescu

Adrian Nicolae

Andi Vasluianu

Bogdan Marhodin

Costel Lepadatu

Liliana Ghita

Mariana Feraru

Cristi Epure

Nelu Tincea

Anastasia Stefan

Alex Dascalu

Daniel Popa

Doru Catanescu

Ada Dumitru

Ciprian Anton

Uwe Boll

Paul Thiltges

Dan Nicolaescu

Valentino Rudolf

Marius Panduru

Radu Jude's delightfully digressive dark satire about the ills of modern life is one of the most remarkable movies of the last year. It follows Angela, an insanely overworked assistant working for a film company, as she drives around auditioning disabled people for a video dubiously promoting safety in the workplace; between encounters she posts bilious TikTok rants pretending to be Andrew Tate. Meanwhile, her wretched existence is contrasted with that of another Angela – a taxi-driver from a 1981 movie.

Scabrously funny, provocatively topical, unashamedly oddball and often inspired, Jude's sprawling, crazed but surprisingly coherent comedy skewers both today's Romania and the West in general. And the last quarter – a superb single take – speaks volumes about the unreliability of the moving image. Radically insightful entertainment.

Geoff Andrew, Programmer-at-large, bfi.org.uk

In simple terms, *Do Not Expect Too Much from the End of the World* is about the day-to-day graft of a video production runner in contemporary Bucharest. Angela (Ilinca Manolache) calls herself a PA, but – on a zero-hours contract – she's really a kind of fixer or factotum or dogsbody, currently working with a corporation that's making a safety-at-work video. For much of Radu Jude's sprawling black comedy, the camera is placed in the front seat of her Fiat, shooting in high-contrast black and white as she negotiates choked-up traffic to run errands around the city. She's 'auditioning' a succession of workplace accident victims to appear as the video's main case study.

Exhausted from working 16-hour days, continually on the move, she often struggles to stay awake at the wheel, but still has a barrelling, over-caffeinated energy for the tasks at hand. She finds a release valve for her pent-up bile and frustration making Instagram and TikTok videos in the hateful guise of her avatar Bobita, an Andrew Tate-style influencer. 'It's criticism by way of extreme caricature,' she claims, comparing her methods to *Charlie Hebdo* and using a glitchy social media filter to transform herself into a raging, monobrowed misogynist.

There's another Angela too – the namesake taxi driver protagonist (played by Dorina Lazar) of Lucian Bratu's 1981 film *Angela Moves On*, colour footage of which Jude repeatedly intersperses with the modern-day action, often slowing the clips down to a crawl or zooming in to scrutinise the noticeably more filmic textures of the image. Shot in Communist-era Romania, these parallel episodes behind the wheel are drawn together with Jude's own material when the ageing actor Lazar turns out to be the mother of a semi-paralysed accident victim, Ovidiu (Ovidiu Pîrșan) – who eventually gets the part in the firm's self-serving video.

In this way, Jude suggestively layers identities, fact and fiction, past and present, celluloid and digital, communism and capitalism. Enlarging the fire-starting satirical scope of his recent films *I Do Not Care If We Go Down in History as Barbarians* (2018) and *Bad Luck Banging or Loony Porn* (2021), his latest is a careering, curdling, misanthropic reckoning with the rubbishness of modern life – bracingly current in its references to the gig economy, the fuel crisis, Ukraine, Uber, Zoom calls, the death of Godard, the death of the Queen, and so on. Like Herman Melville cramming *Moby-Dick* with every conceivable thought, fact and myth about whales, Jude shows an encyclopaedic ambition in the way he pieces together his abrasive odyssey into post-pandemic existence.

Romania 2023
163 mins
Digital

A Sovereign Films release

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From Fri 8 Mar; Sat 9 Mar 18:15 + Q&A with
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Perhaps that feels like a high-cultural reach, but Jude's film is itself full of them: Angela's nagging 'Ode to Joy' ringtone, the volume of Proust she keeps on her bedside table, the allusions to Ovid and Faulkner. Then there's the fact that the head of marketing at the Austrian corporation commissioning the video (played with a clipped, lethal air by Nina Hoss) – who we first meet as a disembodied head gazing imperiously out of a fake background in what may be cinema's most wince-making Zoom session to date – is the 'grandgrand-granddaughter' of Goethe. Not just punchlines, these allusions are more of Jude's layers – his archaeology of a society and the foundations on which our current mess has been jerry-built.

In the soil under Bucharest are Angela's own grandparents, but these graves are due to be dug up as part of a forced exhumation to make way for the expansion of a hotel complex – sacred ground no protection against the march of capital. But it will all be done 'by the book', Angela is assured. And there are more graves, dozens of them, in an interlude late in the film: after Angela tells Hoss's character about an over-trafficked stretch of highway outside the city, Jude pauses the action for a mute, five-minute montage of the roadside grave markers – a documentary requiem for the collateral damage of a world in hyperdrive.

The giving of ground. Forced compromises. These themes play out in real time in Jude's bleakly hilarious closing sequence, a 35-minute fixed-frame tableau filmed in sharp, high-resolution colour in an industrial parking lot as the film crew attempts to finesse the messaging of Ovidiu's testimony. The daylight dims, it starts to drizzle, and Jude drops in his most Godardian digression yet, explicitly connecting this scene of unreliable image-making and corporate exploitation with the Lumière brothers and the dawn of cinema itself. His film surveys our world of avatars and green screen and deepfakes and links it all back to the primal scene of workers leaving the factory.

Sam Wigley, *Sight and Sound*, April 2024

Radu Jude talking to Jonathan Romney

Romanian director Radu Jude is one of the few contemporary directors whose films genuinely have a breaking-news vividness. His latest film *Do Not Expect Too Much from the End of the World* – its title from an aphorism by Polish writer Stanislaw Jerzy Lec – analyses the malaises of the working life in digital-era Romania.

In this film, you use social media – Tik Tok, Instagram, et cetera – as well as lots of adverts, as you did in Bad Luck Banging. These are films very much about now, in a very immediate, Godardian way.

I made a few films about history. I always thought that those are not about the past but about the connection between the past and the present. Thinking about the past paradoxically made me more aware of the feeling of history in the present time. I feel that my recent films are like historical films of the present. We know from Walter Benjamin that sometimes it's not the big events that capture a moment, sometimes it's the garbage of a culture. So I'm trying to capture the flux of the times through these smaller things. I noticed that sometimes when filmmakers make contemporary films, they don't want to let the specifics of that time or place in the film. Many Romanian films made during the pandemic made big efforts to get rid of the masks that were mandatory – to place the story in a kind of eternal present. But I'm interested in capturing what is specific. For *Bad Luck Banging*, everyone said, 'You cannot make a film with masks.' I said, 'But this is how we're living, I want to capture that.'

Radu Jude interviewed by Jonathan Romney, *Sight and Sound*, April 2024