



Newsletter of Magyar Filmunió

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M A G Y A R F I L M U N I Ó



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FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
COMPÉTITION



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
COMPÉTITION

**[Semaine
de la Critique]**
CANNES 2008



Cinéfondation
LA SÉLECTION, LA RÉSIDENCE, L'ATELIER

**PRODUCERS
ON THE
MOVE**

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FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
COMPÉTITION

ORSI TÓTH

FÉLIX LAJKÓ

DELTA

a film by **Kornél Mundruczó**

KORNÉL MUNDRUCZÓ

In the past twenty years he is the second Hungarian director whose film has been chosen for the Competition in the Cannes Film Festival. We talked to Kornél Mundruczó about the relationship between the never-realized first version of his film and his final *Delta*, about “existence films” and the director’s five-year-old relationship with Cannes.

What is Delta about?

Love and the lack of tolerance.

Delta could easily be read as a product of your mourning process following the tragic death of Lajos Bertók, the protagonist of the first version of the film, and the loss of the film itself. Do you agree with this interpretation?

The mourning process did not influence the story itself, but the way I see the world. As to the communication between the two films, that’s something I’m not interested in at all; they have nothing to do with each other. However, I have obviously changed as a result of Lajos’s death, it’s a life experience that will always lead my pen from now on. Having talked so much about the never-realized first version of the film, I am now reluctant to discuss any of my film projects, because they always turn out differently from what I plan. This experience has taught me that if I talk about my film, people will expect it to be exactly as I described it in spite of the fact that film is a living material and it changes during the course of production. If you treat film as a living material you can’t take the script too seriously, because if you hold on to the written words too tightly, your film will turn out dead in a way. However, in the films that I call “exis-

Film is a living material

tence films” the emphasis is on what develops between two people in front of the camera and not on whether the dialogue is witty or not.

Could you elaborate on the concept of “existence films”?

I’m interested in whatever develops between two people for real. I want to capture the reality of what happens at that exact place and time. I’m fascinated by people’s instincts. If there is a girl and there is a boy and they fall in love and there is a camera which captures it on film, then that’s



KORNÉL MUNDRUCZÓ

Born in 1975 in Gödöllő, Hungary.

1994–1998. Hungarian University of Drama, Film and Television, Budapest – actor

1999–2004. Hungarian University of Drama, Film and Television, Budapest – director

2003. Scriptwriting scholarship at Cannes Film Festival’s Cinéfondation, Paris

2004. Balázs Béla Award

2005. Nipkow Programm, Berlin

2005. Gold Cross of Merit of the Republic of Hungary

2008: DELTA

Hungarian Film Week 2008: Golden Reel – Main Prize, Best Original Music: Félix Lajkó, Gene Moskowitz Prize awarded by the foreign critics

2005: JOHANNA

Aubagne 2006: Special Prize of the Jury, Hungarian Film Week 2006: Best Cinematography: András Nagy, Best Actress: Orsi Tóth, Best Original Music: Zsófia Tallér, FANTASPORTO 2006: Special Prize of the Jury, Best Actress: Orsi Tóth, Brussels 2005: L’Age d’Or Prize, Cottbus 2005: Special Mention, Puchon PiFan 2005: Best Actress: Orsi Tóth, Seville 2005: Special Prize of the Jury

2005: Lost and Found – Short Lasting Silence (sketch film)

2004: Little Apocrypha No.2 (short)

Huesca 2005: Youth Jury’s Special Mention, Belo Horizonte

2004: Best Sound: Gábor Balázs

2003: Joan of Arc on the Night Bus (short)

Houston 2004: Bronze Remi Award

2002: PLEASANT DAYS

Angers 2004: Best Actress: Orsi Tóth, Best Actor: Tamás Polgár,

CINESSONNE 2004: Best Actress: Orsi Tóth, Kata Wéber,

Brussels 2003: Main Prize – Iris Award for Best First Film, RTBF

TV Award for Best Film, Sofia 2003: Main Prize, Hungarian Film

Week 2002: Gene Moskowitz Prize, Special Prize of the Jury,

Best Supporting Actress: Orsi Tóth, Locarno 2002: Silver Leopard

2001: Day after Day (short)

Hungarian Film Week 2001: Best Short Film, Cottbus 2001:

Main Prize, Imola 2001: First Prize, Cracow 2001: Silver Dragon,

Ludwigsburg 2001: Second Prize, Oberhausen 2001: Prize of

ARTE, Diploma of the Ecumenical Jury, Stuttgart–Ludwigsburg

2001: Second Prize, Saint-Petersburg 2001: Diploma of the Jury



The first time I went to Cannes was in 2003 with my short film, *Joan of Arc on the Night Bus*, which was originally part of the *A Bus Came...* sketch film. It was the year when François Da Silva took over the 'Quinzaine des Réalisateurs' and it was his innovation that short films should be as important parts of the selection as they are of the Official Selection. The next year my short, *Little Apocrypha No. 2* was screened in the Cinéfondation, and in 2005 my third feature, *Johanna* was selected to be part of the 'Un Certain Regard' selection.

And with Delta, the festival has been present as early as the development of the first version of the script, as you have been chosen to take part in the Cinéfondation Résidence program, haven't you?

Yes, I had won the scholarship before I made *Little Apocrypha No. 2* and as a result of this I was able to work on the *Delta* script in Paris for six months. My consultant was Yvette Biró, who lives in Paris and during the time I spent there it became evident to us that we were going to write together. I could work there very effectively because I freed myself from Budapest. The Résidence was useful for me in a number of ways, for example I went through a search for identity which made me realize that I am Eastern-European and proud of it. Friendships were

an eternal moment. On the other hand if the girl doesn't fall in love with the boy, you're left simply with the dramaturgic twists and turns of the story. I can illustrate this with an example: Matisse said that it doesn't matter what you paint, what is important is only the fantastic tension between the colours. The same is true for film, what is important is only what happens in front of your camera. Then you place these slices of reality next to each other and they form a story. Which can be different from what you have originally conceived.

How does this affect the way you work with your actors?

– I use them as models. I work with actors who are willing to be models and not use their acting. When they enter a room it's not like "I, the actor, enter this room", but they really do enter that room.

How do you achieve this with them?

It's something they achieve in themselves.

Then how do you communicate it?

There are no roles. I look for actors who aren't stuck in their roles, but are living,

breathing beings, who are willing to make the sacrifice of standing in front of my camera. And this is no small thing, because everybody will get to know everything about them.

In the past twenty years there have only been two Hungarian films in competition in Cannes, Béla Tarr's The Man from London last year and now Delta. However, Hungarian films have been present almost every year in the various selections of the festival, and you have a relatively long history with the festival.





DELTA

(2008, feature film, 35mm, colour, 93 min., DolbySR)

Director: Kornél Mundruczó

Screenplay: Yvette Bíró, Kornél Mundruczó

Photography: Mátyás Erdély

Editor: Dávid Jancsó

Story editor: Viktória Petrányi

Costumes: János Breckl

Sound: Gábor Balázs, Tamás Zányi

Music: Félix Lajkó

Production company: Proton Cinema, Essential Filmproduktion (DE), Filmpartners

Production manager: Judit Sós

Co-producer: Susanne Marian, Ági Pataki, Gábor Kovács

Producer: Viktória Petrányi

Cast: Félix Lajkó, Orsi Tóth, Lili Monori, Sándor Gáspár

A taciturn young man returns to the wild, isolated landscape of the Delta. It is a labyrinth of waterways, small islands and over-grown vegetation, where the villagers are cut off from the outside world. The young man, who has been away since early childhood, is introduced to a sister he never knew he had. She is frail and timid, but resolute when she decides to join him in his run-down hut on the shore. Together they build a house on stilts in the middle of the river, far away from everyone else. One day, they invite the villagers over to share a meal together, but the coarse locals do not accept their "unnatural" relationship.

born and I also have to mention the not insignificant fact that I could go to the cinema every day because I received a free pass to attend the screenings of the Cinémathèque, which was great.

Ever so often someone in the press refers to you as a "festival director"? What do you think about this?

This is awfully silly and the fact that the term "festival film" is a derogatory one in Hungary is silly too. Festivals are a market form. Similarly to paintings being sold at auctions, festivals help define the value of these films. For some reason the meaning of this got really distorted in Hungary and became the total opposite of what it's sup-

posed to be. And the gap that is formed in this meaningless discourse does disservice to us all: festival films are bad, films made for the market are good – one can hear and read this everywhere. This is totally meaningless and this kind of critical reaction further confuses an already shaky value system.

What do you expect from Cannes?

When I was in Cannes with *Johanna*, I spent four days there and I was constantly rushing around, talking to investors and the press from 8 a.m. until 11 p.m. But I do hope I will get to see some films too.

BORI BUJDOSÓ
www.origo.hu

411-Z



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
COMPÉTITION

DÁNIEL ERDÉLYI

L'Atalante by Jean Vigo is my great favourite

Dániel Erdélyi appeared on the scene in 2002 with his diploma film, *Forward!* At the 39th Hungarian Film Week *411-Z*, his short feature about a barge was screened, in which not everything is done according to the shipping regulations still it made an impression on the representative of the Cannes Film Festival. Thus Dániel Erdélyi with his *411-Z* will be there in competition for the Palme d'Or in the short feature category.

Judging by your filmography you don't appear to be a typical short filmmaker. Since Champion you haven't made any.

Right after film school I managed to make my diploma film called *Forward!* and I was fully convinced that from then on I was going to make only full-length features. I mainly wrote screenplays and when I got bored with one I started another. In the meantime I worked for television, made commer-



411-Z
(2008, short film, 35mm, colour, 7 min.,
DolbySRD)

Director, Screenplay: Dániel Erdélyi
Photography: Gergely Pohárnok
Editor: Zoltán Kovács
Costumes: Sosa Juristovszky
Sound: János Kőporossy
Music: Ádám Szekfű
Production company: Katapult Film,
Duna Workshop
Production manager: Andrea Taschler
Producer: Iván Angelusz, György Durst
Cast: Zoltán Bezerédi, József Kelemen,
Kata Gellén, Péter Horkay

A barge on the Danube. A carefree summer day. Stew in the pot, and a little wine and soda to wash it off. Other than that, everything is strictly according to the shipping regulations, of course. But something might have gone wrong...

DÁNIEL ERDÉLYI

Born in 1973 in Budapest, Hungary.
1995–2000. Hungarian University of
Drama, Film and Television, Budapest –
director, Sándor Simó's legendary class

1998: Knock Knock – The Soldier / Valaki kopog – A katona (short)
1999: Champion / Sampion (short)
2002: Forward! / Előre! (diploma film)
2008: 411-Z (short)

cial and waited for my chance. I've just grown fed up with all that recently.

If you are so much set for full-length features, didn't you find it difficult to think in such a compact genre?

With short films you must concentrate in a different way. In those few minutes there is no room for anything superfluous. Every image has a much stronger emphasis. We thought out the takes exactly in advance and although everything was against us during the shooting (the river, the flood, the showers) we managed to shoot everything that DoP Gergely Pohárnok and myself had drawn. What is more, instead of three days as we had planned, we managed to finish shooting in two, which was really lucky, because on the third day the riverbank where our camp base had been was washed away by the flood. The scenes on the river were very dangerous anyway especially for the actors, József Kelemen and Kata Gellén because they had to float in the cold river Danube at the end of October.

The protagonist of your film is a barge called 411-Z.

Barges are a long-standing obsession with me. An early film I made in film school had already been set on a boat, although that was a story about Lake Balaton. *L'Atalante* by Jean Vigo is also a great favourite of mine. Walking by the river Danube it often occurred to me how great it would be to describe in a film what is happening – or as the case may be not happening on a barge. I pondered over the story of *411-Z* for a long time but the final twist occurred to me very suddenly. The barge floats on its way. It is a huge, untouched bulk, which people can hardly control. A tragedy happens on board but they don't even notice. This has a more far-reaching message: we don't even notice the most important things that happen to us

It occurs to every short filmmaker using 35 mm stock that this opens up the way towards A category festivals, right?

35mm was the result of a funny accident. I was looking for a bottle of water in the fridge at Katapult Film when, to my great astonishment I saw a lot of unused stock. It turned out that it was the leftover from the shooting of *Overnight* so it gave me a chance to use it. We had about five million HUF of *411-Z* but we managed to boost it up to 11. We got a very good price for postproduction, too, because the DoP, Gergely Pohárnok was asked to allow some new method to be tested on his work, which happened to be *411-Z*. The music and editing didn't take much time, either. Luckily, it cannot be seen on the end product. Since we had no time to tinker with it, we had not chance to spoil it.

How much depends on film diplomacy if you want to get into competition in Cannes?

At the Film Week in Budapest Magyar Filmunió showed the film to representatives of several festivals and the advisor from Cannes took the DVD. I was very glad and surprised that the film got into competition at the most prestigious festival because I only meant this short film to be a finger-exercise, or a visual "witticism". As regards film diplomacy, I don't think you can influence Cannes or Berlin in any way. Or if you try to do so, you'll achieve the contrary. The film made its own way, luckily.

411-Z is a film with a classical line, a compact structure, no dialogues but powerful imagery, which festivals tend to like.

In the past few years I have been on the jury of a number of international festivals. Therefore I have seen tons of short films and unconsciously I have learnt what makes this form work. From this point of view *411-Z* was an important professional practice for me, to tell a story by using film language.

What about your plans that have been left in the drawer so far?

I have several finished screenplays awaiting their destiny. One is a thriller to be made as an inter-



national coproduction, the other is a drama set in Hungary with a bald headed security guard as its main character. There is no other country in the world where you can find so many security guards! It is a Kafkaesque situation as they are the captives of the building they guard.

I also have a plan for a new short feature. Unfortunately the fridge is now empty so it is very lucky that the Motion Picture Public Foundation of Hungary has decided to support short features, too, because that makes it possible for me to start the next one.

You hang out a lot with Katapult Film, but also with the guys in Madzag Filmegylet (String Film Union).

Madzag Filmegylet was established by the members of my one time class at the film school with the aim to maintain our workshop activities. Katapult Film represents our production background. I happen to be the executive director, which is a responsible job, as the members of Madzag have asked me to help producer Iván Angelusz. We are currently working on several projects. One is the Katapult European Film Centre, which is a screenplay-writing workshop. Another one is Madzag Film Days where first films will be screened. We also have an educational mission. Every year we go to Targu-Mures to teach film acting at the Hungarian Department of the Theatre and Film Academy there. Our latest side-project is Madzag TV because we have had a great number of invisible short films we wanted to show to an audience. For the time being it operates as a digital archives where our works can be seen. Unfortunately films become unwatchable after a time. Now, however, that you can watch motion pictures on the internet, the shorter one are becoming more and more popular, they reach more and more people and achieve more and more success.

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www.magyar.film.hu

ERGO

A film by Géza M. Tóth

**Semaine
de la Critique**
CANNES 2008

ERGO

(2008, animation, 35mm, colour, 12 min., 1:1,85, DolbySRD)

Director, Screenplay, Visual design,

Producer: Géza M. Tóth

Photography: Zoltán Bogdán

Editor: Judit Czakó

Sound: Imre Madácsi

Animaton: Árpád Koós, Zoltán Bogdán,

Béla Klingl, Gergely Kozma

Music: Attila Pacsay

Production company:

Kedd Animation Studios

Production manager: Niki Kárász

A story about the music in us. The film is the encounter of two, one is leaving childhood. It is the monotony of freedom and the freedom of monotony.

GÉZA M. TÓTH

Born in 1970 in Budapest. Hungarian artist, animation filmmaker, has been working also as a tutor at several animation film institutes such as the Animation Department of the Moholy-Nagy University of Art and Design, Budapest, the Royal College of Art, London, the National Institute of Design, Ahmedabad (India) and Filmakademie Baden-Württemberg, Ludwigsburg (Germany).

Founder and managing director of the Kedd Animation Studios. In the past years has created approx. 120 animation signals, commercials and short animation films. His works were successfully screened at different international festivals all over the world. In 2007 his *Maestro* was nominated to the Academy Award in the Best Animated Short Film category.

2008. **Ergo**

2007. **Bluebeard's Castle**

(concert animation)

2005. **Maestro**

American Film Academy 2007: Nominated for Best Short Animation Film's OSCAR®, Evora 2007: Audience Award, Kawasaki 2007: Main Prize, Lucania 2007: Best Director, Medina del Campo 2007: Special Prize, Neum 2007: Grand Prize, Sassari 2007: Shortest Category Grand Prize, Bratislava PRIX Danube 2007: Animation First Prize, Student Jury Award, Fano 2007: Second Prize, Gifu 2006: Semi Grand Prize, Huesca 2006: Special Mention, La Bourboule 2006: Children Jury's Prize, Leeds 2006: Special Mention, Patras 2006: Best Animation, Trieste 2006: CEI Award, Würzburg 2006: Short Film Prize, Zlín 2006: Hermína Týrlová Award, Granada 2006: Special Mention, Rome

GÉZA M. TÓTH

Animation film director Géza M. Tóth is the leader of the Kedd Animation Studios. Besides television series, logos and commercials, he also directs individual animation films. His works have been extremely well received at international film festivals. His five minutes long *Maestro* (2005) participated at over seventy festivals and it was nominated for the OSCAR® by the American

2006: Best Short from Europe, St. Petersburg 2006: First Prize, Naoussa 2006: Jury's Special Mention, Reggio Emilia 2006: Shortvillage Prize, Audience Prize, Campobasso 2006: Animation First Prize, Audience Prize, Smiths Falls 2006: Best Animated Short, Weimar 2006: Audience Prize, Las Palmas de Gran Canaria 2005: Animation Prize-ex-aequo, Volgograd 2006: Special Prize, Stuttgart 2006: Audience Prize, Aubagne 2005: Animation Prize (ex aequo), Public Prize, Bègles 2005: Special Prize, Belgrade 2005: Special Prize, Belo Horizonte 2005: Best Screenplay: Géza M. Tóth, Bucharest 2005: Special Prize, Changzhou 2005: Best Short Film, Córdoba 2005: Second Prize, Espinho 2005: Audience Prize, Izmir 2005: Golden Cat Award, Nagoya 2005: Nagoya Chamber of Commerce and Industry Chairman's Prize, Trencianske Teplice Art Film Festival 2005: Special Mention, London 2005: Best Animated Short Film, Montreal 2005: Special Prize, Berlin 2005: Special Mention 2005. **The Miraculous Mandarin** (concert animation) 1996. **Icaros** Kiev 1997: Special Prize, Augsburg 1997: Special Prize, Dresden 1998: Diploma 1994. **Wall-walkers** 1992. **The Pied Piper**

The form the film feels most comfortable in must be found

Film Academy as well. *Ergo*, his latest production has been invited to the competition of Cannes International Critics' Week. The artist who is in his thirties has also adapted *The Miraculous Mandarin* and *Bluebeard's Castle* by Béla Bartók. He has a degree in arts and pedagogy, he teaches at the Moholy-Nagy University of Art and Design Budapest and often travels abroad to lecture at the universities of Great Britain Germany, Estonia and India.

This is the first time you have been invited to Cannes. What are your expectations of the number one film festival of the world? First of all, the invitation signifies a professional recognition. When making *Ergo*, just like with all my previous films, I tried to give the maximum of my artistic and professional knowledge. When we finish a film, the question always arises how others will see the effort concentrated in the end product. The invitation to Cannes is first of all a message that the quality represented by our film is not far from the highest professional standard. It is also a great honour that I can participate with my film in the most important professional meeting in Europe as Cannes is considered the "festival of festivals" in professional circles.

Is the OSCAR® nomination an equally important reaction?

After each new film it is extremely important for us to know what we have achieved. The OSCAR® nomination confirmed my knowledge that what I have achieved with *Maestro* is approximately at the same level as the films of the best in the profession.

Ergo, just like Maestro, was made with 3D animation technology. Does that mean that you have cast your vote for 3D technology?



No. I haven't cast my vote for any technology. I wouldn't like to, either. Right now, for example, I am working on a television series of 22 minute episodes in which we move puppets of simple construction. But I also make traditional animation films, 2D computer animation, and I also use different experimental technologies. My conviction is that each piece of work, each film has an optimal form. A form the film feels most comfortable in. If you are patient and tactful enough you may find that form. *Maestro*, for example, would not have found its right place in drawing or sand animation. 3D technology, however, was able to contribute quite significantly to the film visually as well as dramaturgically. It is not true for films in general, but always for the concrete one. I am convinced that if you pay attention close enough, the film will reveal the form it desires. My film *Icaros* invited to Berlinale in 1997, was about the eternal



Maestro, 2005



Icaros, 1996

desire to fly and the fear of falling. After long experiments I decided to use dust animation and a series of stone reliefs. Playing with the different materials, the dust always ready to fly and the heavy stone the film managed to express ideas. This would have been impossible to render with any other means of film language. In the honesty of the material the film found its optimal form.

How did Ergo choose 3D as its form?

This is a musical film. It reflects on music as something abstract and not as something that mimes or imitates something else. Therefore it was paramount that the visuality should not mime some material or form, or suggest some kind of realistic basis. Although the film is figurative, it depicts easily identifiable gestures and relationships, its visual world of ideas is closer to the abstract. This film is about the sounds and

music inside us. It tries to create a 10–12 minutes tense suspense, which gets relieved by some kind of solemn silence. Computer technology was the program I used to create the film visually.

We can follow the movements of two very peculiar creatures to whom strange things happen in a strange space of infinite height and no ground.

With the appearance of the two figures, two lifestyles meet in the film. One small creature is completely free, it can walk wherever it wants to, beneath every step it takes a pillar as big as a footprint grows up which holds it up. As soon as the small one walks on, however, the pillar tumbles down. It is unable, nor does it want to, leave a trace after itself. Its infinite liberty is infinitely monotonous: it recreates the same monotonously tapping sound with every step it takes. The other character does not seem to be free at all. Builds sounds around itself out of palm-sized pillars, – the possibility of music. Thus in its monotonous

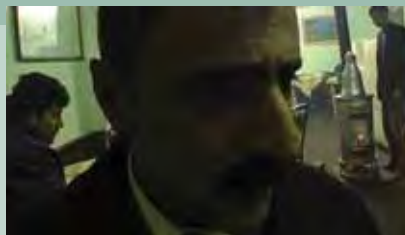
movement infinite freedom, an infinite number of possibilities are hidden. When the two figures meet, the builder stops building and in a dance which ends with its destruction, it makes its music audible. Faced with this new possibility, the other one who used to move about freely, renounces the freedom of movement as a necessary decision and also starts constructing its own music.

You have mated computer and music in your famous concert animations. Are you planning to continue in that direction as well?

Yes, I am planning to adapt some of Liszt's piano works in animation form. *The Miraculous Mandarin* and *Bluebeard's Castle* by Béla Bartók are regularly invited. They will soon be screened in Great Britain. Just like an instrumentalist, I sit in an orchestra on the stage, except my part appears visually. I make music with images.

ÉVA BÁRSONY
Népszava

NISI MASA AND THE CRITICS' WEEK



Tangerine / Mandarin
a short film by
BALÁZS SIMONYI in
the Nisi Masa special
selection by the
Critics' Week.

A journalist arrives in a Turkish town to make an article about the local community. He's investigating things, whilst he is also noticed by a secret agent. Who is following who?
Produced in the framework of the 'Snow Workshop' Kars 2007

Nisi Masa, a European network of young cinema, aims to facilitate exchanges between new talents by breaking down the barriers between amateurs and professionals. For the young European generation, widening the field of possibilities means considering cinema not only as an artistic form of expression, but also as a tool for understanding the world around us, and a passion to be shared – a true conveyor of European citizenship.

Producers on the Move



European Film Promotion introduces 22 of Europe's most outstanding young producers to the industry in Cannes

HIDASÍ DALMA
from Hungary

**PRODUCERS
ON THE
MOVE**

Dalma Hidasi studied at the Budapest University of Economics and the producer department of the Academy of Theatre and Film. In 1996, she founded Extreme Film with Tamás Keményffy and initially worked as a freelance production manager on several international commercials, music videos and short films shot in Hungary.

In 1999, Dalma worked as a trainee at the Warner Bros. London office, but has subsequently worked exclusively as a producer for Extreme Film on numerous commercials and such award-winning shorts as *Sleeper* by István Szotyori, *Lucky Man* by Tamás Keményffy and *Now You See Me, Now You Don't* (by Attila Szász). Moreover, she started managing the talents and projects of the Extreme Screenwriting Workshop which has borne the international award-winning screenplay *Showtime*.

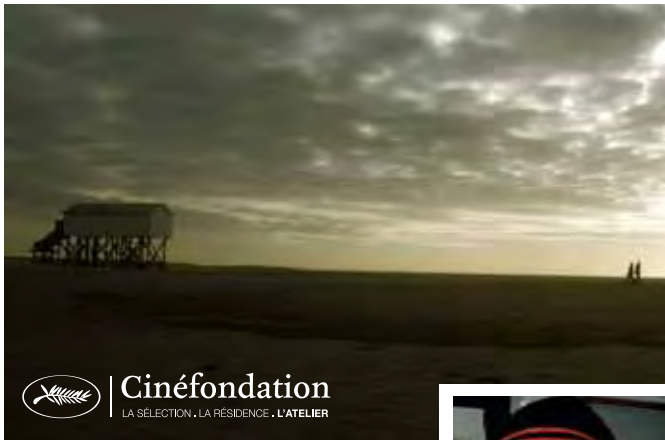
Dalma recently finished work on Keményffy's feature film *Fluke* and is now focussing on the development and pre-production of *Zoé* and *Loop*, feature projects by the company's two other directors, Attila Szász and István Madarász.

SELECTED FILMS

Fluke / Mázli
(2008) by Tamás Keményffy
*Now You See Me, Now You Don't /
Most látszom, most nem látszom*
(2005) by Attila Szász (short)
Lucky Man / Szerencsés ember
(2005) by Tamás Keményffy (short)

CONTACT

Extreme Film
hidasi@extremefilm.com
www.extremefilm.com



WOMB

A PROJECT BY BENEDEK FLIEGAUF

The first Hungarian participant of the Cannes Atelier of Cinéfondation



SYNOPSIS

Somewhere in Northern Europe in the near future: Rebecca and Thomas fall in love as children. Unfortunately their ways part but by chance they meet again as students. Their love for each other remains unbroken and they spend one happy month together until Thomas suddenly dies in a car accident. Unable to forget Thomas, Rebecca cannot get over this loss. She decides to make him the biggest gift of them all: giving him back his life.

INTENTION

Womb is a film about symbiosis and it tells the story of a relationship trying to overcome death at any cost whatsoever.

Location:

The location is not connected to any actual country or city. The film takes place in northern Europe, in and around a seaside town.

Production Design:

The world of the film is stylized, trim, and compact, a fairy-tale place. Our concept of the future includes recycling, wind power, bicycles, etc.

An intelligent, holistic, ecologically conscious world opens before us – still old values and prejudices prevail and are challenged by new technological possibilities.

HUNGARIAN FILMS ABROAD WITH MEDIA SUPPORT

04/2007 Selective distribution (2007):

White Palms (Dir.: Szabolcs Hajdu): Bulgaria, Spain, France, Poland, Slovenia
Taxidermia (Dir.: György Pálfi): Greece

12/2005 Selective distribution (2006):

Johanna (Dir.: Kornél Mundruczó): Belgium, Denmark, Ireland, Bulgaria, Poland, Portugal, Sweden, United Kingdom
Fateless (Dir.: Lajos Koltai): United Kingdom
Dallas Pashamende (Dir.: Róbert Pejó): France
Taxidermia (Dir.: György Pálfi): Spain, Austria, Belgium, France, The Netherlands, Norway, Portugal, Slovenia, United Kingdom

01/2005 Selective distribution (2005):

Kontroll (Dir.: Nimród Antal): France
The District! (Dir.: Áron Gauder): Austria, Belgium, The Czech Republic, Spain, France, The Netherlands, Poland, United Kingdom, Bulgaria, Germany, Slovakia
Dallas Pashamende (Dir.: Róbert Pejó): Belgium, Switzerland, Spain, Iceland, The Netherlands
Fateless (Dir.: Lajos Koltai): Belgium,



Denmark, Finland, France,
 The Netherlands, Norway, Portugal

02/2003 Selective distribution (2004):

Kontroll (Dir.: Nimród Antal): Austria, Germany, Italy, Norway, Poland
Pleasant Days (Dir.: Kornél Mundruczó): Austria, Belgium, Bulgaria, France, Greece, Italy, The Netherlands, Slovakia, United Kingdom



MEDIA APPLICATION DEADLINES

MEDIA
 A programme of the European Union



19/2007 TV broadcast

SUBMISSION DEADLINE:
 1st deadline: **22 February 2008**
 2nd deadline: **13 June 2008**

28/2007 Distribution Selective Scheme

SUBMISSION DEADLINE:
 1st deadline: **1 April 2008**
 2nd deadline: **1 July 2008**

29/2007 i2i Audiovisual

SUBMISSION DEADLINE:
 1st deadline: 14 January 2008
 (For projects starting between 1 July 2007 and 31 December 2007)
 2nd deadline: **7 July 2008**
 (For projects starting between 1 January 2008 and 30 June 2008)

04/2008 Training

Submission deadline:
13 May 2008

Preparatory Action – MEDIA International

SUBMISSION DEADLINE:
13 June 2008



39th HUNGARIAN FILM WEEK

The festival of the best of current Hungarian cinema, Hungarian Film Week, has unveiled the selection for its 39th edition, which will screen 104 films in competition.

CINEUROPA, FABIEN LEMERCIER

Hungary's premier showcase for local pics opened its doors with around 400 titles to screen. The fest has 18 features, 36 shorts and experimental films, 33 docs, 13 scientific pics and three experimental docs vying for kudos.

VARIETY, JOHN NADLER

The annual showcase of Hungarian film is popular among international festival programmers who will be looking carefully at the world premieres, meeting with filmmakers, and taking an early measure of a new crop of Hungarian talent. Eleven local films make their world premiere at this week's Hungarian Film Week, and look set to make their mark on the festival circuit this year.

SCREEN INTERNATIONAL,
THEODORE SCHWINKE

For the foreigners at least, the undoubted star of the Film Week was the Magyar Filmunió, responsible for promoting Hungarian films abroad and a mine of information for anyone curious about Hungarian film.

DIPLOMACY & TRADE, ESTHER RONAY

La 39e Semaine du cinéma hongrois a permis de faire le point sur une production encore capable de donner des œuvres singuliers.... Aujourd'hui le cinéma hongrois est encore riche. Il l'est d'abord par la variété des modes opératoires de sa création.

L'HUMANITÉ, JEAN ROY



... le grand film contemplative de cette semaine hongroise aura été Delta, de Kornél Mundruczó, histoire éternelle et allégorique de deux jeunes amoureux, en recherche d'une vie autarcique qui les mettrait à l'abri d'une communauté archaïque et hostile.

POSITIF, ERIC DEROBERT

Das alljährlich stattfindende Festival des ungarischen Films in Budapest gibt einen guten Überblick über den Stand der Produktion im Land. Rund zwanzig neue Spielfilme versammelte die 39. Ausgabe.

NEUE ZÜRCHER ZEITUNG, SUSI KOLTAI

Die Leichtigkeit und Eleganz, mit der sich das ungarische Kino sowohl im Genre- als auch im Autorenfilm bewährt, ist somit der wichtigste Eindruck, den die 39. Filmwoche in Budapest hinterlassen hat.

SCHNITT, EKATERINA VASSILIEVA

Comme chaque année, Budapest a fêté son cinéma. Le 39e festival du cinéma hongrois(...) a permis au public de découvrir la nouvelle génération des réalisateurs magyars... Très soutenu par l'Etat, la cinématographie hongroise témoigne d'une belle vitalité.

FRANCE INFO, FLORENCE LABRUYÈRE

Kornél Mundruczó's highly anticipated new film, Delta, received top honours at the 39th Hungarian Film Week, taking the Golden Reel for best film and the foreign critics prize. The other big winner of the festival was The Investigator...

SCREEN INTERNATIONAL,
THEODORE SCHWINKE



... closing a year of emerging new talents and opening one for new possibilities. Let's hope that more and more gifted Hungarian directors receive their spindles to shake them up and enrich Hungarian cinema in the future!

FILMFESTIVALS.COM, BRIGITTA BOKOR

FINAL CUT **Films in Production**

The following information was provided by the production companies.

The Ant (working title) drama



Expected completion: May, 2008

Sales: Hunnia Filmstudio, Pál Sándor,
hunnia@hunniafilm.hu

Director: **Árpád Sopsits**, Producer: Pál Sándor,
Production company: Hunnia Filmstudio

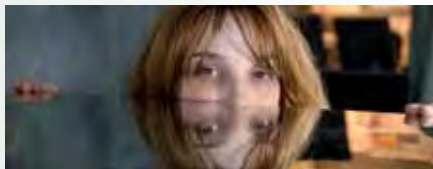
Main cast: Zsolt Trill, Benett Vilmányi, Tamás
Eröss, Anna Vicsotka, László Krikkai

This film is about the despair, the aggression hiding deep in children's psyche, and about the ever more unconceivable and massive mutual and self-destructions. We have increasingly got accustomed to the fact and tend to believe that our children are innocent, yet the evil is somewhere there in their soul too. Because of their existing at the mercy of others and their manipulability they might even become victims. The film is based on the motifs of two unconceivable and tragic events that happened in Hungary in the past years. The film would like to present first of all the atmosphere in which these things happened and could happen at all, and to deliver a kind of diagnosis of our time's confused psyche. The story is about teenagers, their odd way of experiencing life and death at the stage when both sexual and mortal desires awaken simultaneously in children's soul.

1 – One Human Minute sci-fi

First feature • Expected completion: June, 2008
Sales: Honeymoon Films, Kata Bölöni,
kboloni@honeymoon.com

Director: **Peter Sparrow**, Producer: Zoltán
Kamondi, Production company: Honeymoon
Films, Co-producer: Cameofilm



Main cast: László Sinkó, Zoltán Mucsi,
Pál Mácsay, Vica Kerekes

...at some point in the 21st century, somewhere in Eastern-Europe the whole stock of a bookstore, famous for selling rare books, has been transformed to copies of a book titled '1' which does not seem to have a publisher or an author. The almanac-style book describes what happens to mankind as the time of 1 minute goes by. According to the law, until the crime is resolved those involved herein can be segregated by a paranormality research office called RDI (Reality Defence Institute). As the investigation goes on and the case becomes more complicated the confused protagonist has to realise that reality exists exclusively in each man's imagination.

Para thriller-comedy romance



First feature • Expected completion: June, 2008
Budget: 0,5 M €

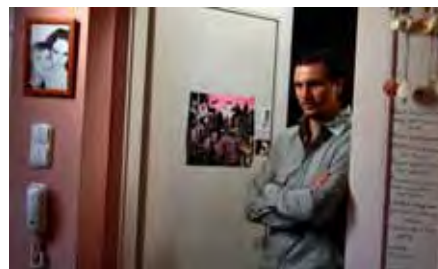
Sales: Szupermodern Filmstudio, Tamás Lajos
Tel: +36 1 2380200

Director: **Péter Fazakas**, Producer: Tamás Lajos,
Production company: Szupermodern Filmstudio

Main cast: Imre Csujá, Tibor Szervét, Ildikó
Bánsági, Anikó Für

A group of middle-aged friends attracted to spiritualism install a web camera at a place which is said to be haunted. However, instead of spotting ghosts, they witness a kidnap, and decide to get the ransom and at the same time, free the hostage. The plan doesn't go through.

Pinprick (working title) family thriller



English language film

First feature • Expected completion: Oct, 2008
Budget: 0,46 M €

Sales: Skyfilm, Ágnes Havas, havas@skyfilm.com
Director: **Daniel Young**, Producer: Gábor
Herendi, Ágnes Havas, Production company:
Skyfilm (HU), Co-producer: Kontraproduktion
(CH), RTL Hungary

Main cast: Rachael Blake, Laura Greenwood,
Ervin Nagy, Zoltán Rátóti, Tibor Szervét

A teenage girl is hiding a man in her bedroom closet. She lives alone with her mother who has just separated from the father and is ignorant to the man's presence. At first the man enjoys the situation with the girl, they play games, make up rules and flirt with each other. The girl starts to discover her own body, but slowly the man gets bored with her girly ways and starts to move his focus to the mother.

Prima Primavera fairy tale

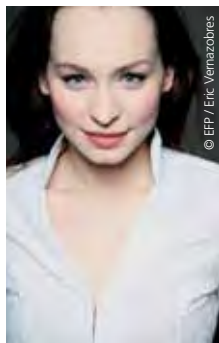
First feature • Expected completion: Nov, 2008
Budget: 1 M €

Sales: EastWest Film Distribution, Sasha Wieser,
info@eastwest-distribution.com



Director: **János Edelényi**, Producer: Péter Miskolczi, Production company: Eurofilm Studio, Vita Nova Films (GB), Geopoly Film (GB), Riba Film International (NL)
Main cast: Andor Lukáts, Vessela Kazakova, Antonie Kamerling, Djoko Rossich
Mother and Gabor, her 55 year old retarded son, have lived for each other for the past 40 years. She is dreading the thought of what would happen to her helpless son, when she too "travels to Grandma's house".
This happens sooner than expected, when Mother falls victim to a botched bank robbery, and Gabor becomes the only witness to identify the "Englishman" the mastermind behind the crime, who now wants him dead.

Chameleon



Expected completion: Dec, 2008
Budget: 2 M €
Sales contact: Hungaricom, Zsuzsanna Kálomista, zsuzsa@hungaricom.hu
Director: **Krisztina Goda**,
Production company: Megafilm

Main cast: Gabriella Hámori, Ervin Nagy, Zsolt Trill, Sándor Csányi

Gábor is an office cleaner. Wearing overalls and a baseball hat, he seems insignificant. hardly contacts his employers, yet he learns everything about them by thoroughly analyzing their rubbish. Being almost invisible, nobody suspects that Gábor is in fact a con man who carefully chooses his victims by the trash they leave behind. His targets are mostly disillusioned and lonely women with whom Gábor gets involved with. In a few months he takes all their romantic illusions away by doing them out of all their savings. Having an unusually high IQ, a great sense of humor and an ability to put on various personalities, Gábor is an artist in manipulation. When he gets a cleaning job at a psychologist's office, Gábor meets Hanna, a thirty-year-old injured dancer who happens to be the daughter of a millionaire. Hanna is the perfect victim for Gábor. He pretends to be a doctor who can cure her body and soul, an irresistible offer for the desperate woman. Everything goes according to plan until Gábor for the first time in his life falls in love. He has to make a hard decision between Hanna and the money, but is he really capable of any true emotions or has he already gone too far?

Wild Girl

drama

Expected completion: Dec, 2008
Budget: 0, 28 M €
Sales contact: Quality Pictures Gábor Sarudi, sarudig@t-online.hu
Director: **Dezso Zsigmond**, Producer: Gábor Sarudi, Production company: Quality Pictures
Main cast: Éva Kerekes, János Kurkó, Zsolt Trill, Klára Tompa
This drama of freedom 'at any cost' in a ballad-like environment, in the closed community of Csángó people of Gyimes, in the world of esztenas, huts and streams. This is the story of real police investigation, where the officer conducting the investigation is suddenly faced with the reality of the self-determining and tightly closed Csángó society where even crime looked upon differently then in our modern world. In this

strange world seeming the stand outside civilization and law criminals condemned but they are also hid from the police and no one is ready to talk about their crimes.

Kolorádó Kid

noir



First feature • Expected completion: Jan, 2009
Budget: 1,2 M €
Sales contact: Cameofilm, Attila Csáky, info@cameofilm.hu

Director: **András B. Vágvölgyi**, Producer: Attila Csáky, András B. Vágvölgyi, Production company: Cameofilm

Main cast: Zsolt Nagy, Michael Kelly, Andrea Fullajtár, Tibor Gáspár

In the summer of 1959 Béla Kreuzer – stevedore and player – is fettered. He became pre-arrested, first he thinks, because of his mischief on the racecourse, but as it turned out, the reason was that he participated in the 1956 revolution. During the inquiry he was left severely alone, neither his old friend nor his common-law wife care for him. He has only one person, who can trust, his cell-fellow. In the meantime the counsel wants his undoing, and the Svejik-like police detective wants to have off his hands. The counsel asks for death penalty, the judge decides 15 years prison, and Béla Kreuzer does his time exactly. When he comes out it's 1974 and he finds a totally other world.

Coproductions with Hungarian Participation

Budapest

drama

Expected completion: Nov, 2008

Budget: 2,25 M €

Sales contact: Eurofilm Studio, Péter Miskolczi, eurofilm@eurofilm.hu

Director: **Walter Carvalho**, Producer: Rita Buzzar, Co-producer: Leonel Vieira, Péter Miskolczi, Gábor Váradi, Production company: Eurofilm Studio, Nexus Cinema é Video, Stopline Films

Main cast: Leonardo Medeiros, Gabriella Hámori, Giovanna Antonelli, Antonie Kamerling

“What would you wish to be in a cry, a deed, a phrase?” Without a doubt, in answer to this question by philosopher Miguel Unamuno, José Costa, the central character of *Budapest*, would reply with an ironic “nothing”. Thirty-year old Costa, a successful albeit neurotic ghost-writer and lover of language and writing, is the narrator of this thrilling story that flits back and forth between Rio de Janeiro and Budapest.

In the tradition of Borges and Gogol, in a game of mirrors and doubles, Costa is fated to be the author of a story that isn't his. Or is it? And to live a love and happi-

ness that are not his. Or are they? Is it up to readers (and now-cinema goers) to find out for themselves.

The Secret of Moonacre (aka The Moon Princess)

family
adventure
fantasy



© LWH Films

Expected completion: June, 2008

Budget: 16.9 M €

Sales: Velvet Octopus, Simon Crowe, simon@velvetoctopus.com

Director: **Gábor Csupó**, Producer: Jason Piette, Michael L. Cowan, Samuel Hadida, Monica Penders, Meredith Garlick, Co-producer: Gábor Váradi, Péter Miskolczi / Eurofilm Studio (HU), Metropolitan (F), Production company: LWH Films (Forgansmith Entertainment, Spice Factory UK) Main cast: Dakota Blue Richards, Ioan Gruffudd, Tim Curry, Natascha McElhone, Juliet Stevenson

The *Secret of Moonacre* is an enchanting tale of magic and adventure, following the quest of 13-year-old orphan Maria Merryweather who is sent away to live with her uncle Sir Benjamin in the mysterious Moonacre Manor. It is there Maria uncovers a dark and mysterious truth behind the feud that has been destroying Moonacre Valley and that she has only until the next full moon to undo the ancient curse and save Moonacre from destruction. Aided by a stable of wonderful characters and magical beasts, Maria sets out to bring peace to this magical world.



© Szabó Adrienn

In Pre-Production

Bibliothèque Pascal

drama

Expected completion: Feb, 2009
Sales: H2O Motion Pictures (NL),
info@h2omotionpictures.com
Director: **Szabolcs Hajdu**, Producer: Gábor Kovács, Iván Angelusz, András Hámori,
Production company: Filmpartners,
Katapult Film
Main cast: Orsolya Török-Ilyés, Oana Pellea,
Razvan Vasilescu
Scenes about dreams, freedom and home coming.

Hunky Blues (1892–1945)

documentary

Expected completion: Jan, 2009
Budget: 0.2 M €
Sales: Filmpartners, Gábor Kovács,
filmpartners@filmpartners.hu
Director: **Péter Forgács**, Producer: Gábor Kovács, Péter Forgács, Production company: Filmpartners, For-Creation
Full-length documentary about the Hungarian emigration until the end of the World War II.

Transmission

drama

Expected completion: Feb, 2009
Budget: 1 M €
Sales: Filmpartners, Gábor Kovács,
filmpartners@filmpartners.hu
Director: **Roland Vranik**, Producer: Gábor Kovács / Filmpartners, Co-producer: Judit Stalter / Laokoonfilm
Main cast: Károly Hajduk, Zsolt Bándi,
Sándor Terhes
In a dystopian world crippled without TVs and monitors, three brothers struggle with their collapsing destinies.

Lost Times

drama

First feature • Expected completion: Feb, 2009
Budget: 0.6 M €
Sales: Unio Film, Edit Hudák,
uniofilm@uniofilm.hu
Director: **Áron Máttyássy**, Producer: István Bodzsár, Production company: Unio Film
Main cast: Milán Schruuff, Teréz Vass,
Marianna Szalay, Attila Géza László, Zoltán Géczy, Zoltán Újvári, József Gyabronka
1997. Eastern Hungary. This is where Ivan the car mechanic lives with his impaired sister, Eszter. Ivan earns some extra money by smuggling diesel oil through the border. One day Eszter got rapped by a stranger in the near woods...

The Hope

drama

Expected completion: Feb, 2009
Sales: Hunnia Filmstúdió, Pál Sándor, hunnia@hunniafilm.hu
Director: **Márta Mészáros**, Producer: Pál Sándor, Production company: Hunnia Filmstudio
Main cast: Enikő Eszenyi, Iván Kamarás, Idit Teperson
The protagonists of the film are heroes of the last century, the first female politicians: the Hungarian Anna Kéthly and the Israeli Golda Meir.

Adrienn Pál

drama

Expected completion: May, 2009
Budget: 1.5 M €
Sales: The Match Factory, Tobias Pausinger,
info@matchfactory.de
Director: **Ágnes Kocsis**, Producer: Ferenc Pusztai, Production company: KMH Film
An alienated nurse whose life is surrounded by death sets off to find her long-lost childhood friend. While tracing her recollections, she embarks on a paradox-filled voyage within her own memory and the memory of

those she encounters. Her searches do not take her where she wanted to go, yet still her life will never be the same as a result. *Adrienn Pál* is a film about the relativity of memory, the uncertainty of the past, and above all our self-discovery.

Crash (TV)

tragicomedy

Expected completion: May, 2009
Budget: 0.4 M €
Sales contact: Unio Film, Edit Hudák,
uniofilm@uniofilm.hu
Director: **Ferenc Török**, Producer: István Bodzsár, Production company: Unio Film
Bleak crossing somewhere in Hungary, Eastern Europe, or anywhere around the world. The usual noisy, huge morning traffic, but suddenly a big bang and clashing and everyone stops. Somewhere two cars crashed, and other cars suffered serial bumps in both ways...

Team Building

drama

First feature • Expected completion: 2009
Budget: 0.64 M
Sales: KMH Film, Ferenc Pusztai,
pusztai@kmhfilm.hu
Director: **Réka Szabó**, Producer: Ferenc Pusztai, Production company: KMH Film
Main cast: Gerry MacCann, Tamás Szabó Kimmel, Enikő Szilágyi, Marianna Szalay
To what extent does the nowadays so popular brainwashing referred to as team building help us find our way in everyday life?

Werk

action

Expected completion: 2009
Budget: 0.24 M €
Sales: Filmpartners, Gábor Kovács,
filmpartners@filmpartners.hu
Director: **Krisztián Károly Köves**, Producer: Gábor Kovács, Ági Pataki, Production company: Filmpartners

MARKET SCREENINGS IN CANNES 2008



Marché du Film

9 and 1/2 Dates	15/05/2008 17:30 Palais D	HungariCom
CATcher – Cat City 2	20/05/2008 13:30 Palais H	HungariCom
Delta	20/05/2008 20:00 Riviera 4 22/05/2008 15:30 Riviera 4	The Coproduction Office
Fluke	18/05/2008 11:30 Gray 2	HungariCom
Immigrants	18/05/2008 13:30 Gray 2 19/05/2008 14:00 Palais K	HungariCom
The Investigator <i>private screening, by invitation only</i>	16/05/2008 14:00 Star 2 20/05/2008 14:00 Star 1	Trustnordisk
Panic	22/05/2008 13:30 Palais B	HungariCom
The Sun Street Boys	17/05/2008 13:30 Palais H	HungariCom
Tranquility	16/05/2008 14:00 Palais C	Bunyk Enterprises
Train Keeps a Rollin'	20/05/2008 16:00 Palais G	Bunyk Enterprises
Virtually A Virgin	21/05/2008 13:30 Palais H	HungariCom