

## Document Citation

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## ADELA

Screen version of the novel "Adela" by G.Ibrăileanu

Produced by Film Co. No." FOUR "

10 reels, 2400 m, 1h30' , normal, color

Screenplay and Direction : Mircea Veroiu

Director of Photography : Doru Mitran

Art Director : Călin Papură

Costume Designer : Hortensia Georgescu

Music : Adrian Enescu

Cast : Marina Procopie, George Motoi,  
Valeria Seciu, Stefan Sileanu,  
Florina Luican, Jeana Gores

I believe that facing aging is one of the most authentic forms of, let's say, day-to-day courage. Our attempt at deluding ourselves, when time comes to cross the thin threshold between youth and maturity, is, in fact, the object of this psychological essay.

This is, therefore, a demonstration of lucidity. The mature lucidity of a mature man, who has taken in his growing old, after experiencing his youth's last summer.

Fascinated by self-analysis doctor Codrescu touches very rarely the outside world with his feelers. He does it only to gather more material for introspection.

If he had encountered Adela in a hotel or elsewhere, the analyst in him could have <sup>been</sup> thwarted, perhaps, by the man of spirit. But then, that would have been another story.

The loss of youth is atrociously painful for all who experience it. And few are those who are able to perceive, through the bitter tears of suffering, the right way to keep themselves within temperate bounds and far from ridicule. Usually, men perceive the truth much later, and a proved bachelor over forty, like Emil Codrescu, with even much more difficulty. His case being, probably, that of a long practiced pride, that is of great help to him.

For Adela, the specific detachment of the young from the aged, takes over the form of restlessness all around, youth solving everything through itself, without evaluations and long examinations in front of inner mirrors.

She has balance, grace and a future, for she will stay young, which isn't going to happen to the others too.

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It is quite certain that such a movie, dealing mainly with the characters' inner moves and nearly no other exterior ones, runs the risk of being monotonous. But, in my opinion, making a movie of portraits, backed up by solid psychology, is worth taking this risk upon oneself.

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MIRCEA VEROIU

Born in 1941. Until 1965 he was a teacher. Between 1965-1970 he has been studying film directing at the Institute for Theatrical and Cinematic Arts "Ion Luca Caragiale". In this period he shot some shorts among which "PRELUDE" and "THE CIRCLE", favourably received by critics both in our country and abroad.

In 1970, he directed, together with Dan Pița and some other generation mates, the full length documentary film "THE WATER LIKE A BLACK BUFFALO" about the catastrophic flood in the spring of the same year, a movie that was awarded the Diploma of Honour and The Prize of the selection committee at Cannes 1972-1973 "Rencontres internationales film et jeunesse".

Since 1971 the professional ties between him and Dan Pița are even strengthened and their co-operation produced excellent films like:

1972 - STONE WEDDING - the first part "Fefelega"

The film was awarded the OSCAR Prizes ex-aequo in Ciudad de Panama

- for film art, to both directors: Mircea Veroiu and Dan Pița
- for the best photography, to the cameraman Iosif Demian
- for a supporting lead, to the actress Leopoldina Bălanuță



1974 - LUST FOR GOLD - the first part "Mîrza"

The film was awarded the Jury's special prize at the Bergamo Festival of Total Author's Films, 1975

His specific style is accurate, devoid of thrill, and marks a preference for realist details and lucidity.

Feature films produced independently :

1973 - 7 Days

1975 - Hyperion

- Across the Bridge

1977 - The Chronicle of some Bare-Footed Emperors

1978 - Between Facing Mirrors

1979 - The Actress, the Dollars and the Transylvanians

1981 - The Sign of the Serpent

1982 - Waiting for a Train

- The End of the Night

1983 - Fatally Wounded for Love of Life

1984 - ADELA