



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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Pebbles on the Shore

Interview with Bálint Kenyeres, director of

The History of Aviation

CANNES 2009

Quinzaine des Réalisateurs

Société des Réalisateurs de Films



After the worldwide success of his first two short films (*Closing Time*, 1999; *Before Dawn*, 2005)

Hungarian director Bálint Kenyeres returns to Cannes with his new film, *The History of Aviation*. In a mysterious, eerily touching story set in Normandy in 1905, Kenyeres examines a peculiar sense of loss: one that stirs up the life of one or two people only... and leaves the rest of the world seemingly untouched.

This is your second time in Cannes.

And I am happy to be here again. I cannot think of a better place in the world than Cannes for presenting my film. A premiere at Cannes is a great opportunity to launch a series of screenings and to help *The History of Aviation* find its audience. After my previous film, *Before Dawn* was screened here in competition in 2005, I met many people back then and those encounters have since led to other encounters, helped to form friendships and opened up new opportunities.

Is this how your latest film, *The History of Aviation*, was born?

Yes, when *Before Dawn* came out, among many other people I also met Michel Reilhac, head of Arte France Cinema and told him I was looking for a French co-production partner for my new film. France was a pretty obvious choice: *The History of Aviation* takes place in France, and the French remembered the success of *Before Dawn* and were willing to help. At that time, we didn't have enough money, and this was when Mr. Reilhac introduced me to the French producer Emmanuel Agneray. Months later, Emmanuel called me and said he wanted to invest in our production. That was a crucial moment; without this we could have never started shooting. *The History of Aviation* is a 50 per cent French and 50 per cent Hungarian co-production with Tamás Hutlassa's Café Film: both countries gave roughly equal amounts of money to get the production under way.

How did the idea of the film come about?

It started about three or so years ago. We were working on a script with writer Tamás Beregi, an old friend of mine from university with whom we have been writing a feature film for some time now that we are just about to finish... anyway, me and Tamás were in the middle of writing and I remember it didn't go too

well that day. To ease the pressure, we took a 5-minute break. I was lying on the couch while he was pacing up and down the room, and I told him about a short film idea I had always wanted to make. It had nothing to do with the story of *The History of Aviation*, but using it as a starting point, in about 10 minutes there we were, hammering out the main idea of this film.

***The History of Aviation* is a period piece. What attracted you to the early 1900s?**

Well, it was the story itself that drew me to it because, to be perfectly honest, in the beginning I was slightly apprehensive of making a movie in that period. I was wondering how this world of frocks and frills, picnics and pink-laced parasols would work visually. Personally, I am much more into the twenties and the thirties of the twentieth century, or even the First World War years; the feature film I am working on right now takes place in that era, in Berlin. While making *The History of Aviation*, I was consciously trying to tone down the schmaltzy,





pretty-pretty world those frocks and frills would instantly evoke. With cinematographer Mátyás Erdély, we tried to make sure that we balanced this world with coldness and distance properly. This distance was also inherent in the story itself, and we enter the viewpoint of the mother and the little girl only. Everything else is shown and touched upon from the outside. Luckily for us, in this film the backdrop, Nature itself, is completely indifferent in the face of human concerns and tragedies. No sentimentality. You look around in a place like this and you realise you are worth no more than any pebble on the shore.

You come from a family of directors.

Well, they did not make me choose this path but they did not discourage me from it, either.



It's true that as a child, I often visited film sets, so I must have caught the filmmaking bug, if there is such a thing... Nothing has ever interested me more than making films; it has always been this way.

What does filmmaking mean to you?

I simply love films. As a child, I loved going to the cinema and then, through the cinematographer's experience I started to love the films themselves. And because I loved movies, I wanted to see what it was like to make them. This is how it started. I will never forget the moment I completed my first short film, *Closing Time*. It had been a hell of a ride; real guerilla filmmaking, that's what it was. It was crazy; one single, 48-hour long shooting day. And after all that was over, there were five or ten minutes at the end when I could feel that I had been able to capture something, grab it and hold it in my hands. It was that peculiar feeling a battlefield general might feel after winning a battle. In that moment I knew it was all worth it and that experience, or rather, the memory of it, is something that has been with me ever since. This is the feeling I have been yearning to experience again. On the other hand, making films has shaped my personality remarkably. For instance, in order to be able to shoot a film, I do things I would never ever be capable of otherwise. I go up to people and get into situations I would normally stay away from. In this



way I open up and immerse myself in moments and places so deeply, I would never have the chance to outside the realm of filmmaking. Thus making films becomes a way of learning; it enables me to evolve into someone new, to acquire a new, more complex personality.

What are you going to shoot next?

Well, apart from the script I have mentioned, the one that takes place in the late nineteenth-twentieths, there is another story I am planning to shoot: an adaptation of Agota Kristof's novel, *Hier (Yesterday)*. If all goes according to plan, we can start shooting next year.

Lili Mesterházy

Bálint Kenyeres was born in 1976 in Budapest. After studying philosophy, film history and film theory, he graduated as a film director at the Budapest Film and Theatre Academy in 2006. Since then he is a member of the European Film Academy.

His film *Zárás* (Closing Time) was premiered at the Venice Film Festival and got selected for more than 30 other film festivals, won a dozen awards.

His previous short *Before Dawn* was in competition at the Cannes Film Festival in 2005, won a jury prize at Sundance and got the European Film Academy Prix UIP for the best European short in 2006. It was selected at 140 festivals, won 30 awards.

The authentic Hungarian element

Interview with
László Kántor,
head of
Új Budapest
Filmstúdió



László Kántor graduated from film school as a director and DOP but quickly switched to producing. He recognised the opportunities in co productions at the very beginning of his career. His latest project, Lost Persons Area has been invited to Cannes, and it will be presented in the Semaine Internationale de la Critique.

When did you recognize the golden opportunities in co productions?

Right at the very beginning when I started to produce in 1999. My first two features were co productions on two faraway points of the world. They were not cases called "Euro pudding", because in these productions I was the only European, furthermore Hungary was not a member of the EU. *Johnny Famous*, which was entirely shot in Los Angeles with American actors – who were dubbed in the Hungarian version – and directed by the Hungarian director, Gergely Fonyó won the main prize of the Hungarian Film Week. The other one, *The Foolish Pomegranate Tree* was shot in Georgia also with a Hungarian director, Péter Mészáros. There was a direct continuation from there.

What drove you to start looking immediately for international partners?

I realized that the Hungarian movie industry and art needed blood refreshment. On the other hand I felt that it is very hard to make films regularly only with Hungarian money. Instead of making one movie in every five years I wanted to make one every year. Not to mention the



easier distribution opportunities. Besides, since the new film law offers 20 percent tax rebate, the opportunities have multiplied.

What makes a coproduction "Hungarian"?

First of all I consider myself as a creative producer. I've graduated as a DOP and a director, so I guess I am much more "friendly" for the artistic side than somebody coming from the economy or business sector. On the other hand I don't think that a movie made in co production must have a Hungarian element – like an actor or location – necessarily, although there are point systems and regulations in Europe, which coordinate this. I can share with you my own



experiences: for example the Oscar-shortlisted *Klopka*, which is a Serbian-German-Hungarian co production, has nothing to do with Hungary itself, but the story is international and understandable all around the world. The authentic Hungarian element was me: I discovered the script and believed in it. During the development of the script maybe we crossed out certain elements, which wouldn't be understood outside of Serbia, but we never violated the script.

What is the situation in the case of Lost Persons Area?

It was more obvious. The production needed Eastern European partners, because immigrant





workers from the region are a part of the story, which is set in Western Europe. These workers became Hungarians, so one of the main actors, Zoltán Miklós Hajdu, and the composer Albert Márkos are Hungarian. In these obvious cases it is easier to get subsidies from the funds.

Why did you pick Zoltán Miklós Hajdu for the role? He is not a professional actor. In his previous movie, White Palms he was playing himself. He has been an actor from the moment he started to act and appear on the screen. If you finish an acting school, that doesn't mean anything. Surprisingly, Zoltán didn't want to be an actor, because he was a member of Cirque du Soleil, which he had to leave because of *Lost Persons Area*, and it was a hard choice for him. *What kind of projects are the most attractive for you?*

First of all I have to like the script. I have to believe in it, to be sure if I would go to the cinema I'd like it. If the idea does not touch me I run away. Secondly: the director and I must

trust each other. If the director is talented and the story is good, I also put energy in the project, even though I might not prefer the basic idea. They convince me or I convince them, it's a vice versa game. Filmmaking is like a marriage, if you decide to get involved in a project it can last for years until it is over. I don't believe in the art house and commercial categories, I think there are only good, bad or nice films. And I don't think that producing is about money. Everybody was laughing at me; of course I know that filmmaking is a very expensive process. What I earn I invest into movies. This way I am not interested in money. My hobby is my work. Not too many people can say that nowadays.

What about directing? Have you forgotten that for forever?

I climbed the ladder like many of us. Directors in Hungary make films with long breaks between them and struggle to sustain themselves. On the other hand when I finished the film school, I quite quickly discovered the disease of the Hungarian cinema: the script. Most of the directors write their own, and not all of them are good writers. It is very rare that they are, but they don't have to be, either. So I started a small company and hired writers to develop scripts. Later I worked for Hunnia studios and sometime later Budapest Studio was offered to me. I had doubts, because I thought it was a political offer. When I realized that the professionals had chosen me, I accepted it for three years, to see if the job suited me or not. Well, I stayed for good. I didn't give up directing, but now when I am making more and more films as a producer, I am sure that producing requires a full person.

As a member of the board of the European Film Academy what do you think is the most important task of the organization?

First of all to get together the European filmmakers, as many as possible, so we can lobby powerfully enough to get European films to the audience all around the world.

Géza Csákvári

LOST PERSONS AREA

2009, BE / NL / HU,
109 min., colour, 35mm
Written and directed by

Caroline Strubbe

Cinematography:

Nicolas Karakatsanis

Music: Albert Markos

Cast: Lisbeth Gruwez, Sam Louwyck, Kimke Desart, Zoltan Miklos Hajdu, Rik Van Uffelen, Frans De Jong, Ine Pieters, Vincenzo Cardia



SEMAINE
DE LA CRITIQUE
CANNES



Bettina and Marcus, a passionate couple, live in a canteen in the middle of a vast field with endless lines of pylons. Marcus, trying to set up his own business, works as a foreman in the maintenance of these power-lines. Bettina, bored and longing for a better life, runs the canteen for the workingmen.

Their nine-years-old daughter Tessa, wanders the industrial area, looking for bits and pieces to occupy her mind, skipping school whenever she can. When Marcus hires a Hungarian engineer Szabolcs to become part of his company, their unconventional way of living takes a new turn. A tragic accident although will shatter everyone's pursuit of happiness.



Dénes Nagy and Márton Vízkelety

two new talents form Hungary at Nisi Masa

INVITATION TO NISI MASA
presented in collaboration with
the 42nd Critics' Week

NISI MASA

European Network of Young Cinema
Réseau européen du jeune cinéma

Russian Playground

A film by *Dénes Nagy, Leo Bruges, Anna Dmitrieva* (Hongrie, UK, Bulgarie, 2009, 9'30")
In the outskirts of Moscow, Ekaterinburg and Sludianka, kids display great ingenuity in creating their own playgrounds...



Dénes Nagy

Transsiberian Voices

A film by *Jochem de Vries, Márton Vízkelety, Guillaume Protsenko* (Pays-Bas, Hongrie, France, 2009, 10'40")

The Transsiberian brings passengers from all over Eurasia together. Many of them have folkloric songs to share; they are beautiful.

Produced in the framework of **Cine-Train 2008** an international documentary workshop following the concept of Aleksandr Medvedkin. 18 young filmmakers travelled along 9 288 kilometres of the Trans-Siberian express from Moscow to Vladivostok, asking „Where does Europe end?”

Nisi Masa 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.



Márton Vízkelety

PRODUCERS ON THE MOVE

10th Anniversary

GÁBOR SIPOS



European Film Promotion



Biography:

Gabor Sipos studied English & Italian literature and linguistics at ELTE University, Budapest.

After graduating he founded Laokoon Filmgroup with Gabor Rajna in 2001.

Laokoon runs its service commercial department to maintain the company, and produces approximately 20 international commercials a year, mainly for the English, Italian, German and Spanish market.

Laokoon has also founded its workshop with young generation directors, screenplay writers, music composers, production designers, and line producers. Since 2001 Laokoon has produced and co-produced over 10 feature films, 12 short films, 3 documentaries and 2 theatre-experimental films.

The company's first debut in short film was Arpad Schilling's **Overborder**, which was in competition at **61st Venice Film Festival**, and its debut in feature film was Arpad Bogdan's

Happy New Life. The film won several important prizes at the Hungarian Film Week, just after it was selected to the **57th Berlinale** – Panorama, and won a **Special Mention**.

Gabor Sipos focuses on the development of scripts and the networking among European producers, pitching forums and film foundations, while Gabor Rajna concentrates more on the production of current projects.

Laokoon currently focuses on Arpad Bogdan's new feature, **The Necromancer**, and develops **A Journey by Moonlight** (based on Antal Szerb's novel), and Peter Meikle's **Don't Look Down**.

Filmography:

Happy New Life

(2007, feature, 81 min., 35 mm)

Directed by Árpád Bogdán

Awards: 57th Berlinale, Panorama: Special Mention; 38th Hungarian Film Week: Simó Sándor Prize for the Best First Film, Best Original Music, Best Producers, Student Jury: Best Original Music; Genève, Cinema Tout Ecran: Reflet d'Or – Best Director; Pécs, Moveast IFF: Honorary Mention for the Film's Excellent Visuals

Slow Mirror – co-producer

(2007, feature, 83 min., 35 mm)

Directed by Igor & Ivan Buharov

Awards: 38th Hungarian Film Week: Special Mention, Best Producers; Milano Film Festival: Best Film's April Award, Special Mention; Győr, Mediawave: Best Experimental Film

Transmission – co-producer

(2009, feature, 90 min., 35 mm)

Directed by Roland Vranik

1 – co-producer

(2009, feature, 90 min., 35 mm)

Directed by Pater Sparrow

Awards: 40th Hungarian Film Week: Best Cinematography, Best Production Design

Intimate Headshot (2009, feature, 75 min., HD)

Directed by Péter Szajki

Awards: 40th Hungarian Film Week: Simó

Sándor Prize for the Best First Film
In Pre-production

The Frankenstein Project – co-producer
(2010, feature, 35 mm)

Directed by Kornél Mundruczó

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Ten years ago saw European Film Promotion (EFP) bring ambitious up-and-coming producers together for the first time from various European countries for the PRODUCERS ON THE MOVE programme in Cannes.

Since 2000, 177 of Europe's most talented young producers have been introduced to the industry at large in Cannes.

As the Hungarian EFP member Magyar Filmunió selected the following producers to be **ON THE MOVE**

2002	Csaba Bereczki
2003	Viktória Petrányi
2004	Gábor Forgács
2005	András Muhi
2006	Iván Angelusz
2007	Ferenc Pusztai
2008	Dalma Hidasi
2009	Gábor Sipos

A Judit Elek & László Berger and Dániel Erdélyi project competing for the Krzysztof Kieślowski Award

SCRIPT MARKET >>> is a project based training program, designed specifically for scriptwriters from Eastern and Central Europe. Two Hungarian projects competing for the *Krzysztof Kieślowski Award for the Best Eastern and Central European Script* - Award ceremony: 20th of May, 5pm, Plage des Palmes, Cannes



Judit Elek

Retrace / Visszatérés – a project by Judit Elek and László Berger
Produced by Judit Elek, Dánielfilm Studio
Expected completion: 2010

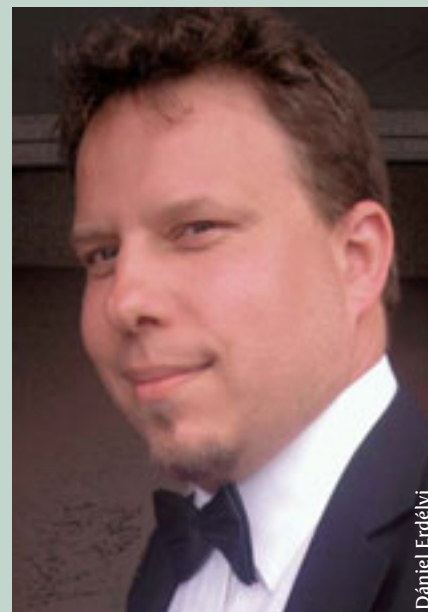
Katherine travels to Ceausescu's Romania for the first time since she found refuge in Ireland as a child after escaping the Holocaust. Her traumatic memories and the deceit of her accompanying husband with her sister pushes her over the edge.



László Berger

Security – a project by Dániel Erdélyi
Produced by Iván Angelusz, Katapult Film
Expected completion: 2010

A control freak Security Guard, an insomniac Girl, and her Father, the Mafia boss. If they love each other - it's tragedy. If they hate each other - it's fun. Security is a dark comedy about deadly life in Eastern Europe.



Dániel Erdélyi

Tamás Joó – the New Representative of EURIMAGES in Hungary



Tamás Joó studied film dramaturgy and aesthetics at the Academy of Drama and Film in Budapest between 1996 and 2001 as student of director István Szabó. With the help of a DAAD scholarship, he studied directing and dramaturgy at the HFF Munich and at the IFS Cologne in 2002–2003. During his studies, he gathered work experience at different prestigious international companies like Studio Canal World Sales (Paris), Filmwelt (Munich), MTM (Munich) and Anonymous Content (Los Angeles). After his studies, he worked as an assistant director in international productions (i.a. for Peter Greenaway), and directed and

co-produced fiction films for cinema and television (i.a. „Last Year for Ever”, RTL, Hungarian Film Week 2001; „Christmas Dinner”, ARTE, San Sebastian Festival 2004).

From September 2003 to August 2004, he participated at the German-French Masterclass for European producers at La Fémis (Paris) and at the Filmakademie Baden-Württemberg (Ludwigsburg). In May 2004, when Hungary joined the European Union, he was invited by Vivian Reding to the first meeting of the enlarged EU’s cultural ministers in Cannes, where he represented the new generations of filmmakers.

Since February 2005, Tamás Joó has been working for EURIMAGES, the cinema fund of the Council of Europe. Between July and December 2005, he worked as a production support and strategy consultant at the Fund’s headquarters in Strasbourg. Between January 2006 and February 2009, he used to work as a deputy of Representative Zsolt Kézdi-Kovács at the Fund’s Hungarian Representation in Budapest. He was named representative to EURIMAGES in February 2009.



Since 2006, Tamás Joó coordinates the establishment of the regional funding system in Hungary from the side of the central Hungarian film fund. During this period of work, two regional film funds were established and started their activities in Pécs and in Győr. In 2006, he worked as a guest lecturer at the Academy of Drama and Film in Budapest, where he is currently part of the Doctor of Liberal Arts programme. Since June 2008, he is Member of the Board at CCT Co-productions and Networking, the alumni association of the German-French Masterclass for European producers. He speaks English, German, French and Hungarian.

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Daazo.com – The European Short Film Centre



daazo.com
EUROPEAN SHORTFILMS!

Daazo.com – The European Short Film Centre is a Cinema/Media project with a growing collection of professional short films and a community webplatform for young filmmakers. This is not a viral site like many other video pages – the collection is strictly specified for short films.

The catalogue – which is presented free-to-view – on the website is intended to be a selection of the best European shorts from the past few years – this section makes the site a unique place on the Internet, where you can watch the entire quality collection absolutely free included the Academy Award Winning short animation, *The Fly* by Ferenc Rofusz among other festival awarded shorts. Since 2007 Daazo has collected more

than 1000 registrated users (mainly young filmmakers) and 1200 short films. There is a user-generated section too, where young filmmakers are encouraged to upload and distribute their own films on Daazo, the aim is to help them take their first steps in the business, provide the “dynamic copies” of their works which can be distributed easily, a means to obtain feedback, give them wide visibility and to enable filmmakers to be

their own producer.

Daazo has many partners from the field of young European cinema – providing platform for film making workshops (Nisi Masa workshops, EuroMed Café, Cinetrain, Matter of Taste project, Kino Kabaret, Medientraktor), hosting the archive sections of film festivals (Cinefest, BuSho Film Festival, BUFF Malmö); exchanging visibility with professional online film magazines (Cineuropa.org, Film.hu).





After Rain, 2002

The company's mission is to create the perfect platform for short films. Nowadays shorts are becoming more successful than ever. They can be found online more regularly and are attracting a wider range of audience. The project intends to demonstrate: short films are not only made for festivals, film schools or workshops but for literally worldwide distribution.

In Cannes Daazo supports the Short Film Corner and make a presentation with other Central European startups. Also, a selection of **Golden Palm winner Hungarian short films** will be shown on the site during the Cannes Film Festival. In 2009 Daazo.com – The European Short Film Centre is supported by the MEDIA Programme.



Fight, 1977

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MEDIA

MEDIA application deadlines

20/2008 TV Broadcasting

Deadline 1: November 14, 2008
Deadline 2: February 27, 2009
Deadline 3: June 26, 2009

22/2008 Distribution,

Selective Scheme

Deadline 1: December 1, 2008
Deadline 2: April 1, 2009
Deadline 3: July 1, 2009

28/2008 i2i Audiovisual

Deadline 1: February 2, 2009
Deadline 2: July 7, 2009

2009/1 Preparatory Action –

MEDIA International

Deadline: 2 June, 2009

03/2009 Distribution,

Automatic Scheme

Deadline: 29 May, 2009

More information

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Fax: +36 1 413 1710
info@mediadeskhungary.eu
www.mediadeskhungary.eu

IN PRE-PRODUCTION

THE FRANKENSTEIN PROJECT A FRANKENSTEIN-TERV

Drama

Exp. compl.: TBD

Director: Kornél Mundruczó

Produced by Viktória Petrányi (Proton

Cinema), Susanne Marian (Essential

Filmproduktion / DE), Kovács Gábor

(Filmpartners), Rajna Gábor (Laokoon Film)

Budget (in €): 1,6 M

Sales: The Coproduction Office, Philippe

Bober info@coproductionoffice.eu

Main cast: Lili Monori, Kornél Mundruczó,

Miklós Székely B., Rudolf Frecska, Kitty

Csikós

ISTANBUL ISZTAMBUL

Drama

Exp. compl.: Aug 2010

Director: Ferenc Török

Produced by László Kántor (Új Budapest

Filmstúdió), Petra Goedings (Phanta Vision

Film International B. V / NL), Alexander Ris

(Mediopolis Film / DE), Serkan Acar (Kuzey

Film Production / TR)

Budget (in €): 1,4 M

Main cast: Johanna ter Steege

Today in the kindergartens half of the fathers are over 50, the child being from their second marriage. But where are their first wives? Marriages that have lasted for decades reach a turning point once the children have grown and flown from the nest. This phenomenon is familiar all over the world. The ex-husband often remarries, while the ex-wife remains alone. Is there hope for a woman over fifty to start anew?

COMING SOON

films in production

The following information was provided by the production companies.

HUNKY BLUES – THE AMERICAN DREAM (1892–1945)



Hunky Blues

Experimental documentary
Premiere: 4 May 2009, New York, MoMA
Director: Péter Forgács
Produced by Gábor Kovács (Filmpartners),
Péter Forgács (For-Creation)
Budget (in €): 0,2 M
Sales: Filmpartners, Gábor Kovács,
filmpartners@filmpartners.hu

Erasmus Award recipient Péter Forgács' latest film interprets the lives of ordinary Hungarians who arrived in the United States in the early 20th century. Reconstructing their history from evocative reels of home-movie footage and forgotten audio recordings, Forgács creates poetry from these implausible sources.

THE HOPE / A REMÉNY

Drama

Exp. compl.: May 2009

Director: Márta Mészáros

Produced by Pál Sándor (Hunnia Filmstudio)

Budget (in €): 1 M

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

Main cast: Enikő Eszenyi, Ernő Fekete, Zsuzsa Czinkóczi, Beata Fudalej

In the focus of the most recent film by Márta Mészáros there is again an extraordinary woman: Anna Kéthly, the social democrat politician who fought all her life against dictatorship, no matter whether fascist or communist. After the revolution of 1956 she lives in emigration. In the seventies an agent, a young man from Budapest visits her in order to entice her to return home or to compromise her. The film is about their moral and political combat and a peculiar love



The Hope

story at the same time. Kéthly rather chooses death away from home than return. It's the first Hungarian informer film, a painful confrontation with our recent past.

POLIGAMY

Romantic comedy, First feature

Exp. compl.: Dec 2009

Director: Dénes Orosz

Produced by Gábor Herendi (Skyfilm)

Budget (in €): 0,68 M

Sales: Skyfilm, Gábor Herendi

skyfilm@skyfilm.com

Main cast: Sándor Csányi,
Kátya Tompos, Béla Mészáros

What happens if our deepest desires come alive? – Perhaps András is the only man in the world who can get away with being with a totally different woman week by week. The only strange thing is that they all claim to be the same woman, Lilla, who has been his girlfriend for years and is carrying his child. But is he going to be happy with all these women? And who's going to be the real mother of the baby?

SO MUCH FOR JUSTICE! ODA AZ IGAZSÁG!

Drama/Variations on History

Exp. compl.: Dec 2009

Director: Miklós Jancsó

Produced by József Berger

(Mythberg Films), Dieter

Pochlatko (EPO Film / AT),

Marianna Rowinska (Ozumi
Films / PL)

Budget (in €): 2 M

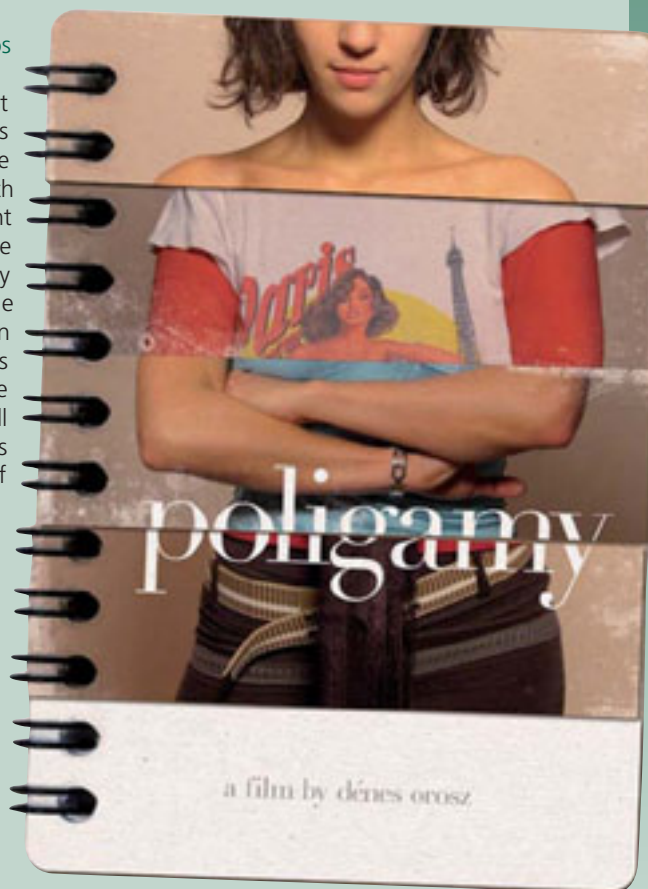
Sales: Beta Cinema

beta@betacinema.com

Main cast: Zoltán Mucsi, György
Cserhalmi, László Gálffi, Lajos Balázsovits,
Daniel Olbrychski

In the 15th century Hungary was one of the most powerful countries in Europe, with a very established economy and a very powerful army which could hold the Turkish Empire back from Europe's border for more than 100 years.

Unexpectedly a very young noble boy was chosen to become the new king of Hungary.



IN PRE-PRODUCTION

AGLAJA

Drama

Exp. compl.: Oct 2010

Director: Deák Krisztina

Produced by András Muhi (Inforg Studio),

Radek Stys (Koncept Media / PL), Tudor

Giurgiu (Hai Hui Entertainment / RO)

Budget (in €): 1,6 M

Sales, Cast: TBD

The story is about the members of a refugee family of circus artists from East Europe, their enforced interdependence and later their break up, the joy and the curse of belonging together – all seen from the viewpoint of a little girl, Aglaja.

PAW / MANCS

Exp. compl.: Oct 2010

Director: Róbert Adrián Pejó

Produced by László Kántor (Új Budapest

Filmstúdió), Alexander Ris (Mediopolis

Film / DE), Simon Shandor (Clavis Films /

FR), Dominic Wright (Ripple World / UK)

Budget (in €): 1,9 M

Main cast: Christopher Lambert

Based upon incredible actual events, *Paw* tells the story of international rescue expert László Lehóczki who has saved hundreds of lives around the globe in recent years. *Paw* is a story about the inspiring friendship between László and his beloved German shepherd rescue dog.

IN PRE-PRODUCTION

RUNDOWN

UTOLÉR

Thriller

Exp. compl.: 2010

Director: Zsombor Dyga

Produced by Peter Miklos Toth (Europa Film)

Budget (in €): 1,12 M

Sales: EastWest Filmdistribution office@east-west-distribution.com

Main cast: Judit Schell, Franziska Weisz, Zsolt Laszlo, Peter Kadas

Everyone has a history. And everyone carries it with them.

What can stop the spiral of revenge and brutality?

HIER

TEGNAP

Drama

Exp. compl.: 2011

Director: Bálint Kenyeres

Produced by László Kántor (Új Budapest Filmstúdió), Ib Tardini (Zentropa / DK)

Budget (in €): 1,6 M

Sales: Új Budapest Filmstúdió, László Kántor, ujbpfilm@ujbudapestfilmstudio.hu

The forty-something highway engineer arrives at the scene of his most recent assignment. The country where he met and lost for good the love of his life twenty years ago. And now here he is again, back after twenty years. Everything's changed, while at the same time remaining eerily the same. One day, as he sits staring out of a bus window on his way to the construction site, he catches a glimpse of someone familiar. It's her. Unmarked by time she looks the same as she did twenty years ago, the same colt she used to be. This is the start of an investigation with no certain conclusions or resolution. An investigation leading to despair, havoc and destruction...



Adrienn Pál

Adrienn Pál

Drama

Exp. compl.: Feb 2010

Director: Ágnes Kocsis

Produced by Ferenc Pusztai (KMH Film)

Budget (in €): 1,5 M

Sales: The Match Factory, Tobias Pausinger, info@matchfactory.de

Main cast: Éva Gábor, Tamás Jordán, István Znamenák, Ágnes Hargitai

An alienated nurse whose life is surrounded by death sets off to find her long-lost childhood friend. She embarks on a paradox-filled voyage within her own memory and the memory of those she encounters. This is a film about our own self-discovery.

SCOOTER / VESPA

Drama

Exp. compl.: Jan 2010

Director: Diana Groó

Produced by Dénes Szekeres (Tivoli-Filmproductions)

Budget (in €): 0,55 M

Sales: Tivoli-Filmproductions, Dénes Szekeres mail@tivolifilm.hu

Main cast: Sándor Tóth, Juli Nyakó, Rodrigo Balogh, János Puporka

Vespa is a feature film that tells the tale of a gypsy boy from the countryside, who, through a series of events, manages to break from his mundane everyday life, only to have nothing but a rear-view mirror to show for his adventures in the capital, upon his return home...

THE WHISKY ROBBER / A VISZKIS

Crime

Exp. compl.: May 2010

Director: György Dobray

Produced by Miklos Szita, Kornél Sipos

(Szita&Deak Film), Bill Chamberlein

Budget (in €): 4.54 M

Sales: Szita&Deak Film, Miklós Szita gofilm@mail.tvnet.hu

Main cast: Eric Balfour, Luke Goss, Gabriella Pession, Geraldine Chaplin

What does a good-looking young hockey player do when he owes his teammates a stack of cash? And what if the team's made up of local cops? First, he has a whisky. A big one. Then he



The Gravedigger

IN PRE-PRODUCTION

VERY MERRY / ÚRI MURI

Drama

Exp. compl.: 2011

Director: Attila Vidnyánszky

Produced by László Kántor (Mátrix Film)

Budget (in €): 1,6 M

Sales: Új Budapest Filmstúdió, László Kántor
ujbpfilm@ujbudapestfilmstudio.hu

Zsigmond Móricz's thirteenth novel, *Very Merry* (Úri muri), first published in 1928, tells the striking tale of the ne'er-do-well, devil-may-care, gentry of rural Hungary who, having lost much of their possessions and influence, spend their time playing cruel tricks on those not of their kind, and drinking and merrymaking. Told with a keen eye for the dark details of everyday life and a lively, at times humorous characterization, Móricz's *Very Merry* has lost none of its appeal to this day. It was followed in 1932 by *Relations*, a tale of nepotism and corruption among the Hungarian gentry.

dresses as a cop, robs a couple of million from the back and makes his escape through downtown Budapest in a streetcar. It's the stuff of legend. A true story, too.

THE GRAVEDIGGER / A SÍRÁSÓ

Experimental

Exp. compl.: Dec 2009

Director: Sándor Kardos

Produced by András Muhi (Inforg Studio)

Sales: TBD

Experimental film based on Rainer Maria Rilke's short story of the same title

THE TURIN HORSE / A TORINÓI LÓ

Fiction

Exp. compl.: May 2010

Director: BélaTarr

Produced by Gábor Téni (TT Filmműhely) in co-production with MPM Film (FR), zero fiction film (DE), Vega Film (CH)

300 TONS OF GOLD

300 TONNA ARANY

Feature Documentary

Exp. compl.: Dec 2009

Director: Tibor Kocsis

Produced by Tibor Kocsis (Flora Film International), NRK, YLE, TVP, ERT, Duna TV, Antena 3, Spektrum TV

Budget (in €): 0,31 M

Sales: Flora Film International, Tibor

Kocsis, florafilm@t-online.hu

Main cast: Eugen David, Andrei Jurca, Stephanie Roth

300 Tons of Gold is a feature documentary which tells the tragedy of a small village in the mountains of Romania. A Canadian company wants to open Europe's largest gold mine here. In order to get to the gold first they have to relocate the people. They offer a happy future and work. The plan split the community in two. Brothers and friends became enemies. The ten-year fight will soon come to an end.



300 Tons of Gold

JUSTICE / ADALET

Exp. compl.: May 2009

Director: Ali Özgentürk

Produced by Ali Özgentürk (Asya Film / TK),
László Kántor (Új Budapest Filmstúdió)

Budget (in €): 0,84 M

Main cast: Ayca Inci, Ayse Kökcü, Melda
Yilmaz, Elif Yıldız

When a mysterious phone call arrives telling her that she must prepare to face trial for murder, Tulin Kosman doesn't know what to do. At first, she thinks it's a prank; certainly, she hasn't committed any murder. As a professor of history at a prestigious university, Tulin has nothing to hide. She has always lived her life by the rules. But the calls persist...

LAND OF WONDERS

Exp. compl.: Sept 2009

Director: Dejan Sorak

Produced by Ivan Maloca (Inter Film / HR),
Dénes Szekeres (Tivoli-Filmproductions)

Budget (in €): 0,6 M

Main cast: Marija Stjepanovic, Franjo Kuhar,
Dora Lipovcan, Borko Peric

In the Bosnian wasteland, which serves as a military training ground for NATO, a girl called Alica and her uncle Valentin collect grenade and cannon shell fragments. The uncle trades them illegally, transporting them in an old delivery van, hiding the goods in his niece's room...

BESA

Exp. compl.: Oct 2009

Director: Srdjan Karanovic

Produced by Jelena Mitrovic (Film House Bas
Celik / RS), Danijel Hocevar (Emotion Film / SI),
Cedomir Kolar / FR), Dénes Szekeres (Tivoli-
Filmproductions)

Budget (in €): 1,35 M

Main cast: Miki Manojlovic, Iva Krajnc, Nebojsa
Dugalic, Radisa Bukvic

CO-PRODUCTIONS WITH HUNGARIAN PARTICIPATION

Unexpected and forbidden love between a Christian woman and a Muslim man threatens to bring into question a life or death oath.

THE DEBT



Helen Mirren

Exp. compl.: Autumn 2009

Director: John Madden

Produced by Kris Tykier (Marv Films / USA),
Hungarian partner:

Ildikó Kemény (Pioneer Pictures)

Budget (in €): 25 M

Sales: Miramax Films miramax.com

Main cast: Helen Mirren, Tom Wilkinson,
Ciaran Hinds, Marton Csokas, Sam
Worthington, Jessica Chastain

In 1965, three young Israeli Mossad agents on a secret mission capture and kill a notorious Nazi war criminal. Now, thirty years later, a man claiming to be the Nazi has surfaced in the Ukraine and one of the former agents must go back undercover to seek out the truth.

THE CAMERA MURDERER / DER KAMERAMÖRDER



Dorka Gryllus

Exp. compl.: Dec 2009

Director: Róbert A. Pejó

Produced by Dr. Erich Lakner (Lotus Film / AT),
Susann Rüdlinger (Cobra Film / CH) József
Berger (Mythberg Films)

Budget (in €): 2 M

Sales: TBD

Main cast: Gregor Bloeb, Merab Ninidze, Dorka Gryllus, Ursina Lardi

An anonymous yet popular snuff video is at the outset of the Easter weekend when Heinrich and Eva follow their old friend Thomas' and his new girlfriend's invitation to visit. The horrific content of the video is thrust into reality when it turns out that three neighbourhood children have gone missing. Distrust and suspicion arises between friends and turns their idyllic Easter weekend into a nightmare.

MISSION LONDON

Exp. compl.: April 2010

Director: Dimitar Mitovszki

Produced by Ivan Doykov (SIA Advertising /

BG), László Kántor (Matrix Film), Ognen Antov (Dream Factory / MK)

Budget (in €): 1,24 M

Main cast: Dean Donkov, Ana Papadopulu, Ekaterina Evro, Colm Meaney, Ivan Burnev

A concert to celebrate Bulgaria joining the EU is being planned at the Embassy in London and it is the job of Varadin, the new ambassador, to ensure the Queen attends. But with corrupt staff, criminal gangs operating out of the kitchen, falling in love with a stripper and a little misunderstanding with a PR firm that provides sex look-alike royalties... his simple task turns into a chaotic nightmare...

WOMB

Exp. compl.: May 2010

Director: Benedek Fliegauf

Produced by Roman Paul, Gerhard Meixner (Razor Film Produktion / DE), András Muhi (Inforg Stúdió) in co-production with Cedomid Kolar (A. S. A. P. Films / FR), ARTE France Cinéma (FR), ZDF/ARTE (DE)

Budget (in €): 3,1 M

Sales: The Match Factory
info@matchfactory.de

Main cast: Eva Green, Matt Smith, Hannah Murrey, Lesley Manville, István Lénárt

The sudden, tragic death of her lover throws Rebecca's life completely off track. A normal existence is unthinkable without the love of her life. But Rebecca doesn't give up. When modern medicine ultimately discloses a dangerous way for her fulfil her dream. Rebecca decides to pursue this path – without being able to predict the consequences.



Womb, Eva Green, Matt Smith, © Photo by Wolfgang Borrs



Market Screenings:

Friday, 15th May
at 14:00 - LERINS 1

Sunday, 17th May
at 18:00 - PALAIS G

Tuesday, 19th May
at 12:00 - LERINS 1

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Market Screenings:

Saturday, 16th May
at 12:00 - LERINS 1

Monday, 18th May
at 14:00 - LERINS 1

I am whoever
you want me to be

chameleon