



newsletter

Newsletter of Magyar Filmunió · January 2004 – No. 2

CONTENTS

- 3
2003 Prizes
- 4
Press
- 6
Competition program of the
35th Hungarian Film Week
- 8
Berlinale
- 8
Hungarian participants and
prizes: 1975 – 2003
- 11
Hungarian Films in 2004
- 12
Shooting Stars
- 12
Berlinale Co-Production
Market
- 13
Berlinale Talent Campus #2
- 14
The MEDIA Plus Programme
of the European Union
- 14
MOKÉP Hungarofilm
Division News
- 15
The Hungarian Film
Commission in Los Angeles
- 15
Eurimages
- 16
Duna Workshop Presents



● 2004. január 27-február 3.
**35. Magyar
Filmszemle**

MAGYAR FILMUNIO

Dear Reader,

The second issue of our Newsletter is connected to two high standard events.

Firstly, we wish to salute the 35th Hungarian Film Week which begins on 27th January. For us, the Film Week is one of the most exciting momentum of the year as it gives an overview of the new productions, documentaries, shorts, animation and feature films which will outline our work for the coming year. All information regarding the films will soon be put on our website as well. We keep our fingers crossed for the filmmakers, producers and crews since our goal is to be able to present the films screened at this festival in many countries of the world, at as many high ranking festivals and other events as possible and to publish information about what is happening in Hungarian cinema these days.

The other event of special importance is the Berlin International Film Festival where Hungarian films are traditionally present. In our newsletter you will find an overview of the Hungarian films that have been screened at the festival in Berlin from the beginning until today and we sincerely hope that you will find it an interesting and exciting reading.

Éva Vezér
General Manager

2003 Prizes

FESTIVAL	DATE	TITLE	DIRECTOR	AWARD
Biarritz - FIPA	21-26. 01.	<i>Taboo (Tabu)</i>	Eszter Nordin	Special Prize
Berlinale - Forum	06-16. 02.	<i>Forest (Rengeteg)</i>	Benedek Fliegauf	Wolfgang Staudte Prize
Wellington - Drifting Clouds Short Film Festival	28.02-01.03.	<i>After Rain (Eso ut n)</i>	Péter Mészáros	Golden Dragon
Cleveland IFF	20-30. 03.	<i>Hukkle</i>	György Pálfi	Central and Eastern European Competition Award
Wiesbaden - goEast Film Festival	26.03-02.04.	<i>Sleepwalkers (Ébrenj r k)</i>	Bence Miklauzic	FIPRESCI Prize
Wiesbaden - goEast Film Festival	26.03-02. 04.	<i>Ballroom Dancing (T nrend)</i>	Lívía Gyarmathy	Best Director
Mamers en Mars IFF	27-30. 03.	<i>Hukkle</i>	György Pálfi	Main Prize, Prize of the Art Cinemas
Torún - Young European Cinema IFF	30.03-06. 04.	<i>Hukkle</i>	György Pálfi	Main Prize
Houston - WorldFest	04-13. 04.	<i>The Bridgeman (H dember)</i>	Géza Bereményi	Golden Remi Award
Houston - WorldFest	04-13. 04.	<i>Taboo (Tabu)</i>	Eszter Nordin	Silver Remi Award
Houston - WorldFest	04-13. 04.	<i>Sleepwalkers (Ébrenj r k)</i>	Bence Miklauzic	Silver Remi Award
Houston - WorldFest	04-13. 04.	<i>The Last Blues (Az utols blues)</i>	Péter Gárdos	Silver Remi Award
Houston - WorldFest	04-13. 04.	<i>Hukkle</i>	György Pálfi	Special Prize of the Jury
Hong Kong IFF	08-23. 04.	<i>Hukkle</i>	György Pálfi	Golden Firebird Award for Young Cinema
Dresden - Filmfest	15-20. 04.	<i>Hypnos</i>	Benedek Fliegauf	Youth Oscar Award
Oberhausen - Kurzfilmtage	01-06. 05.	<i>Little Apocrypha (Kis apokrif)</i>	Kornél Mundruczó	Prize of the Ecumenical Jury
Moscow, Kaluga - Golden Knight IFF	22-31. 05.	<i>Kingdom of Silence (Csendorasz g)</i>	Róbert Lakatos	Special Diploma
Zlín - IFF for Children and Youth	25-31. 05.	<i>Mayday Mayhem (Csocs , avagy ljen m jus elseje)</i>	Róbert Koltai	Special Prize of the Jury of the Section of "Films from the Visegrád Countries"
Cracow International Documentary & Short Film Festival	28.05- 01. 06.	<i>Ballroom Dancing (T nrend)</i>	Lívía Gyarmathy	Silver Dragon, Students Jury's Prize for the Best Film of the International Competition
Sochi IFF	04-17. 06.	<i>Hukkle</i>	György Pálfi	Golden Rose
Troia - FESTROIA IFF	06-15. 06.	<i>Winning Ticket (Telital lat)</i>	Sándor Kardos - Illés Szabó	Special Prize of the First Film Competition
Taormina BNL Film Festival	07-14. 06.			Taormina Arte Award for Cinematic Excellence to Miklós Jancsó
Trencianske Teplice - ART Film Festival	20-28. 06.			Actor's Mission Award to Cserhalmi György
Lagów Film Summer	22-29. 06.	<i>Forest (Rengeteg)</i>	Benedek Fliegauf	Special Prize of the Jury
Karlovy Vary IFF	04-12. 07.	<i>Rose's Songs (A R zsa nekei)</i>	Andor Szilágyi	Special Prize of the Jury
Galway Film Fleadh	07-13. 07.	<i>Hukkle</i>	György Pálfi	Third Prize
Motovun Film Festival	28.07- 01. 08.	<i>After Rain (Eso ut n)</i>	Péter Mészáros	Best Short Film
Stuttgart Ludwigsburg European Film Festival	10-15. 09.	<i>Little Apocrypha (Kis apokrif)</i>	Kornél Mundruczó	Special Mention
Antalya Golden Orange Short Film Festival	13-16. 09.	<i>Wild Imagination - Renoir's Dreams (Tarka k pzelet - Renoir lmai)</i>	Diana Groó	Best Experimental Film
Mladá Boleslav - Festival of European Film Smiles	13-20. 09.	<i>Mayday Mayhem (Csocs , avagy ljen m jus elseje)</i>	Róbert Koltai	Special Award
Split International Festival of New Film	22-28. 09.	<i>Bro' (Tea)</i>	Zsombor Dyga	Special Mention of FIPRESCI
Belo Horizonte Short Film Festival	25-09- 04. 10.	<i>Psycho-parade (Pszichopar d)</i>	Ferenc Cakó	Best International Short Film awarded by the Critics
Cairo IFF	07-17. 10.	<i>Down by Love (Szerelemtól s jtva)</i>	Tamás Sas	Best Artistic Contribution
Montréal CNM Festival	09-19. 10.	<i>Ballroom Dancing (T nrend)</i>	Lívía Gyarmathy	Special Mention
Kalamata International Documentary Film Festival	19-25. 10.	<i>When Serving Years Go Past (Mikor szolg nak telik esztendeje)</i>	Attila Moharos	Silver Olive Award
Targu-Mures - AlterNative Short Film Festival	05-09. 11.	<i>Days that were Filled with Sense by Fear (Napok, melyeknek értelmet adott a f lelem)</i>	László Csáki	Grand Prize
Targu-Mures - AlterNative Short Film Festival	05-09. 11.	<i>Wild Imagination - Renoir's Dreams (Tarka k pzelet - Renoir lmai)</i>	Diana Groó	Prize of the Illyés Public Foundation
Targu-Mures - AlterNative Short Film Festival	05-09. 11.	<i>Ordeal of the Bier (Tetemreh v s)</i>	András Hatházi	Duna Workshop's Prize
Targu-Mures - AlterNative Short Film Festival	05-09. 11.	<i>Little Apocrypha (Kis apokrif)</i>	Kornél Mundruczó	Prize of the Hungarian Film Laboratories
Barcelona - l'Alternativa	14-22. 11.	<i>Hukkle</i>	György Pálfi	Feature Film Prize
Bucharest DaKINO International Short Film Festival	24-29. 11.	<i>Butterfly (Pillang)</i>	István Komár	Trophy of the Festival
Lille - Trains on Film Festival	24-28.11.	<i>Nasty Disease (Cs nya betegs g)</i>	Zsolt Juhász - Sára Schilling - Péter Szalay	Special Prize

**Excerpts from reviews in
Variety and *Screen
International*:**

Derek Elley:
A THE COLOUR OF HAPPINESS
(Variety)

A magical-realist criss-crosser, set in contempo Budapest and beguilingly shot in vibrant, Almodovarian hues, József Pacskovszky's *The Colour of Happiness* takes Hungarian cinema out of its grungy, inward-looking ghetto and into the mainstream of accessible European filmmaking.

Derek Elley:
HAPPY BIRTHDAY! (Variety)

... an engaging light comedy that marks a highly promising feature bow by 29-year-old writer-director Csaba Fazekas. Brightly lensed by Tamás Sas, and flawed largely by a script that doesn't fulfil its early promise, pic is one of several in the latest crop of Hungarian cinema - including Sas' *Down by Love* and József Pacskovszky's *The Colour of Happiness* - that shows the small industry finally joining the European mainstream of quality, audience-friendly entertainment.

David Stratton:
A LONG WEEKEND IN PEST AND BUDA
(Variety)

Beautifully, if traditionally, made film is very Hungarian in its themes and references, and a knowledge of recent Hungarian history, and perhaps also Hungarian cinema, will immeasurably add to pic's enjoyment. A major festival berth is indicated for this mellow, rather sad, love story.

David Stratton:
HUNGARIAN BEAUTY (Variety)
The basic plot and characters of "American Beauty" are given a Hungarian twist in this caustically gritty look at a couple of families of "average" Magyars in the 21st century.

Dan Fainaru:
FOREST (Screen)
Benedek Fliegauf's debut feature looks set to be a regular on this year's festival circuit. ... The audience first sees the human forest, then get to know the individual trees in it, then look again - and it is not quite the same.

David Stratton:
RINALDO (Variety)
A mostly entertaining re-working of movie classics *Seven Samurai* and *The Magnificent Seven* in the form of a contempo actioner, *Rinaldo* is full of ideas and energy and confirms Tamas Tóth as one of Hungary's most accomplished film entertainers.

Derek Elley:
DOWN BY LOVE (Variety)
A terrific performance by young actress Patricia Kovács makes the high-stakes gamble of *Down by Love* - a light psychodrama almost entirely centered on one character in an apartment - into an engrossing 90-odd minutes. ... she's an endlessly fascinating study of shifting moods, her slightly offbeat looks lapped up by the camera

Derek Elley:
DANCING FIGURE (Variety)
Modern dance fans will get a charge out of *Dancing Figure*, a showcase for Hungarian dance queen Andrea Ladányi largely set in sandy, derelict buildings and intercut with occasional documentary images from the past century. Specialized webs and institutes of contempo art are its natural home.

David Stratton:
WINNING TICKET (Variety)
A quintessentially ironic and mournful Hungarian pic about the fortunes and misfortunes of a sad-sack Everyman during the turmoil of the 1956 revolution, ...

Dan Fainaru:
VAGABOND (Screen)
Szomjas prefers to preserve the simple, spontaneous and popular nature of these dance houses, focusing on the social effect they have on their attendees. A natural for festivals and for ethnic programming ...



Sergio Micheli:
Surprise at the Hungarian Film Week, La voce del Campo, February 2003
„The annual Hungarian film festival called the *Hungarian Film Week*, organised in Budapest every February, always offers a pleasant surprise. Ever since film as an art form was born, Hungarian directors have proved to be especially sensitive and produced work of a high aesthetical and moral quality under any circumstances. Let us think of the films of the past fifty years by Miklós Jancsó, István Szabó, Károly Makk, István Gaál, András Kovács or Péter Bacsó which left their mark on film history. ... The work of these masters was not without influence and though it took time, after some documentary and short film experiences their young disciples took the risk and the responsibility of presenting their first feature films.”

Andrew James Horton:

Making a Song and Dance of It, Senses of Cinema, February 2003

“When cinema first appeared at the end of the 19th century, there was a huge debate as to whether it could be considered a valid art form or just a rather gimmicky form of sideshow entertainment. One of the first countries to whole-heartedly embrace the new medium as “the seventh art” was Hungary (doing so even before France came to this conclusion). Cinema’s early status as a distinct art in Hungary guaranteed that it was taken seriously as a means of expression, which in turn meant it attracted the attention of artists working in other areas who recognised the new medium’s potential as Gesamtkunst - an art form that combines all others. A lot has changed in Hungarian cinema in the past 100 years. ... Yet, the 34th Magyar Filmszemle still showed that, in diverse ways, film directors in the country are still very much influenced by other art forms when creating their cinema. Music, opera, dance, theatre, literature and fine art were widely present as integral elements to the film. ... The most obvious film to encapsulate the principle of Gesamtkunst was Ferenc Grunwalsky’s *Táncalak* (Dancing Figure). An extraordinary symbiosis of the modern dance of Andrea Ladányi, the music of György Kurtág, the graphic drawings of István Nádler, the poetry of Ottó Orbán and Grunwalsky’s own talent as a director and cinematographer.”

Ron Holloway:

20th Gene Moskowitz Prize awarded, Sime’s Site, February 2003

“An anniversary commemorating a former VARIETY mugg was celebrated at the 34th Hungarian Film Week in Budapest when the Gene Moskowitz Prize (GMP) was awarded for the 20th time. The nod went to Benedek Fliegau’s *Forest*, an experimental dogma film, shot with a digital camera ...

The GMP tradition began in 1984, shortly after Gene died of leukemia, to pay tribute to the Paris-based VARIETY legend. It was launched for a simple reason: Gene was one of the most popular critics on the international festival circuit - and one of the few who could read the restaurant menu in Hungarian. The GMP tradition has continued unchanged down the years to the present day. The voting routine is always the same. Two days before the festival closes, a box is placed on a table for visiting journalists who, together with other knowledgeable film professionals and guests, can

cast a single vote for the best Hungarian film. Since Gene was a member of International Federation of Film Journalists, a FIPRESCI member usually flips over the box and reads out the results. In effect, the GMP has eliminated the privilege of a FIPRESCI Jury. Lobbying among FIPRESCI members still goes on, but it’s less obvious. If I remember correctly, the first GMP was a spontaneous event. Sometime in the middle of the Budapest festival (the Hungarian meet was always much more than just national film week), after everyone had shared his or her favorite story or anecdote about Gene, Anne Head of Reuters Paris suggested the Gene Moskowitz Prize. The votes were cast, and Márta Mészáros’s *Diary for My Children* (1982), which had just come off the banned list after two years in limbo, was awarded the prize.”

Sergio Micheli:

Festivals, Carte di Cinema, 2003

„The Hungarian cinema has always liked forms of expression which do not necessarily target mass-audiences, but rather a group of spectators who prefer to see films which provide a unique cultural experience instead of just enjoying the banality of the prevailing imagery. Most outstanding in this area are the films of the sixty-year-old Ferenc Grunwalsky, who has worked with Miklós Jancsó for many years. This year he made a 76-minute-long feature film of great cultural significance and a unique artistic value called *Dancing Figure*.”

Anna Franklin:

Focus on Hungarian Film Week, Filmfestivals.com, March 2003

“While the Hungarian Film Week presented a programme of more than 30 feature films this year many of them were extremely low budget or made-for-tv productions with no chance of being released in theatres. But there was no shortage of talent on display during the festival despite the meager resources of the filmmakers. All three generations of Hungarian filmmakers were represented with 80 year old Miklos Jancsó presenting *Wake Up Mate, Don’t You Sleep* the latest in his series of films about a group of local Budapest characters that wander freely between reality and fantasy exploring such serious topics as life and death on the way.”

Alissa Simon:

Hungarian Film Week, Film Finders’ Film Market Website, March 2003

“For festival programmers and buyers travelling the Festival circuit who want to

keep busy between Rotterdam and Berlin, there are several options, including the Nordic Event which runs as an adjunct to the Gothenburg Festival, the Fajr Film Festival in Tehran, and the *Hungarian Film Week* in Budapest.

These events mostly showcase the latest productions of a national cinema. ... Be prepared for headsets and simultaneous translation. The Hungarian event, however, deserves top marks for comfortable headphones and excellent voice-over translation in English and in French.

The 34th *Hungarian Film Week* ran January 28 February 4, 2003. Shorts, experimental works and documentaries screened during the first three days and features unreeled at the end. Screenings took place at a comfortable multiplex located in the Mammut Center, an upscale shopping mall at Moscow Square.”

Susi Koltai:

Lively film-life on the Danube bank, Neue Zürcher Zeitung, March 2003

„Great old masters are celebrated, life-time achievement prizes awarded, students of the Film Academy and their professors praised, new generations born. The family tree helps the film family stick together. New studios and new teams are formed, similar to the ones before the regime change. It seems filmmakers have now overcome the negative feelings associated with the studios of the socialist era. Eighty films were shown at this year’s festival: 22 feature films, 21 experimental and short films and 37 documentary films. Many different genres bear witness to a vivid Hungarian film scene: opera and dance films, commercial comedies, Eastern and no-budget films, as well as film-collages and costume-films.“

Ron Holloway:

34th Hungarian Film Week, German Film, May 2003

“Hungarian cinema is not just back on course again, but young filmmakers are leading the way. After the international success in 2002 of Pálfi György’s *Hukkle* and Kornél Mundruczó’s *Pleasant Days*, both shot on shoestring budgets and each backed with plenty of creative imagination, now another talented young filmmaker has emerged at the 34th Hungarian Film Week. Benedek Fliegau’s *Forest* was awarded the prestigious Wolfgang Staudte Prize by the jury for the International Forum of Young Cinema at the Berlinale just a week after it had premiered at the Hungarian Film Week in Budapest.”

Films in Competition at the

Features

Nimród Antal:
Kontroll / Control

Zsuzsa Böszörményi:
Mélyen őrzött titkok / Guarded Secrets

Mari Cantu:
Rózsadomb / Rosehill

Gábor Fischer:
Montecarlo!

Benedek Fliegauf:
Dealer

Szabolcs Hajdu:
Tamara

Gábor Herendi:
Magyar Vándor / Hungarian Vagabond

Attila Janisch:
Másnap / After the Day Before

András Jeles:
József és testvérei / Joseph and His Brothers

Balázs Lóth:
Nincs mese / It's No Fairy Tale

József Nándori:
Rom-mánia / Ceaucescu and the People

Robert Ralston:
Drum bun - Jó utat / Have a Good Trip

András Salamon:
Getno

Tamás Sas:
Apám beajulna / Dad Goes Nuts

Steven Lovy:
Mix

Ferenc Török:
Szezon / Eastern Sugar

shorts

SHORT FILM Category:

Lóránd Banner Szűcs:
Titkos hely / Secret Place

Dániel Béres:
Páternosztér / Pater-Noster

Tamás Buvári:
Játszó gyerekek / Kids Playing

Ádám Császi-Gábor Tóth Zoltán:
1 hét / 7 Days

András György Dési - Gábor Móraý:
Jocó

Krisztina Esztergályos:
Parkélet / Parklife

Péter Fazakas:
Mindjárt meghalok / I am Dying Right Now

Benedek Fliegauf:
A sor / The Line

Zoltán Gayer:
Rec lamp

Tibor Kovács:
Édes kettes / Just the Two of Us

Róbert Lakatos:
Gen(i)us Diadolis / Gen(i)us Diadolis

Demeter Lóránt:
Lag

Attila Madzin:
Füsthegy / Hill of Smoke

Zsolt Meskó:
Fiúk a házból / The Boys from the Building

Péter Mészáros:
Ki a macska? / Who's the Cat?

Árpád Schilling:
Határontúl / Overborder

Mihály Schwechtje:
Egy szép nap / A Beautiful Day

Balázs Simonyi - Barnabás Tóth:
(terep)szemle / Vocation Hunting

Róbert Skultéti:
S/he

Károly Ujj Mészáros:
A ház / The House

Attila V. Nagy:
A baba / The Doll

Tamás Zilahy:
A múzsa csókja / Kissed by the Muse

EXPERIMENTAL FILM Category:

Szilvia Bernáth:
After

Richárd Garami:
Vidámpark / Fun-Fair

Viktor Gibárti:
Exit

Diana Groó:
Tarka képzelet - Rousseau álmai /
Wilde Imagination - Rousseau's Dreams

Tibor Gulyás - Balázs Irimiás:
Mobility

László Hegedűs 2:
Magányos cédrus / Lonely Cedar

Igor & Iván Buharov:
Hotel Tubu

Zoltán Jancsó:
A he-he-hetvenes évek / The Se-Se-Seventies

János Péter Molnár:
1 és a semmi / 1 and Nothing

Kornél Mundruczó:
Kis apokrif No.1. / Little Apokrypha

Gyula Nemes:
A mulandóság gátja / The Threshold of Transience

Pater Sparrow:
T?ick

György Perrin:
Mélypont / Deep Point

Documentaries

FILM SOCIOGRAPHY Category:

- Tamás Almási:
Valahol otthon lenni / From Home to Home
- Ádám Csillag:
Nincs kegyelem a földi pokolban / No Mercy in This Hell on Earth
- Judit Felvidéki:
Életke I-II. / Little Lives 1-2
- Péter Hegedüs:
Örökség: Egy halász története / Inheritance: A Fisherman Story
- Judit Kóthy:
Zárt karokkal - filmszociográfia 1997-2002 / Most Unwelcome Film Sociography 1997-2002
- János Litauszki:
Szerencse fel! / A Journey to Find Fortune
- Péter Németh Gábor:
Elszakítva / Broken Up
- Bojána Papp:
A tévé és én / The TV and Me
- Gábor Zsigmond Papp:
A birodalom iskolája / The School of the Empire
- Ágnes Sós:
Teri nagy / Grandmother Teri
- Péter Pál Tóth:
A tanárnő és a biznisz / The Teacher and the Biz
- Ágota Varga:
Akác utca / Akác Street
- Pál Wilt:
Túlélők / Survivors
- Dezso Zsigmond:
Aranykalyiba - Egy év Karácsony Emilkeivel a gyimesi Hidegségben / Golden Hut - A Year with Emilke Karácsony in the Hidegség of Gyimes

POPULAR SCIENTIFIC Category:

- Tivadar Fátyol:
Tegyetek tanítványokká minden népeket / Go and Make Disciples of all Nations
- László Lugosi - Ferenc Komjáti:
Tükörképek / Mirror Images
- Szabolcs Mosonyi:
Amikor a Tisza virágzik... / When the Tisza Blossoms...
- Szilveszter Siklósi:
Ötvenhat mártír / Fifty-six Martyrs
- Mária Sós:
Amikor a magyarok sielni mentek Finnországba... / When Hungarians Went Skiing to Finland...
- Júlia Szederkényi:
A Gresham / The Gresham Palace
- Ágnes Tölgyesi:
Cigány ABC I-II. / Gypsy Alphabet 1-2

EXPERIMENTAL DOCUMENTARY

Category:

- Sándor Cs. Nagy:
Az öldöklés mestere / The Master of Homicide
- Domokos - El Eini - Szalai - Szekeres:
A vonat / The Train
- Lehel Oláh:
Gubera - Budapest / Scavenging - Budapest
- András Péterffy:
Brassói pályaudvar / Brasow Railway Station
- Sándor Silló:
Mozi Zongorára / Movie for Piano

PORTRAIT FILM Category:

- László Révész B. - Kálmán Kecskeméti:
Lombos fám tövében... / At the Foot of my Tree in Leaf 1-2
- Veronika Berki:
Szórászsabadság / Freedom of Broadcasting
- Éva Bicskei:
„Ág, lomb, gyökér nélkül kiáltok...” / I'm Crying Without Twigs, Leaves, Roots
- Bernadett Frivaldszky:
„Ide hallgassatok pulyák...” / “Listen to Me, Children...”
- Eszter Király - Júlia Sívó:
Kicsit vissza kell már fognom magam... / I Have to Hold Myself Back a Bit...
- András Kisfaludy:
R. B. kapitány / Captain B. R.
- Béla Körtési - László Matrinidesz:
Ha csak egyetlenegy... / If Only One...
- Lilla Mátis:
„Mély kútba tekinték...” / “I'm Looking Into Deep Wells...”
- András Muhi:
Dés
- Klára Muhi - András Muhi:
Koltai-napló 2001-2003 / Koltai's Diary 2001-2003
- Eszter Petrovics:
Vidnyánszky Attila / Attila Vidnyánszky
- Árpád Sopsits:
Haraszty István / István Haraszty
- András Surányi Z.:
Két hét pihenő / Two Weeks Off
- Márton Szirmai:
A remete remeke / Hermit's Masterpiece
- Szabolcs Tolnai:
Egy ismeretlen naplója / Diary of an Unknown Man
- Ágota Varga:
A költőné és a bányász / The Poetess and the Miner



YEAR	SECTION	FILM	DIRECTOR
2003	Forum	Rengeteg (Forest) Wolfgang Staudte Prize	Benedek Fliegauf
	Panorama Feature Film Competition Retrospective	Vagabond (Vagabond) Kísértések (Temptations) <i>István Szabó</i> : The Age of Daydreaming (Álmodozások kora); <i>Miklós Jancsó</i> : Silence and Cry (Csend és kiáltás); Cantata (Oldás és kötés); <i>Márta Mészáros</i> : The Girl (Eltávozott nap); <i>Károly Makk</i> : Paradise Lost (Elveszett paradicsom); <i>István Gaál</i> : Current (Sodrásban)	György Szomjas Zoltán Kamondi
2002	Forum	Gyerekek - Koszovó 2000 (Children - Kosovo 2000)	Ferenc Moldoványi
	Forum	Werckmeister harmóniák (Werckmeister Harmonies) Berliner Zeitung's Reader's Prize to the Best Film of Forum	Béla Tarr
2001	Panorama Short Film Competition	Paszport (Passport) Kövek (Stones)	Péter Gothár Ferenc Cakó
	Panorama Short Film Competition	Glamour (Glamour) Vízió (Vision)	Gödrös Frigyes Ferenc Cakó
2000	Forum	Nekem lámpást adott kezembe az Úr Pesten (The Lord's Lantern In Budapest)	Miklós Jancsó
1999	Panorama Short Film Competition	Kínai védelem (Chinese Defense)	Gábor Tompa
1998	Short Film Competition	Villamos (Tram)	Márton Nyitrai
1997	Feature Film Competition	Franciska vasárnapjai (Every Sunday)	Sándor Simó
	Short Film Competition	Ikarosz (Ikaros)	Géza M. Tóth
1996	Forum	Utazás az alföldön (Journey On The Plain)	Béla Tarr
	Feature Film Competition Panorama	Csajok (Bitches) Szeressük egymást, gyerekek (Let's Love Each Other)	Ildikó Szabó Pál Sándor - Károly Makk - Miklós Jancsó
1995	Forum	A kövek üzenete I-II-III. (Message Of The Stones)	Miklós Jancsó
	Short Film Competition	My Baby Left Me Silver Bear	Milorad Krstic (Varga Stúdió)
1994	Forum	Sátántangó (Satantango) Caligari Prize	Béla Tarr
	Children Film's Fest	A golyák mindig visszatérnek (The Storks Always Return)	Tibor Pusztig
	Feature Film Competition	A magzat (Fetus)	Márta Mészáros
	Panorama Short Film Competition	Senkiföldje (Why Wasn't He There?) Hamu (Ashes) Golden Bear	András Jeles Ferenc Cakó
1993	Panorama Feature Film Competition	Csiribiri (Csiribiri) Hoppá (Whoops)	Annamária Toró Gyula Maár
	Feature Film Competition	Édes Emma, drága Böbe (Sweet Emma, Dear Böbe) Silver Bear	István Szabó
1992	Panorama	1/2 álom (Brats)	János Rózsa
	Panorama Panorama	Erózió (Erosion) A tékozló apa (The Long Shadow)	András Surányi Vilmos Zsigmond
1991	Panorama Panorama	Itt a szabadság (Voilà la liberté) Isten hátrafelé megy (God Walks Backwards)	Péter Vajda Miklós Jancsó
	Children Film's Fest Feature Film Competition	A nagy verseny (The Great Competition) A halálraítélt (Sentenced To Death)	István Béla János Zsombolyai
1990	Panorama Panorama	Recsk 1950 - 1953 (Recsk 1950-1953) Meteo (Meteo)	Livia Gyarmathy - Géza Bösörményi András Monory M.
	Retrospective	Valahol Európában (Somewhere in Europe)	Géza Radványi
	Retrospective Short Film Competition	Kutyá éji dala (Dog's Night Song) Vigyázat, lépcső (Mind The Steps!)	Gábor Bódy István Orosz
	Video-program	Barátom, Bódy Gábor (My Friend, Gábor Bódy)	Zoltán Bonta
	Retrospective Forum	Két lány az utcán (Two Girls on the Street) A dokumentátor (The Documentator) FIPRESCI Prize	Tóth Endre (André de Tóth) István Dárday - György Szalai
1989	Feature Film Competition	Mielőtt befejezi röptét a denevér (Before The Bat Completes Her Flight) CICAE Prize	Péter Tímár
1988	Panorama	Álombrigád (Dreambrigade)	András Jeles
	Forum	Kárhozat (Damnation)	Béla Tarr
	Children Film's Fest	Szeleburdi vakáció (A Harum-Scarum Vacation)	György Palásthy
	Panorama Short Film Competition	Hótreál (Damn Real) Tetovált falak (Tattooed Walls)	Ildikó Szabó László Sántha
1987	Forum	Lenz (Lenz)	András Szirtes
	Feature Film Competition	Napló szerelmeimnek (Diary For My Loves) Silver Bear, OCIC Prize	Márta Mészáros
	Panorama Short Film Competition	Laura (Laura) Augusztá dagaszt (Augusta Kneads)	Géza Bösörményi Csaba Varga

1986	Forum	Gábor Bódy Retrospective: American Torso (Amerikai aniz), Dog's Night Song (Kutya éji dala), Narcissus and Psyche (Nárcisz és Psyché); Dezső Magyar: Canvassers (Agitátorok) FIPRESCI - Lifetime Achievement Award to Gábor Bódy		
	Children Film's Fest	Gyermekrablás a Palánk utcában (The Palisade Street Kidnapping)	Sándor Mihályfy	
	Feature Film Competition Short Film Competition	Első kétszáz évem (My First Twohundred Years) Augusta etet (Augusta feeds) Silver Bear	Gyula Maár Csaba Varga	
1985	Forum Forum Feature Film Competition	Társasutazás (Package-Tour) A határozat (The Resolution) Szirmok, virágok, koszorúk (Flowers of Reverie) Silver Bear	Gyula Gazdag Judit Ember - Gyula Gazdag László Lugossy	
	1984	Video-Program Forum Children Film's Fest	Infermental (videó-újság) (Infermental [video-journal]) Átváltozások (Metamorphosis) Szegény Dzsoni és Árnika (A Duck-and-Drake Adventure)	Péter Forgács (compiler) István Dárday - György Szalai András Sólyom
1983	Feature Film Competition Forum Feature Film Competition	Könnyű testi sértés (Light Physical Injuries) Kutya éji dala (Dog's Night Song) Dögkeselyű (The Vulture) Audience Prize	György Szomjas Gábor Bódy Ferenc András	
	1982	Forum Forum Forum Feature Film Competition	Mozgástanulmányok 1880-1980 (Motion Studies 1880-1980) Tükör-tükröződés (Mirror-Reflection) A tanú (The Witness) Nárcisz és Psyché (Narcissus and Psyche) Requiem (Requiem) Silver Bear	Gábor Bódy András Szirtes Péter Bacsó Gábor Bódy Zoltán Fábri
1981		Panorama Children Film's Fest Feature Film Competition	A zsarnok szíve (The Tyrant's Heart) Az égigérő fű (That Lovely Green Grass) Köszönöm, megvagyunk (We're Getting Along) FIPRESCI Prize	Miklós Jancsó György Palásthy László Lugossy
		1980	Panorama Forum Feature Film Competition	Ajándék ez a nap (A Priceless Day) A kis Valentino (The First Fling) Bizalom (Confidence) Silver Bear
1979			Panorama Panorama Forum	Angi Vera (Vera Angi) Allegro barbaro (Allegro Barbaro)
	Feature Film Competition Panorama Children Film's Fest		Miért, avagy a tévések elmentek (Why? TV-people Are Gone) A ménegazda (The Stud-Farm) Egy erkölcsös éjszaka (A Very Moral Night) Keménykalap és krumpliorr (Top Hat and Spuds Nose)	János Dömölky András Kovács Károly Makk István Bácskai Lauró
	1978	Panorama Panorama Forum	Legato (Legato) Olyan, mint otthon (Just Like at Home) Filmregény - három nővér (Film Novel - Three Sisters)	István Gaál Márta Mészáros István Dárday - György Szalai
		Feature Film Competition	Apám néhány boldog éve (My Father's Happy Years) FIPRESCI Prize, OCIC Prize	Sándor Simó
1977	Forum Feature Film Competition	Kilenc hónap (Nine Months) Herkulesfürdői emlék (A Strange Role) Silver Bear, CIDALC Prize	Márta Mészáros Pál Sándor	
	Panorama Panorama Panorama	Az ötödik pecsét (The Fifth Seal) Árvácska (No Man's Daughter) Ha megjön József (When Joseph Returns)	Zoltán Fábri László Ranódy Zsolt Kézdi-Kovács	
		1976	Forum Feature Film Competition	Labirintus (Labyrinth) Azonosítás (Identification) Silver Bear
1975	Forum Feature Film Competition	Istenmezején (A Hungarian Village) Örökbefogadás (Adoption) Golden Bear, CIDALC Prize, OCIC Prize, Otto Dibelius Prize	Judit Elek Márta Mészáros	

We thank Lia Somogyi for her generous help.

The most significant prizes of the festival



The *Golden Bear*, which became the symbol of the *Berlinale*, was designed by the sculptress Renée Sintenis (1888-1965), famous for her plastic-work of animals and is awarded to the makers of the best film in competition every year. The *Silver Bear* goes to the best director, best actress and actor, the best artistic contribution and the best film music. The *Blue Angel Prize*, in memory of Marlene Dietrich, is awarded to the best European film, while the *Alfred Bauer Prize* named after the founder of the festival goes to the feature film which opens new perspectives in the film art. Year after year more and more independent juries award prizes to the films presented in the festival programme, such as the Ecumenical Jury, the FIPRESCI Jury, the CICAIE (International Confederation of Art Cinemas), the CIDALC (Commission International pour la Diffusion des Arts et Lettres par le Cinéma), the OCIC (Office Catholique International de Cinémas), the Calgary Film Prize Jury, as well as the readers of the *Berliner Zeitung* and the *Berliner Morgenpost*.

BERLINALE

BERLINALE

A SHORT HISTORY OF THE BERLINALE

1951

After the war the Western Allies wanted to turn Berlin into a cultural metropolis again. They wanted to revive Berlin, the “city of film”. Alfred Hitchcock’s *Rebecca* opened the first Berlinale in the tradition-steeped *Titania-Palast* film theater on June 6, 1951.

1955

Based on the decision of the FIAPF the Berlinale became one of the most significant international film festivals, an equal of Cannes and Venice.

1956

For the first time an international jury decides about the Golden and Silver Bears instead of the audience. The chairman of the first feature film jury is the French director, Marcel Carné.

1970-71

Thanks to Michael Verhoeven’s *O.K.* dealing with the situation in Vietnam the 1970 festival ends in a scandal: the competition is interrupted, the jury resigns. Next year the competition and the information programme (called *Panorama* today) are supplemented with the *International Forum of New Cinema* for the first time. An independent section, *Forum* presents thematically and technically innovative films from all over the world.

1974-75

In 1974 for the first time a Soviet film is invited to the festival earlier boycotted by socialist countries. In 1975 GDR participated at the first time and Hungary as well. The first Hungarian film in the competition,

Márta Mészáros’s *Adoption* wins the Golden Bear, the OCIC and the Otto Dibelius Awards, as well the CIDALC Jury’s Prize.

1978

In 1978 the International Film Festival moved from summer to winter to expand the Film Fair (called *European Film Market* today), the German film programme (*Deutsche Reihe*) and the Children’s Film Festival (*Kinderfilmfest*) completed the already existing three sections into a full programme.

1979

During the presidency of Moritz de Hadeln beginning in 1979 Wolf Donner’s initiative to create a meeting point between a world divided into two, a meeting point between East and West is promoted further.

2001

With Dieter Kosslick’s presidency starting on May 2001 the programme of the Berlinale is widened yet again. By re-creating the section presenting the perspectives of the German film (*Perspektive Deutscher Kino*) new generations get a chance to introduce themselves, while co-production forums and distributors’ meetings open new communication channels for international guests in the business.

2003

Several ten thousand spectators, almost 15, 000 professionals, including the 3500 journalists from 70 countries visit the Berlinale. The *Berlinale Talent Campus* is a new programme which focuses on emerging young talents.

THE FIRST GOLDEN BEAR



Márta Mészáros: *Adoption* / *Örökbefogadás*, 1975

„Berlin was politically boycotted by the socialist countries. It was a taboo for a long time and we did not even go to this festival. When I made *Adoption*, a film accepted but pretty criticised in Hungary, István Dósaí was managing director of Hungarofilm. He was a great organiser, loved the Hungarian film and did a lot for it. He called me to say that we were going to the festival and that my film was selected for the competition.

It was the first time for me in West-Berlin and really exciting. On the other side of the Wall a beautiful city was blooming. The weather was great, back then the festival took place in the summer. As my film was being screened, the cinema was full and success was a little bit in the air. Many people wanted to see it, so we had a great time. Kati Berek, the protagonist came with me and was also very successful. They compared her to Annie

Girardot, who was a really great diva back then. At the end of the festival Dósaí called me to say we won a prize and so we would have to go here and there. I was in my room on the day of the official gala, when Dósaí called again. I still remember his words: “Are you standing? If you are, sit down. We won the grand prize.” Claudia Cardinale handed me the prize and asked me, if I was the protagonist. I told her I was the director, which surprised her. I became the first female director to get a grand prize at a great international festival, so the emancipated women in Berlin all stood behind me. The film became world-famous, I travelled through the world with it and more than eighty countries bought it. It was really interesting how Hungarian critics hardly wrote about it and even when they did, after the Hungarian premiere in the autumn, it was not very positive. After the grand prize my films were often invited to festivals and I was often asked to sit on juries. Back then the festival was significant politically, since the divided city was reunited for two weeks every year. Soviet filmmakers stayed in East-Berlin and came over to see the films. The festival wanted to ease the tension created by the Iron Curtain. The Berlinale

was unique in being truly international. It never tried to be German and wanted to present the whole world. The atmosphere at the screenings and press conferences, as well as the judgment of the films was really democratic. This festival was a forum of many dimensions and no star parade. One never got the impression: “You come from the other side of the Iron Curtain, but we are generous, so you also get a tiny piece of the cake ...” After the success of *Adoption* my name started to sound familiar in the world. Directors with a grand prize, whose names are never heard again, are easily forgotten. For me the Golden Bear meant that in the following years none of my film plans were rejected, even though they did not like my films in Hungary too much. It helped also that they were bought for cinema-distribution, as well as television. Back then a film with a prize was bound to be bought by distributors - something not so evident today. The Golden Bear and the Silver Bear I got later are still in my house. When I was invited to the festival again, a secretary asked me: “Where is the Bear?” - “At home” - I said. “How come? Didn’t the state take it?” - she asked and added as a way of explanation: “A Golden Bear is worth a lot of money...” That is how she imagined Communism from the other side of the Iron Curtain.”

Márta Mészáros

HUNGARIAN FILMS IN 2004



Péter Mészáros:
WHO'S THE CAT?
(short, 8 min.)

Panorama

PÉTERMÉSZÁROS: Born in 1969. After studying literature and aesthetics at the Philological Faculty of the University of Arts and Sciences in Pécs, graduated in film direction at the Georgian Academy of Theatre and Film in 1997. In 2001-2002, he was founding member of the *MAGIKON* Film Production Company, and leader of the alternative company „*café theatre*”. At 2002 *Cannes Film Festival* he won *Palme d'Or* for his short film *After Rain* screened at more than 50 festivals all over the world.

FILMOGRAPHY:

- 1993: Apples in the Rain / Almák az esőben (s)
- 1994: Painter Pirosmáni's Secret Life / Piroszmani festő titkos élete (s)
- 1995: The House of Niko, the Ladies and the Angel-faced Doll / Niko, a szépasszonyok és az angyalarcú baba háza (s)
- 1996: The Foolish Pomegranate Tree / A bolond gránátalmafa (f)
- 2002: After Rain / Eső után (s)
- 2002: Monasteries' Men / Kolostorlakók (d)
- 2003: Forestbelt (s)
- 2003: Who's the Cat? / Ki a macska? (s)



WHO'S THE CAT?

A The film tells the story of the brutal games four boys play with a cat in an abandoned factory hall. Perhaps, by the end of the film we will be able to decide which one of them is the cat. The story is set in Budapest, the city ruined by bombs during World War II, but it could take place in any other city in or outside Europe during any other war in the 20th century.

I do not know what experiences those children had, what they actually had to go through. I was only interested to find out whether their hidden pain was still there in our memories...



Benedek Fliegauf:
DEALER
(feature, 160 min.)

Forum



FLIEGAUF BENEDEK: Born in 1974, Budapest. Working as a set designer in the “Hét Tükör” Studio Theatre, since 1998 he has worked as assistant director with Miklós Jancsó and Árpád Sopsits. In 2003, after the success of his short films, he made his first feature *Forest*, which won Wolfgang Staudte Prize at the *Forum* of the Berlinale. The audience had a chance to view his films in the programme of several prestigious festivals all over the world.

FILMOGRAPHY:

- 2000: Border Line / Határvonal (d)
- 2001: Talking Heads / Beszélő Fejek (s)
- 2001: Hypnos (s)
- 2001: Is There Life Before Death? / Van élet a halál előtt? - beszélgetések Feldmár Andrással (d)
- 2003: Forest / Rengeteg (f)
- 2003: The Line / A sor (s)
- 2003: Dealer (f)

DEALER

Dealer tells the story of a day in a drug-dealer's life. The main character moves around in different social milieus, but this film is primarily not about the drug-society, rather about a personal tragedy, through which it examines ancient questions of fate.

How much can we influence our fate? When do we make our bad decisions, which can sometimes be fatal?



A EUROPEAN FILM PROMOTION PRESENTS TOMORROW'S STARS TODAY

"Over a period of seven years, more than 100 of Europe's most promising young actors have stood before the press, industry and public on the main stage of the Berlinale Palast. Commitment, skill and poise are just some of the words that come to mind when I think of these young actors who are the heart of Europe's cinematic renaissance."

Dieter Kosslick,
Berlin International Film Festival Director

As a member of the EFR Hungary has participated in the Shooting Stars programme of the Berlinale since 2002:

2002: Marcell Miklós - leading actor from *Temptations (Kísértések)* directed by Zoltán Kamondi

2003: Szonja Oroszlán - from *A Kind of America (Valami Amerika)* directed by Gábor Herendi

2004: *nodí Eszter*

Born in 1973 in Budapest, Eszter Ónodi is a graduate of Eötvös Lóránd University, with a degree in English Language and Literature. Her professional training took place at the Hungarian Academy of Drama and Film, where she prepared for many of her subsequent roles in classical theatre by playwrights such as Shakespeare, Brecht, Chekhov and Goethe. Her film debut was in *The Alchemist and the Virgin* (directed by Zoltán Kamondi) in 1998 for which she was awarded the Best Actress Prize by Hungarian Film Critics. It was followed up by a



number of award-winning films, including *A Kind of America* (directed by Gábor Herendi), and György Pálfi's much-acclaimed *Hukkle*. In 2003, she won Best Actress Prize at the Hungarian Film Week for her work in *Happy Birthday!* by Csaba Fazekas. In 2004 for the same work she was given for the second time the Best Actress Prize by Hungarian Film

Critics. She is currently a member of the Katona József Theatre in Budapest.

Main theater roles:

Shakespeare: Measure for Measure - Isabella

Shakespeare: The Tempest - Miranda

Shakespeare: As You Like It - Rosalind

Brecht - Weil: The Threepenny Opera - Polly

Chekhov: The Cherry Orchard - Anja

Goethe: Stella - Stella

Molnár: Play in the Castle - Annie

And other contemporary Hungarian and European plays.



Filmography:

1998: *Az The Alchemist and the Virgin / Az alkímista és a szűz* (dir. Zoltán Kamondi)

1998: *Glamour / Glamour* (dir. Frigyes Gödrös)

1999: *Jadviga's Pillow / Jadviga párnája* (dir. Krisztina Deák)

1998: *Pirates / Kalózok* (dir. Tamás Sas)

1999: *Portugal / Portugál* (dir. Andor Lukáts)

2000: *Dreamcar / Meseautó* (dir. Barna Kabay)

2000: *Sacra Corona / Sacra Corona* (dir. Gábor Koltay)

2001: *A Kind of America / Valami Amerika* (dir. Gábor Herendi)

2002: *Happy Birthday / Boldog születésnapot* (dir. Csaba Fazekas)

2002: *Salmons of the St Lawrence River / A Szent Lőrinc folyó lazacai* (dir. Ferenc András)

Awards:

Best Actress Prize by Hungarian Film Critics 2000

Best Actress Prize, Hungarian Film Week, 2003

Best Actress Prize by Hungarian Film Critics, 2004



**Berlinale
Co-Production
Market**



A new initiative of the *Berlinale* is the co-production market. A two-day forum at the *Haus der Kulturen der Welt* on February 8-9 will be focusing on new financing models and new members of the EU. From among the Hungarian applicants Kornél Mundruczó's and Viktória Petrányi's project *Delta* was selected.

DELTA - a Central-European sci-fi

Planned shooting venues: Romania, Danube Delta

Planned shooting time: winter of 2004.

Genre: sci-fi, drama

Shooting format: 35 mm

Director: Kornél Mundruczó

DoP: András Nagy

Leading actress: Orsi Tóth

Crew: international

Producer: Viktória Petrányi

Production company: Proton Cinema, The Coproduction Office

„Azzal „We have applied for the *Berlinale Co-Production Market* with our co-producer *The Coproduction Office* in order to use this opportunity for finding sources for the missing rest of budget. Since we want to start shooting in December 2004, we shall try to turn every stone in Hungary, as well as abroad in order to get the rest of the budget. International expertise is indispensable, since a science-fiction's imagery needs very serious and careful planning.

Since *DELTA* is a Hamlet-like family story in a quarantine and a film which tries to redefine the genre of Central-European science-fiction, we hope it will arouse the international professionals' interest.”

Viktória Petrányi, producer

BERLINALE

Eight Hungarian participants at the Berlinale Talent Campus #2

"After last year's great success we would like to further develop the Campus – a very significant milestone in the future of the Berlinale."

Dieter Kosslick

"Let's get passionate about film!" is the motto of the *Berlinale Talent Campus #2*. The six day workshop provides a unique opportunity to young filmmakers. **Eleanor Bergstein, Anthony Minghella, Walter Murch, Nicolas Philibert, Zbigniew Preisner, Alan Parker and Wim Wenders** share their experience and expertise with five-hundred lucky members of the young filmmakers' generation.

In addition to directors, screenwriters, producers, cinematographers and actors, this year composers, sound designers and editors could also apply. An important part of the application material was the "one-minute piece" – a film for directors, producers and cinematographers, a musical piece for composers and a written work for screenwriters.

The six day workshop will be devoted to the five stages of creating film: *Philosophy, Preproduction, Production, Postproduction and Promotion*. The results of the team's case studies in the workshop will be presented to the audience at the end of the Campus-week in the form of short films.

This year more than 3600 young filmmakers from 101 countries applied to participate at the 2004 *Berlinale Talent Campus*.

Eight participants from Hungary introduce themselves below:



JUDIT EGYED,
UNIVERSITY STUDENT

I am 20 years old. I study film theory/history and German philology. I am in third year of my studies and very interested in filmmaking.

I made the film I submitted to the competition with my fellow students Eszter Ripka, Janka Barkóczi and Noémi Aponyi. The idea came from a boat trip on the half-dried-out river Rába and a 16 mm camera we had.



ANDRÁS FÉSŐS,
DIRECTOR

I have made eight short films, several documentaries and one feature film



so far. In my next film a man must influence other people, for if he does not, they will die. The film is about solidarity. I hope there will be people I can talk about it with.

The writing which served as the basis for the script was selected by *Talent Project Market*.



PÉTER GÁL,
SCREENWRITER

I studied screenwriting at the Hungarian Academy of Theatre and Film, then directing at the *European Film College*. At the moment I work as a script doctor and a screenwriter.

The 35 mm *Tale of Nevermore* I submitted was shot in Denmark at the EFC. Director of photography for the nine-minute lyric film was Róbert Patócs.



DORKA GRYLLUS,
ACTRESS

I was born in 1972 in Budapest and graduated at the Hungarian Academy of Theatre and Film in 1998. After that I was a member of the Kaposvár Theatre's company. My latest films are *Dallas* (Róbert Pejó), *Mix* (Steven Lövy) and *Kollaps* (Rolf Schübel).

The material I submitted contains excerpts of these were edited by Steve Lövy.



TAMÁS JOÓ, DIRECTOR

I studied film science in István Szabó's class at the Hungarian Academy of Theatre and Film. My thesis project was *Last Year Forever* (*Őrök tavaly*), a short film based on a short story by Géza Ottlik. In 2002 I worked as an assistant director in England and Germany. At the moment I am studying at the European co-production master course of the French-German Film Academy. This is the second time I am invited to the *Berlinale Talent Campus*.

I send a short excerpt from my film *Last Year Forever*.



TAMÁS KEMÉNYFFY,
CINEMATOGRAPHER

I graduated from cinematography in János Herskó's class at the Hungarian Academy of Theatre and Film in 1996.

Afterwards I founded *Extreme Film*, a company which produces mostly commercials. I worked as director of photography in several short films (*Stationary, The Morel Boy / A morel fiú, The Sleeper / Az alvó*) and a German feature film which will be presented at this year's Berlinale.

I submitted an excerpt of the *The Sleeper*. The film was made by István Szotyori and was awarded the Silver Leopard at the 2003 Locarno Film Festival.



ANDREA TAKÁTS,
ACTRESS

Between 1992 and 2000 I was a member of the off Szkéné Company, but participated in several independent productions, as

well. As for films, I first played in thesis films, then more and more short and feature films. My first leading role was in *Seaside, Dusk* (*Balra a nap nyugszik*) directed by András Fésős, a film that won several critical and festival awards here and abroad.

Now I am preparing for a new part, the *Berlinale Talent Campus* could help me there.



ORSOLYA TÖRÖK
ILLYÉS,
ACTRESS

I was born in Romania, where I got my diploma at the Academy of Theatre.

I started working with the Sepsiszentgyörgy Theatre's company while still at school. I played my first film role in 1998 in Szabolcs Hajdu's *Little Mara's Pagoda / Kicsimarapagoda*. Our next project together was *Sticky Matters / Macerás ügyek* in 2000, then *Tamara* to be presented this year. In 2003 I played in *Saint Ivan's Day / Szent Iván napja*. I live and work in Hungary now.

The demo I sent contains short excerpts from the films I played in. Réka Lemhényi helped with the edition.

From 1st January 2004 Hungarian applicants can also submit applications to the Media Programme call for proposals. The applications will be assessed together with the materials submitted by other countries but contracts with the winners will only be signed after 1st May 2004. This, however, is not a disadvantage as the usual process of assessment and contracting takes several months.

Besides opening the programme, from January 2004 Media Desk, an information office of the Media Programme will be set up in Hungary. Those who wish to submit applications can receive information regarding the programme and applications from Magyar Filmunió.

MEDIA+ PROGRAMME – CALL FOR PROPOSALS:

TRAINING

83/2003

Deadlines:

15th March 2004

DEVELOPEMENT

86/2003

(Single Projects and State Founding)

31st May 2004

DISTRIBUTION

92/2003

(Selectiv)

15th March 2004

10th July 2004

1st December 2004

93/2003

(International Sales Agents)

28th February 2004

94/2003

(DVD, Video)

10th April 2004

95/2003

(Tv)

17th February 2004

16th June 2004

3rd November 2004

PROMOTION

75/2003

(Festivals)

3rd May 2004

(For events taking place between 1st November - 30th April 2004)

Application forms can be downloaded from the homepage of Media+ Programme:

http://europa.eu.int/comm/avpolicy/media/index_en.html

For further information:

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www.filmunio.hu



Mokép

Hungarofilm Division News

For MOKÉP Hungarofilm Division the year 2003 was one of the most successful in the past period, as several papers have already reported. Last year's bestseller, György Pálfi's *Hukkle* has continued its spectacular international career. Buyers appreciated the film's originality and freshness. Many prestigious festivals, where *Hukkle* was screened in the competition or another section, helped with the export. All of that played an important role in that seventeen television channels and fifteen distributors from different countries bought the film in 2003. Among others the Bosnian and Finnish public televisions have already broadcasted it. Among the many cinema premieres the French, Dutch, Czech and Israeli count as outstanding, since hardly any of those countries have bought Hungarian films in the past years. Soon Taiwanese audiences are also going to see *Hukkle* in the cinema, on TV and DVD.

Sleepwalkers by Bence Miklaucis has also done rather well and been bought by the Czech, Bosnian, Dutch and Turkish televisions, while Károly Makk's *A Long Weekend in Pest and Buda* by the Australian, Czech and Croatian national TV-s.

In the 2003 we renewed an earlier contract with Greece and Cyprus for 17 classic films. The national television in Romania selected from old and new films and took 10 films altogether. A smaller Turkish channel bought six new Hungarian films in this year.

Since the Hungarofilm called its clients' attention to Márta Mészáros's 70th birthday in 2004 promoting her films for the occasion, the Finnish national television signed a contract for five pieces at the end of last year. We are expecting demands from other television channels.

We have been negotiating about Béla Tarr's films with several countries. His first three films are already being distributed in the US on DVD and hopefully his entire oeuvre will be available in Europe.

2003. According to our 2003 agreement we have started selling the programs of Kecskemétfilm, the Hungarian National Television and Duna Television. We sold the video and DVD rights of Aladár Mészga's *Strange Adventures* for the entire German-speaking territory to a German company. We are negotiating with an Italian buyer about a full feature version of *Leo and Fred's* and the *Water Spider*, *Wonder Spider* series.

International Sales of Feature Films First Screened in 2003 in Hungary				
Country	Title	Cinema	TV	Video
Australia	<i>A Long Weekend in Pest and Buda Egy hét Pesten és Budán</i>		<input checked="" type="checkbox"/>	
Australia	<i>Rose's Song / Rózsa énekei, A</i>		<input checked="" type="checkbox"/>	
Bosnia-Herzegovina	<i>Down by Love / Szerelemtől sújtva</i>		<input checked="" type="checkbox"/>	
Czech Republic	<i>A Long Weekend in Pest and Buda Egy hét Pesten és Budán</i>		<input checked="" type="checkbox"/>	
Czech Republic	<i>Rose's Song / Rózsa énekei, A</i>		<input checked="" type="checkbox"/>	
Croatia	<i>A Long Weekend in Pest and Buda Egy hét Pesten és Budán</i>		<input checked="" type="checkbox"/>	
Croatia	<i>Wake Up Mate, Don't You Sleep Kelj fel, komám, ne aludjál</i>		<input checked="" type="checkbox"/>	
Japan	<i>Winning Ticket / Telitalálat</i>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Rumania	<i>Forest / Rengeteg</i>	<input checked="" type="checkbox"/>		
Turkey	<i>Vagabond</i>		<input checked="" type="checkbox"/>	

THE HUNGARIAN FILM COMMISSION IN LOS ANGELES

THE HUNGARIAN FILM LAW IS CHEERED BY HOLLYWOOD

Hardly did the ink dry on the signed copy of the Hungarian Film Law in Budapest when the phones started ringing off the hook in Hollywood. The US Rep of the Hun Film Commission worked around the clock between the holidays to return calls from the finance and physical production departments of majors, mediums and minors from the East Coast to the West Coast (including Miramax, Disney, Fox and MGM) all excited to get an early grip on the wonderful tax benefits prescribed in the film law.

Early January, the Hollywood trade papers' enthusiastically embraced the Hun move in stories mostly based on phone interviews with key Hun producers.

On January 5, 2004 the Screen Daily website devoted the lead of its headline news to the new Hun film law "which should position the country as one of the most attractive in the world for incentive-hungry international productions." In a lengthy article it quoted Hun Producers Association VP Kornél Sipos elaborating in detail on the upcoming 20 per cent tax rebate for production services. Screen is so excited about the anticipated impact of the Hun Film Law on Hollywood that in mid-February it will dedicate a special section to an in-depth analysis of the new benefits available for foreign filmmakers in Budapest.

Just three days later, on January 8, Variety greeted the Hun move projecting that aggressively targeting foreign filmmakers by introducing cash rebates, "Hungary has created one of the most production-friendly environments in Europe". Interviewed by phone, Hun Producers Association Exec VP Andras Erkel explained to Variety that "the new film law will come into force April 1 after a 10-year battle by local industryites to persuade various governments that film isn't just art, it's a potentially lucrative industry worth supporting." Since the news broke, his email box blasted off capacity, Erkel jokingly added.

The Hun Motion Picture Public Foundation along with the Hun Film Commission is now prepping documents and outlining events for Spring 2004 to expand the scope of strategic communication of the film law to foreign partners before the benefits kick in April 1. The 35th Hun Film Week followed by the Berlin Film Festival will both serve as excellent hubs to brief foreign critics and festival reps in Europe. Plans call for a big push in April at the Locations Trade Show in Santa Monica where Hun financial and film experts involved in drafting the law will participate in a panel and presentation designed exclusively for Hollywood. Finally, in May the Hun Film Commission will assist the Hun Filmunió with more events to further introduce the dawn of a new era in Hun filmmaking at the Cannes Film Festival.

Hollywood, January 2004

Anikó Návai,
US Representative of Hungarian
Film Commission



The Board of Directors of EURIMAGES held its 86th Board Meeting in Strasbourg between 30 November - 3 December 2003.

1.

THE FOLLOWING DECISIONS WERE MADE REGARDING HUNGARIAN PROJECTS:

PRODUCTION:

Fateless (L. Koltai) HU, DE, GB Magic Media	650 000 €
Akamas (P. Chrysantou) CY,TR,HU Creator 4 Ltd.	180 000 €

DISTRIBUTION:

Best Hollywood:	The Butterfly(FR)	6900 €
	Dogville (DK, FR, SE, NL)	8000 €
Budapest Film	The Window Across the Street (IT, PT, TR, GB)	8000 €
Cirko Film	The Mystery of the Yellow Room (FR)	6900 €
MOKÉP	Since Otar Left (FR, BE)	8000 €
SPI	Chouchou (FR)	6900 €
	Love Your Father!	6900 €
Interfilm Romania:	Hungarian Vagabond (HU)	6900 €

ALTOGETHER:

862740 €

Financial support in the year 2003 amounted to 1 845 623 €

A reminder: Since Hungary is joining the *MEDIA+ Programme*, Hungarian projects can only apply for support for distribution for the 9 January, 5 March and 3 May deadlines.

2.

The Board of Directors accepted Estonia as a new (30th) member of EURIMAGES from January 2004.

On 15 December 2003 the Board of Management of Eurimages adopted new Regulations for the support of the co-production of full-length feature films, animation and documentaries.

The following are the key changes:

The former two scheme system has been replaced by a single support mechanism.

Projects must conform to the national legislation of the countries involved in the co-production as well as to the international co-production agreements (i.e. bilateral treaties and/or European Convention on Cinematographic Co-production).

The participation of the majority co-producer must not exceed 80% and the participation of the minority co-producer must not be lower than 10%. For bilateral co-productions with a budget above 5 M €, the maximum participation of the majority co-producer must not exceed 90%.

The maximum participation of co-producer(s) from non Eurimages member States must not exceed 30%.

Multilateral financial co-productions are now eligible provided that they have access to national accreditation in the co-producing countries.

Artistic and/or technical cooperation shall be assessed on the basis of nationality (or residence) of the heads of departments (director, scriptwriter, composer, director of photography, sound engineer, editor, art director) and of the main roles (first, second and third role), as well as on the studio and/or shooting location and post-production location.

The European character of the project shall be assessed on the basis of the 19 points system of the European Convention on

Cinematographic Co-production. In the event that the required total of 15 points is not achieved, the project can still be considered eligible on condition that it has access to national accreditation in accordance with the legislation in force in the co-producing countries concerned.

Principal photography must not commence prior to the Board of Management's examination of the application and in no event later than six months after this date. However, brief pre-shooting justified by weather-related or technical constraints, can be authorised by the Executive Secretary.

Each project must benefit, in each of the co-producing countries, from either national support or a television pre-sale. At least 50% of the financing by each of the co-producing countries must be confirmed by formal undertakings or agreements in principle (contracts, deal memos, letters of intent, confirmation of national support). However, a bank guarantee cannot be the sole means of reaching the financing threshold. Deferrals (including producers' fee, overheads and in-kind contributions) can be accepted as confirmed source of financing, only up to a maximum of 15% of the total co-production budget.

The selection criteria are the following:

- the artistic merits of the project,
- the experience of the director, of the producers, of the artistic (authors, casting, etc.) and technical teams
- the circulation potential of the project,
- the commercial potential of the project,
- the artistic and/or technical co-operation between the co-producers,
- the level of confirmed financing for the project.

The same project cannot be placed on, and withdrawn from, the agenda of the Board of Management more than three times. A project previously rejected by the Board of Management cannot be re-submitted.

Financial assistance must not exceed 15% of the total production costs of the film up to a maximum of 700.000 €. However, for projects with a budget below 1.5 M €, financial assistance must not exceed 20% of the total production costs.

Eurimages' support shall be paid in three instalments:

60% on the first day of principal photography, approval of the definitive financing plan and signature of the Eurimages' award agreement.

20% after receipt of distribution guarantees and/or pre-sales upon which binding agreements have been concluded before the first answer print of the film has been completed, approval of the credit list by the Executive Secretary and receipt of the confirmation of the production of the first answer print from the laboratory.

20% after confirmation of the cinema release in the co-producing countries, receipt and approval of audited production costs and final financing plan, receipt of the evidence of the payment of the minima guarantees included in the financing plan approved by Eurimages, receipt and approval by Eurimages of the publicity material and confirmation of the award of the definitive national accreditation.

The Eurimages support is a conditionally repayable loan (advance on receipts) to be recouped from the first euro and from each co-producer's net receipts at a rate equal to the percentage of Eurimages' share in the financing of the film. Distribution guarantees and/or pre-sales upon which binding agreements have been concluded before completion of the first answer print can be deducted.

Kézdi-Kovács Zsolt,
Hungarian Representative
of Eurimages

DUNA WORKSHOP Presents

Two Workshops, One Producer: Duna Workshop & Kép-Árnyék Film Production Company

A Duna Workshop was founded in 1995 as the workshop of the Duna Television to provide a chance for realising the projects of young filmmakers. It pays special attention to finding young ambitious talents among Hungarian ethnic minorities who want to make



Durst
KÉP
árnyék



GYÖRGY DURST, producer

films in Hungarian and help them with their plans. More than a hundred films have been assisted by the workshop, all of which were broadcasted on Duna Television.

This workshop concentrates on films which could not be produced elsewhere due to their different form, topic or the longer production time. One of the greatest achievements of the past years was Marcell Iványi's *Wind*, which was awarded the *Palme d'Or* in Cannes. But many of their productions have represented ethnic Hungarian films at international festivals in Hungary.

The workshop produces short and full feature films, as well as experimental and documentary films, bringing success to the Duna Television, as well as the Hungarian profession. Duna Workshop operates with the financial and infrastructural support of Duna Television, but often institutional rules make the production of films not so readily fit for the television structure difficult - a problem which the *Kép-Árnyék Film Production Company* has helped solve since

1995. The artists in both workshops are practically the same, which helps create a flexible production background. Péter Mészáros's short film *After Rain*, produced with Kép-Árnyék's assistance, won the Cannes *Palme D'or* in 2002.

Both workshops co-produce with several production offices, András Muhi's Inforg Studio among others. As the dramaturg of the Duna Tele-

vision I help many Hungarian films financially, as well as with broadcast opportunities.

Three documentary, five short feature and two full feature films of ours have been invited to the official competition of the 35th Hungarian Film Week, among them Péter Mészáros's short film *Who's the Cat?*, which has been invited to the Panorama section of this year's Berlinale.

Curriculum Vitae

1974-96: Béla Balázs Studio,
since 1995: Kép-Árnyék Film Production Company,
since 1995: producer of Duna Workshop
1997: created the PREMIER PLAN Hungarian Foundation for First Films,
since 1998: chairman of the MEDIAWAVE International Visual Arts Foundation,
since 2002: head of the dramaturgy department at the Duna Television.

SELECTED FILMOGRAPHY, AWARDS:

1996: Marcell Iványi's *Wind*, *Palme d'Or* at the Cannes Film Festival
1996: Small Cross of the Hungarian Republic
1999: Bálint Kenyeres's *Closing Time*, Flagstaff, Bronze Prize; Aubagne-Méridiens, Special Award; MEDIAWAVE, Best Short Film
2000: Attila Hazai's and Gergely Pohnok's *Candy Blue*, Cottbus, Best First Film
2000: István Szaladják's *The Golden Bird*, 31st Hungarian Film Week, Best Short Film,
2000: Kornél Mundruczó's *This I Wish*

and Nothing More, 31st Hungarian Film Week, Best First Film

2000: József Szolnoki's *Pannonian Hill*, 31st Hungarian Film Week, Best Experimental Film

2000: András Fésős' *Seaside, Dusk*, 31st Hungarian Film Week, Best Photography

2001: Kornél Mundruczó's *Day After Day*, prizes from Oberhausen, Cracow, Saint Petersburg, Stuttgart, Imola and Cottbus

2001: Andrea Makó's *The J n Brothers*, Nyon, KODAK Prize for the Best Youth Film

2001: Hungarian Critics' Producer's Prize
2002: Sándor Cs. Nagy's *Golden City*, 33rd Hungarian Film Week, Best Supporting Actor to Ádám Rajhona

2002: Szabolcs Tolnai's *Face Down*, 33rd Hungarian Film Week, Special Prize of the Jury

2002: László Csáki: - Tibor Bánóczki *Youth Is Reassuring*, 33rd Hungarian Film Week, Student Jury's Prize

2002: Péter Mészáros *After Rain*, *Palme d'Or* at the Cannes Film Festival

2002: Best Producer's Prize of the 33rd Hungarian Film Week

2003: Zsombor Dyga's *Bro'*, 34th Hungarian Film Week, Best Young Screenplay, Split, FIPRESCI Diploma

2003 -László Csáki's *Days that were Filled with Sense by Fear*, Targu-Mures, Grand Prize

2003: István Komár's *Butterfly*, Bucharest, Trophy of the Festival

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Filmunió
NEWSLETTER

Published by Magyar Filmunió Ltd.

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Translated by Anna Merényi

Layout by Czeizel Balázs

Printed by Gelbert Ltd.

www.filmunio.hu