
TORONTO
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2007

**INFILM
INFINITY
MEDIAPRO PICTURES
CZECH TELEVISION**

**present
film by Jiří Vejdělek**

ROMING

poetic road-movie comedy

**International Sales
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Director: Jiří Vejdělek
Screenplay: Marek Epstein

Producers:

Rudolf Biermann
Tomáš Hoffman
Andrei Boncea

Co Producers:

Czech Television/Jaroslav Kučera
Anna Kováčová
Misu Predescu

DOP: Jakub Šimůnek

Music: Vojtěch Lavička

Production designer: Henrich Boráros

Editor: Jan Daňhel

Sound: Radim Hladík jr., Jiří Melcher

Costumes: Zuzana Krejzková, Andrea Králová

Cast:

Bolek Polívka -Stano
Marián Labuda -Roman
Vítězslav Holub -Jura
Jean Constantin -Somáli
Corina Moise -Bebetka
Vladimír Javorský - postman, devil, God
Oldřich Vlach - priest
Emanoil Florentina - Somálieová
Jan Surmaj senior - Mihajli

with

Emiliya Gulyeva, Milan Šenki, Robert Šenki, Jan Surmaj junior, Petr Surmaj, Jan Pulo, Eva Leinweberová, Jaromír Nosek, Miroslav Hanuš, Viliam Čonka, Berta Červeňáková, Petr Janůj, Erika Cicková, Hana Kovaříková, David Šír, Josef Zeman and next

Premiere: 31st May 2007

ABOUT THE MOVIE

Based on a screenplay by Marek Epstein, **Roming** is a poetic road-movie comedy already taking the road of international recognition. Having won the first place in the "Sazka Prize" script competition, **Roming** has also been awarded the first place in the national round of Hartley-Merill Prize International screenplay competition.

With two of the finest Czech actors in the leading roles, both awarded with the prestigious Czech Lion Prize, Marián Labuda (for the movie *Garden*) and Bolek Polívka (for his performance in *Forgotten light* and *Divided We Fall*), the core cast of **Roming** is rounded out by Vítězslav Holub, Jean Constantin and Corina Moise.

Marián Labuda and Bolek Polívka



Already considered one of the most promising new directors, Jiří Vejdělek is the young and talented creator of **Roming**. Previously acclaimed for *Holiday Makers*, the leading box office movie in 2006 in the Czech Republic, Vejdělek is now facing his second directorial success with **Roming**, a movie also well-regarded for its music.

Vojta Lavička is considered as one of the most talented new musicians. A member of the Gipsy.cz group, the winner of the Angel Allianz

Prize, for the New Talents section, Vojta Lavička is also the one who takes the credits for composing the music for **Roming**.

Combining the elements of a fascinating road-movie with the energy of a traditional Czech new-wave comedy, under **Roming**'s surface hides the universal message of human solidarity, tolerance and searching for one's own identity.

SYNOPSIS

A poetic and comical road movie, **Roming** tells the story of three Romas (Gypsies) and their unbelievably adventurous and match-making based journey.

When Roman (Marián Labuda) tells his son Jura (Vitezslav Holub) that he has to go to Slovakia with him to meet his bride-to-be – from a previous agreement he made with his best friend when Jura was still a boy, things start looking as if they were heading for disaster.

After initially rejecting the ridiculous request it doesn't take long before Jura gives in to his father's emotional blackmail. Together with the temperamental and uncontrollable family friend Stan (Bolek Polivka) they set off in an old delivery van on a cross-country trip.

More than just a comedy, **Roming** is a portrait of a nomadic culture searching for identity and acceptance.

STORY

Jura is in his fourth year at the Economics University in Prague. His relationship with his girlfriend Veronika has reached its peak, after which follows its logical disintegration, one which is logical for both whites and Roma. He is Romany, she is white. He loves her, she is tired of the relationship. Our narrative begins at the moment when they are starting to act out of spite. Veronika announces Jura that she is changing her plans for the summer because she has to go on a family holiday instead of her sister. And so Jura goes home to his father Roman in Chomutov alone...

Emanoil Florentina and Jean Constantin



As a natural born dreamer, Roman is spending his entire time contemplating Romany identity. Within the captivity of a flat in a prefabricated tower block, and no less in the captivity of a boring television programme, he comes to the conclusion (as he has learned from the television) that a nation is defined only by its great epos. It is thus

necessary to write such an epos for the Roma. And he shall be the one to perform this great act. It shall be a story of a man who has lost his soul and must rediscover it. When he finds it, he shall find an entire Romany world...or at least a Romany tower block. And so the parallel story of the Gypsy king Somali is born, the story of a man who travels the world to find his lost soul. But writing doesn't come to Roman as quickly as he had imagined, his ideas become muddled ending in a haze of dreams. After all, Roman's favourite pastime is sleeping.

He is awoken from one such dream by a postman with a letter from an old friend in Slovakia. The friend's daughter is now grown up and now it is possible for them to fulfil an old promise, in which both of them signed in blood that once their children come of age they would betroth them to be married. Roman does not know whether he should be happy about this or not, because he now knows so well Jura and all of his modern ideas. Even king Somali momentarily disappears in Roman's apprehension of how Jura will view his old promise.



And he is not wrong to be apprehensive. The news that he is to go to Slovakia to marry finds Jura in his most sarcastic mood. Jura is supporting his father from his temporary work, and in addition is supporting most of his neighbours, who shamelessly take advantage of him. Is he really working his fingers to the bone so his father can laze about and fantasise, and in addition is he now supposed to go and get married in some Slovakian backwater? He makes up his mind that he would rather go and spend the summer in Prague amongst normal people. However, one phone call to Veronika brings him back down to earth, in a cold shower of indifference. The news of the arranged marriage now suits him as a counter argument. And Veronika even encourages him to go. Not a sign of jealousy or fear. And so something breaks in Jura. He promises Roman that he'll go. Why shouldn't he have his own holiday? He tells Roman to forget about the wedding, he has Veronika, and for good. However, there is one more catch, which Jura finds hard to swallow. They are to go to Slovakia with Stano, an old family friend.

Jura would be able to accept everything, even his father's attempt to write an epos, but travelling with Stano is too much for him. Stano is a demon in the worst sense of the word. He appears and disappears at the most inopportune moments and his opinions make Jura go out of his mind each and every time. Stano is white. At least in appearance. Inside he is the blackest Gypsy the world ever saw. And it is precisely this lack of colour which makes him even more demonic. Stano is like quicksilver, a mass of emotions which can boil over at any time or drown in their own tears. If he is genuinely unique in any way, it is in his ability to curse for several minutes at a time without pausing for breath. In this nobody can outdo him.

Roman would never admit it, but his king Somali is in fact Stano. He has everything which Stano embodies, and one more thing. He has the right skin colour. Jura has promised Roman, and so all three of them set out on their journey. Stano's old van bodes ill and provides no feeling of safety. Stano too is sullen due to Jura's presence, since he sees in him a decadent generation of Roma, after whom there will be only white Gypsies. And then more whites. The two of them are more divided from one another than all the blacks and whites in the world.

The journey takes an endless five days, which for our heroes represents a slow transformation. Stano has understandably arranged a few moonlighting jobs in order to fill up space in the van. So musicians and others who need to get quickly from one place to another quickly and most of all cheaply take their turns to occupy the vehicle. Jura encounters various Romany subcultures, but above all begins to understand his father's desire to unite his fragmented nation through a great Romany legend. However, as he flees in his fantasy to Somali, he

gradually begins to take on Stano's characteristics. He doesn't want to admit it, but Somali is leading him to Stano. Somewhere far beneath his dark skin is Stano's soul, full of life and ideals which have long been impossible to fulfil, but which are nevertheless kept alive because this white Gypsy believes in them.

The closer they get to the village they are headed for and the closer Somali is to retrieving his soul, the clearer it is to Jura that this journey is not only about marriage or even king Somali or Stan's old van, which has broken down and been repaired so many times. The story is of an old friend, who according to Roman is a great Romany king, even if he is white. And Jura understands this. He understands that everything the father and son have forgotten to say is within Somali's lost soul.

At the very end of the story Roman is almost killed by a seemingly banal injury caused by buckshot in his back. His potential death however is the culmination of a great tale, the purpose of which is to open Jura's eyes. It is his soul which returns to king Somali his own soul. And Jura knows it. They are at the end of their journey. Jura is at the beginning of his...

INTERVIEW WITH BOLEK POLÍVKA

How would you describe that character you are playing in *Roming*?

Stano is definitely a man that loves being free. As we are all now surrounded by this incredible bureaucracy, we are being controlled all the time and deprived of our inner peace even on highways, not to talk about our private space.

Europe is going through a moment of religious reform as I call it and that can only mean that we are required to make the best of our behavior. Stano just lives free and that makes him such an admirable character. I loved playing this part mostly because of his understanding freedom in the good old-fashioned way. For him freedom means being able to travel whenever and wherever he wants. If he just wants to eat then he just picks an apple and he doesn't care if it's from somebody else's tree. As I was so entertained while reading the script, I started thinking if my work would ever measure to the expectations for this masterpiece. I would certainly like to think that Stano was a character created especially for me, which would definitely be the greatest reward someone could ever give me for working on this movie.

What can you tell us about your partner, Slovak actor Marián Labuda?

I guess you can say that between the both of us, I am the educated and wise one, while he is the one who's reactions are based only on his instincts...But seriously now. I loved playing together with Marián because I really consider him a great actor. And I also admire the way he plays in Czech – you don't see it that at first sight. Even if we love teasing each other as if we were two silly teenagers, our friendship goes back a few years now and I am so glad that finally I got the chance of working with him and in such a great movie.

Were there any difficult scenes that come to your mind right now?

For me it was very difficult to duck Mr. Labuda under water. He is just unsinkable. At a certain point there was this scene where I needed to save him from drowning and he was just kept on coming up. When you involved in a scene that implies you saving somebody from drowning and that person keeps on coming out of the water you get a scene that doesn't appear to be very trustworthy.

The moviemakers came up with a lot of stunts. Falls, jumps, fires, chase scenes...

There was definitely a lot of action for a Czech movie. And I am afraid of fire, water, heights; I am even afraid of my own wife and children... I am actually full of different fears, and when I am afraid I start to be mean to people around me. I apologized if I was mean before some falls in the water or jumps from a building onto blankets that get, of course, harder than concrete when you're falling from twenty meters up.

Your partners were mostly non-actors. How do you work with people who do not have common professional habits?

When you can work with them, non-actors are mostly as good as so-called actors if not better. On top of that, there were talented people selected here who often behaved like they did not know anything about a camera. All professionals have this ambition to act like there is no camera.

INTERVIEW WITH MARIÁN LABUDA

How would you describe the character you play in the movie *Roming*?

I have two sons myself, and that is why I felt so close to my character. The problems that a man has with his sons are sometimes bigger than with daughters. Fatherhood is more natural with a daughter, but when two guys collide, father and son, it is like two substances coming together, substances which are getting stronger and stronger as the son reaches maturity.

Therefore, anytime I get an offer to play a father, I am interested.

During the casting I was asked by the director to try to form a relationship between the father in this movie and his son. When someone defines it like this, he actually defines what I carry inside me all my life; some kind of a handicap, in that I do not know exactly how to communicate with my sons in the right way. I read somewhere about a father who wanted to get closer to his son who was by then already a man. He left with his son into the African wilderness where they only depended on each other, they slept under the stars. And all this was described in the character of Roman. The part of the father in this movie was for me, to a certain extent, a test of how good a father I am in my private life.

Parenthood and friendship are two important relationships for the character of Roman. Are these also for you the values that you can build upon?

Naturally. The difference is that a friendship is voluntary and you can choose it; being someone's son or father is more or less a given. I remember when I used to go to a parents' night at school. My younger son used to always look at me so anxiously and I used to tell him: „Why do you look at me so... even if you were in a wheel chair you'd still be my son...“, and so what I have a dummy at home, I must accept it. Parenthood is an obligation, but I must say that it's when you become a grandfather that it pays off. Recently, my five-year old grandson asked me what it means to be famous. I explained to him that those are the people everybody recognizes on the street. At the end I told him: „You might be surprised, but I am also quite famous!“ You should have seen the disappointment of that little boy. „You, grandfather?!“ How can you be famous when I get to have you anytime!“

In the movie, you meet Bolek Polívka in the main parts. You worked together a few years ago on the movie *King Ubu*. How was your cooperation this time?

During the making of the movie, we'd spend all day together, until Bolek would feel offended and leave the trailer. In those hours we learnt so many things about each other; I got to know so much - even, I dare say, things which his own wife may be clueless about. It forces you to go back in time and remember, dig deep, figure out. And like it is between two fellow comedians - you always have the drive to entertain the other.

Marián Labuda



There were many challenging scenes in the screenplay. For example, those underwater or when you escape during poaching. Which one was the most challenging for you?

I think it was at Slapy dam that we had to get into the dark muddy water. It was right at the time when Bolek was angry with me and he did not speak to me. I stood above him and his feet were slipping away on the slippery ground. He had to get over himself if he wanted to save his own life and so he clutched at me and cuddled. And as he was getting so close, he whispered into my ear for the first time that day:“ Thank you, Marián, for standing by me!“

Did you also experience any unpleasant situations?

When we thought we were done with all the elements, like storm, wind, water, just when we thought we could go back to our apartment, the director came up with about a hundred thousand flies.

Vítek Holub who is not a professional actor plays your son in the movie. From your professional point of view, how did it go with partners without any acting experiences, concretely in this case?

Bolek and I tried to encourage him all the time and create good working conditions for him. He managed to process all our demands very quickly. He is an intelligent boy who did very well.

INTERVIEW WITH DIRECTOR JIŘÍ VEJDĚLEK

You know Marek Epstein from college and also form a sitcom *Redakce*. He is said to be the new star of Czech film screenwriting. What makes his stories interesting, new?

We met during a very important FAMU study screening of someone's very "honorable" work. We were the only two people laughing in the dark and after they kicked us out of the screening room we decided to try to write a screenplay together. Then we met on the sitcom *Redakce*, and finally came the offer for *Roming*. I think we both have the same sense of humor; we are interested in similar stories. We both like to tread the fine line between fun and seriousness and we like to touch the audience. But he is not a rising star anymore; he's already shining in his own right. He sent me an on-line recipe for macerated cheese the other day. By mistake, he sent a copy to some producer who called Marek the next day saying it was good and that he should elaborate on it and that they'd take it. They already got a grant for it. They literally snatch anything he writes from under his nose. I am glad I was first in line.

Where is the trap in road-movie as a genre? Couldn't one exaggeratedly say: somebody goes somewhere?

And that is exactly the trap. After making *Holiday Makers* I swore that I would never get on a bus, not even as a passenger. And we even chose a less manageable transport vehicle for this movie – a little van. It is, naturally, very hard to cram the team and camera in and around it, and at the same time to get some acting done. There is also another thing - the characters go somewhere, they must arrive somewhere and we need to bring their story to that place.

We made a whip ourselves, because we wanted an end which would be adequate to this hilarious story. And so our movie finishes with one scene which is not common and not at all easy to shoot in a Czech movie. You'll see it in the movie.

How was the casting done for *Roming*? In particular, the pivotal trio – Polívka-Labuda and non-actor Holub?

The casting was entailed by the screenplay, which is about Gypsies, even though we should say that first and foremost it's about friendship and also love.

We needed natural talents. We made several big castings for smaller parts. But the main parts are so difficult that we were almost sure we wouldn't be able to find such talent among non-actors. And then the suggestion of Bolek Polívka and Marián Labuda was floated around. Bolek Polívka plays this „white Gypsy” character who is actually Czech, but who wants to be a Gypsy very badly; on the other hand, there's Mr. Labuda, who is this failed Gypsy. The triad is completed by Vitek Holub who was found through casting. The screenplay for **Romíng** is written in a slightly different manner from the one which was commonly used for screenplays in the '60s. Our movie required non-actors because we needed to create an authentic environment. The text was very precise and challenging, we couldn't allow any improvisation.

Everybody needs to follow exactly what is written, which is very difficult for a non-actor to do. On the other hand, Mr. Labuda as a Gypsy plays many scenes, which are only about looks, the inner world of the character. That would be a very hard task for a non-actor.

Director Jiří Vejdělek and screenplay writer Marek Epstein



Bolek Polívka is very short-tempered. Was it hard to keep him in accord with your imagination?

I like to work with actors who have some essence, energy, and I just keep them focused on a specific thing. Moreover, although this is probably the most vulgar part anybody's ever played in the history of Czech film-making, Bolek and I had an agreement from the very beginning that we did not want vulgar words coming out.

I wanted a verbal music typical of Stano's character. I think in the end it works pretty well.

There is an intentional physical and characterial contrast between Bolek Polívka and Marián Labuda. How was their communication off the set?

They kept teasing each other and entertaining our team on and off camera. Sometimes we just did not know whether it was serious or not. It is true that their characters are built around a contrast. Roman is not a typical Gypsy. He is calm, thoughtful. On the contrary, Bolek is temperamental. And he is sometimes very confused and that is why he runs off to a community, which is as wild as him.

In the fantasy part, there are Romanian actors playing bigger parts. How does a director communicate through an interpreter?

Great. I try really hard to describe how the character got into that situation and the interpreter translates it in one sentence. I like to work with actors in a kind of intimate way, in the sense that I keep them away from the technical aspects and just whisper to them this and that, in a corner somewhere. Here, it was that much harder with foreigners because the interpreter enters this intimacy.

Roming is a bit of a Hollywood action movie in a Czech setting - explosions, fires, stunts, etc...

“A Hollywood movie in a Czech setting” is blowing it a bit out of proportion, but we really enjoyed it. Everybody managed to do everything that was needed of them. Gradually, actors and stuntmen stopped doing all that we’d had in store for them. We’d have jumps, falls, fires. Eight minutes of the movie take place in a fog. It was definitely my worst idea and I should have taken a step back and called it off. It went so far that some of the stunts had to be done by our producer.

ABOUT THE CREW AND CAST

Marek Epstein, screenplay writer

Former athlete of Slavie Praha, Marek Epstein started his movie career as an actor. Now one of the most promising new Czech writers, he studied film at the Film Academy of Muse and Art, which he successfully graduated. It was his contribution to movies like *Iguo-Igua*, *Cast Away* and some episodes of the sitcom *Redaction* that made him so highly appreciated in the local movie industry.

Marek Epstein won several screenwriting awards, such as the first place in the “Sazka Prize” script competition for *Rabarbara* and also the first place in the national round of Hartley-Merill Prize International screenplay competition.

His international career started once he accepted working with the Romanian director Ruxandra Zenide on a Swiss-Romanian co-production called *Ryna*, a movie based on the Epstein’s screenplay for *Rabarbara*. *Ryna* was invited to attend the 41-st edition of the International Film Festival of Karlovy Vary and competed for the From East to West program.

In 2006, Epstein won another award in the Sazka Prize competition, this time the second place with the screenplay for *Signal*.

At the moment, Epstein is working on his second project created together with the director Jiří Vejdělek, *Vakav*, a movie also based on his screenplay.

The young writer also published a book entitled *Ohybač křížů*.

Jiří Vejdělek, director

After graduating from the Film Academy of Muse and Art, he started working on his first comedy *Holiday Makers*, a movie based on a best-selling novel by Michal Viewegh.

His first film projects have been highly appreciated and awarded at prestigious student film festivals. Also one of the creators of the very popular Czech sitcom *Redakce*, Vejdělek proved to be successful even when it comes to TV shows.

In 2005, Vejdělek was nominated at the Elsa Tv Awards, for Best Director. His first comedy, *Holiday Makers* was the leading box office movie in 2006 in the Czech Republic. Last year, actress Eva Holubová was awarded the Best Actress Prize at the Tribeca Film Festival where the entire team of *Holiday Makers* received a special Jury Award.

Bolek Polívka, Stano

One of the most popular Czech actors, who also got internationally acknowledgement due to his theatre work, Bolek Polívka is now playing the part of Stano.

A JAMU graduate, cofounder of *Husa na provázku* theatre, he got his popularity and an international recognition due to his remarkable pantomime skills and movement theatre. Gradually, he found his way in films and television. He made several different shows for the Czech television, such as *Manéž Bolka Polívky* and *Bolkoviny*. His film career is defined by a long time working relationship with eminent directors of different generations in the Czech Republic .

Polívka 's working relationship with one of the most important directors, Věra Chytilová, began in the 60 's. They worked together on several other movies such as the comedy *Calamity* (1981), *Fool and Queen* ((1989)), *Dědictví aneb Kurvahošigutentag* (1992)) or *Exiled from Paradise* (2001). In Ms. Chytilová' latest movie, *Nice Moments without Guaranty* (2006), Bolek Polívka plays one of the main characters. He has also worked with other famous legends of the Czech-Slovak cinematography, such as Juraj Jakubisko - *Sedím na konári a je mi dobre* (1989) and *Bathory* (2007). He is the key character in Hřebejk 's work. He also appeared in movies like *Pelíšky* (1999)) and *Pupendo* (2003). *Divided We Fall* was nominated for an Oscar in the Best Foreign Film category.

Polívka is a two-time holder of the „Czech Lion“ Award for *Forgotten Light* (1996, director Vladimír Michálek) and *Divided We Fall* (2000, director Jan Hřebejk). His most recent projects include *Elf* (2005, director Tomáš Vorel) and the internationally acclaimed *Happiness* (2005, director Bohdan Sláma).

Marián Labuda, Roman

A Slovak actor at the origin, who is also loved by the Czech audiences due to his unforgettable characters in Czech movies, Marián Labuda is now playing the part of Roman.

A VŠMU graduate and member of SNT Bratislava, he regularly visits the Czech theatre stages. Starting from the 80 's, he's also appeared in movies in the Czech Republic, the former Czechoslovakia. His unforgettable character of driver Pávek in the comedy *My Sweet Little Village* (1985), directed by Jiří Menzel and brought the movie an Oscar nomination in the Best Foreign Film category. He worked with Menzel in movies like *The End of good Times*, *Beggarly Opera*, *I served the King of England*. He won the „Czech Lion“Award for a side part in *Garden*, directed by Martin Šulík. He's also been cast in the adaptation of Jarry 's *King Ubu* (1996, director F.A. Brabec,) and the fables *Lotrando a Zubejda* (1997, director Karel Smyczek) or *Devil knows why* (2003, director Roman Vávra).

ABOUT THE PRODUCERS

INFILM INFINITY

Production companies INFILM and INFINITY, associated with their leading producers: Rudolf Biermann and Tomáš Hoffman made through time very successful movies, which were highly appreciated by the audience: the comedy *Novel for Women* (2005, directed by Filip Renč) which won the Czech Lion Award for the most visited home movie of the year, the movie *Holidays Makers* (2006, directed by Jiří Vejdělek), which was awarded by IFF Tribeca in New York and which was seen by almost eight hundred thousands of visitors from the Czech Republic. The latest projects connected with these companies are *I Served to the King of England* directed by Jiří Menzel, and *Roming* directed by Jiří Vejdělek in 2007 and two others are in progress right now: the drama *At one 's own Risk*, director Filip Renč, and the comedy *Family Matters*, director Patrik Hartl.

MEDIAPRO PICTURES

MediaPro Pictures joined the companies Infilm and Infinity as a co-producer of a new movie *Roming*, bringing in one of the most popular Romanian actors, Jean Constantin. By co-producing this movie, MediaPro Pictures continues its tradition in making international co-productions, especially aiming Central and Eastern Europe.

"We are excited we can work together with Jiří Vejdělek, one of the most successful Czech directors. The great success his previous film, *Holiday Makers*, registered to the audience, convinced us to participate on his next movie", said Andrei Boncea, general manager of MediaPro Pictures company.

The most recent projects MediaPro Pictures co-produced are: *The Wind in the Willows*, with Bob Hoskins as a leading actor, movie made in cooperation with BBC, the film *Joyeux Noel* which was nominated for an Oscar in Best Foreign Movie category or American film *American Haunting* with Sissy Spacek and Donald Sutherland.

The Romanian company was established in 1998 and its activities regard film, television and advertising. Together, MediaPro Pictures and MediaPro Studios compose an important European business tandem, which offers a high quality service in advantageous business conditions.

The company is part of MediaPro group, one of the biggest companies in media and entertainment industry in Eastern Europe, which focuses on television broadcasting, film and home video distribution, publishing activities, internet, educational programs etc. Since 1998, when it became one of the media leaders on the Romanian market, the company produced and co-produced hundreds of films and television programs.

"„Movie production is important, but we consider the continuity of this production even more important and also creating a loyal audience for our products", says Andrei Boncea.

Every year the international interest for having MediaPro Pictures as partner raises, taking into consideration the company worked with famous directors and actors such as Constantin Costa-Gavras, Franco Zeffirelli, Joel Schumacher, Jeremy Irons, Michael Madsen, Andy Garcia, Dennis Hopper, Fanny Ardant, Robert Carlyle etc.

CZECH TELEVISION - THE CENTRE OF DRAMA, THEATER AND MUSIC WORK

The Centre gathers the majority of drama works of the Czech television - i.e. films broadcasted in prime time on Sunday and Monday soap operas. Moreover, it participates in making special distribution selected films. It broadcasts theatre performances, concerts of classic and pop music, produces series about theatre, books and music, documents about art and great personalities of the Czech culture. The main figures of the Centre are Ivan Hubač, Jaroslav Kučera and Viktor Průša. Since 2004, the centre has enriched its portfolio with movies as: *Milenci a vrazi*, *Indián a sestřička*, *Elf*, *Do blba!*, *Ještě žiju s věšákem, plácačkou a čepicí*, *Šílení*, *Kráska v nesnázích*.

Jan Lekeš from the Centre describes the decision of the Czech television of co-producing *Romina* as follows:

"It is an exceptional work not only because of the written style, but also the theme. We can immediately identify ourselves with the characters in the story. Belonging to possible different ethnicity does not matter anymore. It is exceptionally human, open and funny. Theme wise, it is about soul searching, not in an abstract philosophic way, but on a very real and pragmatic level. You can find very seldom a topic like this one, which so clearly refers to our territory. This movie has to be made; if the Czech television can help, it is an honor".