



# newsletter

Newsletter of Magyar Filmunió · December 2003 · No. 1

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MAGYAR FILMUNIO



# Dear Reader,

Welcome on the occasion of the first newsletter of Magyar Filmunió.

It is our firm intention to publish it on a regular basis in each quarter to inform you on the career of our films abroad, on the reaction of the audience and juries at festivals worldwide regarding Hungarian cinematography. You may read some press coverage as well as information on films in production.

We would also like to present you an artist, a group of filmmakers or leading players and companies of the film industry acting in the field of production, distribution or exhibition in each issue.

We hope that you'll like our newsletter and would appreciate any comments, ideas or proposals that could help us improve the forthcoming issues to the satisfaction of all of us.

Regarding our daily news, please refer to our website: [www.filmunio.hu](http://www.filmunio.hu).

**Éva Vezér**  
General Manager

# Hungarian Films Abroad

at international festivals and screenings organised by Magyar Filmunió between January and November 2003

## 1 FEATURE FILMS

Film Title / Director	January–November 2003		Since the first festival screening to date
	Festivals	Other Screenings Abroad	
<i>Hukkle</i> / György Pálfi • Mamers: Main Prize, Prize of the Art Cinema; Torún: Main Prize; Houston: Special Prize; Hong Kong: Main Prize; Sochi: Main Prize; Barcelona: Best Feature Film	65	20	111
<i>Chico</i> / Ibolya Fekete	5	10	59
<i>Abandoned</i> / Árpád Sopsits	6	9	53
<i>Werckmeister Harmonies</i> / Béla Tarr	1	9	53
<i>Temptations</i> / Zoltán Kamondi	6	10	45
<i>Passport</i> / Péter Gothár	5	4	40
<i>I love Budapest</i> / Ágnes Incze		8	26
<i>This I Wish and Nothing More</i> / Kornél Mundruczó	3	2	22
<i>Satantango</i> / Béla Tarr		6	22
<i>Forest</i> / Benedek Fliegauf • Berlinale: Wolfgang Staudte Prize, Łagów: Special Prize; Official Hungarian Entry for the Academy Awards 2004	13	5	18
<i>Last Supper at the Arabian Gray Horse</i> / Miklós Jancsó • Taormina Arte Award to Miklós Jancsó	2	6	18
<i>Moscow Square</i> / Ferenc Török		5	17
<i>Vagabond</i> / György Szomjas	15	2	17
<i>Sleepwalkers</i> / Bence Miklauzic • Wiesbaden: FIPRESCI Award; Houston: Silver Remi Award	5	4	16
<i>Smouldering Cigarette</i> / Péter Bacsó	5	1	13
<i>A Kind of America</i> / Gábor Herendi	3	2	11
<i>Bro'</i> / Zsombor Dyga • Split: Special Award	8	2	10
<i>B n k b n</i> / Csaba Káel	6	2	9
<i>Cloud Over the Ganges</i> / Gábor Dettre	2	3	9
<i>Mayday Mayhem</i> / Róbert Koltai • Zlín: Special Prize; Mlada Boleslav: Special Award	4	1	9
<i>The Last Blues</i> / Péter Gárdos • Houston: Silver Remi Award	4	3	11
<i>The Colour of Happiness</i> / József Pacskovszky	4	3	7
<i>A Long Weekend in Pest and Buda</i> / Károly Makk	6	1	7
<i>It's Summer at Long Last</i> / Gergely Fonyó	5	1	6
<i>Rose's Songs</i> / Andor Szilágyi • Karlovy Vary: Special Jury Mention	5	1	6
<i>Rinaldo</i> / Tamás Tóth	5	1	6
<i>Fool's Songs</i> / Csaba Bereczki	4	1	5
<i>Down by Love</i> / Tamás Sas • Cairo: Best Artistic Contribution	4	1	5

Table No. 1 summarises the number of festivals and other screenings of the feature films which have been invited to five or more events abroad between January and November 2003. With 111 interna-

tional screenings *Hukkle* has beaten all hits of the past few years. Outstanding is the fact, that in the first year of its career Pálfi's first film was shown to international audiences twice as often as its fore-

runners. We can also be proud of some recent works like *Chico*, *Abandoned*, *Werckmeister Harmonies*, *Temptations* and many other films which – after several festival screenings and prestigious

## 2 FEATURE FILMS FIRST SCREENED IN 2003

Film Title / Director	January–November 2003	
	Festivals	Other Screenings Abroad
<i>Forest</i> / Benedek Fliegauf Berlinale: Wolfgang Staudte Prize, Lagów: Special Prize; Official Hungarian Entry for the Academy Awards 2004	13	5
<i>Vagabond</i> / György Szomjas	15	2
<i>Bro'</i> / Zsombor Dyga Split: Special Award	8	2
<i>The Colour of Happiness</i> / József Pacskovszky	4	3
<i>A Long Weekend in Pest and Buda</i> / Károly Makk	6	1
<i>Rose's Songs</i> / Andor Szilágyi Karlovy Vary: Special Jury Mention	5	1
<i>It's Summer at Long Last</i> / Gergely Fonyó	5	1
<i>Rinaldo</i> / Tamás Tóth	5	1
<i>Fool's Songs</i> / Csaba Bereczki	4	1
<i>Down by Love</i> / Tamás Sas Cairo: Best Artistic Contribution	4	1
<i>A Bus Came...</i> / Sketchfilm	4	
<i>Wake Up Mate, Don't You Sleep</i> / Miklós Jancsó Taormina Arte Award to Miklós Jancsó	4	
<i>Hungarian Beauty</i> / Péter Gothár	3	1
<i>Winning Ticket</i> / Sándor Kardos–Illés Szabó Troia: Special Prize	3	1
<i>Libiomfi</i> / Zoltán Kálmánchelyi–Zsolt Vég	3	
<i>Sobri</i> / Emil Novák	3	
<i>Dancing Figure</i> / Ferenc Grunwalsky		1

Ballroom Dancing by Livia Gyarmathy



Rose's Songs by Andor Szilágyi

awards—have not been forgotten by the international professional forums. It is a pleasure that in 2003 quite a number of new Hungarian films were introduced to international audiences at A-category festivals. *Forest* and *Vagabond* in Berlin, *Hukkle* in Mar del Plata, *Grenades* and *Joan of Arc on the Night Bus* in Cannes. *The Colour of Happiness*, *A Long Weekend in Pest and Buda* and *Wake Up, Mate, Don't You Sleep* were screened in Moscow, while in Karlovy Vary *Ballroom Dancing*, *Vagabond*, *The Colour of Happiness* and *Rose's Songs* were shown, the last of which deserved the jury's special mention. *A Bus Came...*, a sketch-film of the young directors' generation was screened

Film Title / Director	January–November 2003		Since the first festival screening to date
	Festivals	Other Screenings Abroad	
<i>After Rain</i> / Péter Mészáros Wellington: Golden Dragon; Motovun: Best Short Film	19	7	43
<i>Day After Day</i> / Kornél Mundruczó		6	27
<i>Psycho-parade</i> / Ferenc Cakó Belo Horizonte: Best International Short Film	7		14
<i>Grenades</i> / Péter Politzer	11	1	12
<i>601-S</i> / Márton Nyitrai	3	2	11
<i>A Bib Reader</i> / Péter Forgács	4	1	11
<i>Postsoldier</i> / Tamás Buvári	4	1	11
<i>Safari</i> / Róbert and Boglárka Pölcz	2	7	11
<i>Tango</i> / Csilla Czétényi – József Nagy Bozsoky	4		11
<i>Ballroom Dancing</i> / Livia Gyarmathy Wiesbaden: Director; Cracow: Silver Dragon, Students' Jury's Prize; Montreal: Special Mention	8	2	10
<i>The Fox and the Raven</i> / Ferenc Cakó	8		8
<i>Joan of Arc on the Night Bus</i> / Kornél Mundruczó	7		7
<i>Hypnos</i> / Benedek Fliegauf Dresden: Youth Oscar	3	1	7
<i>Little Apocrypha</i> / Kornél Mundruczó Oberhausen: Ecumenical Jury' Prize; Stuttgart-Ludwigsburg: Special Mention	6		6
<i>The Danube Exodus</i> / Péter Forgács		4	8
<i>As God Has Foreordained—Olga's Film</i> / Sándor Mohi	1	3	8
<i>Taboo</i> / Eszter Nordin Biarritz: Special Prize; Houston: Silver Remi Award	4		4
<i>Renoir's Dreams</i> / Diana Groó Antalya: Best Experimental Film	4		4

3

SHORTS, DOCUMENTARIES AND ANIMATED FILMS

## 4 SHORTS, DOCUMENTARY AND ANIMATED FILMS FIRST SCREENED IN 2003

Film Title / Director	January–November 2003	
	Festivals	Other Screenings Abroad
<i>Grenades</i> / Péter Politzer	11	1
<i>Ballroom Dancing</i> / Lívia Gyarmathy Wiesbaden: Best Director; Cracow: Silver Dragon, Students' Jury's Prize; Montreal: Special Mention	8	2
<i>Joan of Arc on the Night Bus</i> / Kornél Mundruczó	7	
<i>The Fox and the Raven</i> / Ferenc Cakó	7	
<i>Little Apocrypha</i> / Kornél Mundruczó Oberhausen: Ecumenical Jury's Prize; Stuttgart-Ludwigsburg: Special Mention	6	
<i>Taboo</i> / Eszter Nordin Biarritz: Special Prize; Houston: Silver Remi Award	4	
<i>Renoir's Dreams</i> / Diana Groó Antalya: Best Experimental Film	4	
<i>The Rubberman</i> / Péter Ujj Mészáros	3	
<i>When Serving Years Go Past</i> / Attila Moharos Kalamata: Silver Olive	3	
<i>Butterfly</i> / István Komár Bucharest: Trophy of the Festival	3	
<i>True Romance</i> / Judit Surányi	3	
<i>Ceasefire!</i> / Ferenc Rófusz	3	
<i>Form Europe into Europe</i> / Sketch film	1	2
<i>Side-Track</i> / Bence Makkai– Sándor Cs. Nagy	1	1

Joan of Arc on the Night Bus by Kornél Mundruczó



in Locarno in October, but it also featured in Montreal along with *Wake Up, Mate, Don't You Sleep* and *Forest*, whereas in Venice an episode film, *From Europe into Europe* was shown to international audiences. *Fool's Song*, *Rinaldo* and Tamás Sas' new film, *Down by Love* were invited to the Cairo International Film Festival, where Tamás Sas' outstanding artistic achievement was honoured by the jury with the prize for the best artistic contribution.

Table No. 3 shows the short- and documentary films which got 4 or more invitations between January and November 2003.

*After Rain*, which won the *Palm d'Or* in Cannes in 2002, still heads the list.

Regarding short, documentary and animated films the international feedback to Hungarian works is just as favourable in 2003. The interest in Hungarian films this year has been greater than usual. While in 2002 the number of international premieres and festival screenings of Hungarian short- and documentary films remained under 200, in 2003 this number has already exceeded 220 by November.



With the aim to provide information on Hungarian films on a regular basis we started operating our website in May 2002.

The pages in Hungarian and in English inform about backlog and new titles alike, report on their international feedback and about the world of international festivals. By publishing the competition announcements of international professional organisations we wish to play the mediator's role, helping the Hungarian film-makers take part in international events.

The pages of [www.filmunio.hu](http://www.filmunio.hu) also describe the international organisations and their activities. On the internet Magyar Filmunió offers an introduction and links to the organisations of the *European Film Promotion*, the *European Audiovisual Observatory*, *Eurimages* and the *Media Programme* soon to be opened for Hungary.

About the international reaction to Hungarian films you can read in the *News* and the *Press* section. The site [www.filmunio.hu](http://www.filmunio.hu) offers a selection of reviews about Hungarian films published in prestigious international papers, magazines and websites.

Our links provide a chance to Hungarian and international visitors alike to click on to the websites of the individual films, as well as of professional Hungarian and international film institutions.

#### Our database

This database contains international festivals, current Hungarian films, their festival screenings and awards. Here we included all the feature films presented at the 2003 *Hungarian Film Week*, all prize-winning short and documentary films since 2002, as well as older productions for which there is still an interest and demand at international festivals. By clicking on the director's name on the film's homepage you are going to get a picture about him/her in the form of a short CV and a filmography. The international career of Hungarian films in the database is to be seen on the sites of the festivals and the individual films from the year 2000 on.

You can search in our database by title, director or production year of the film and by festivals. For keywords you can search in the press section.

This fall Budapest is once again the talk of the town in H'wood. A main reason is the Annual Hungarian Film Festival hosted by LA based Hun film aficionado Béla Bunyik (November 28 through December 5), with Hun producers and directors of the movies, offered for this year's Golden Globe® consideration, in attendance. Also marking a growing interest in Hun movies (and, in a great part, due to years of the tireless PR effort by the Hun Film Unio staff), 5 of the almighty Hollywood Foreign Press Association members will hop on the plane to Budapest for the 2004 Hun Film Week, just 2 days after the January 25, 2004 Golden Globe Awards ceremony in H'wood. Eager to meet both the well-known and upcoming Hun filmmakers on their home turf, these influential journos and Golden Globe® voters are clearly motivated to see the newest Hun crop of movies as early in the year as possible. Meanwhile, the LA office of the Hungarian Film Commission is gradually making inroads to introduce Hun projects in development to American boutique producers and distributors for co-prod consideration.

The new push of Hun undertakings in H'wood is clearly encouraged by the Hun Film Bill, now on the fast track in Budapest. Once passed, the new legislation (an absolute first in the region!) is expected to multiply the international co-prod potential of upcoming Hun projects and hopefully jump-start an influx of foreign movies shooting in Hungary. Thanks to the new tax benefits included in the law, no sooner had the ink dried on the government-approved draft than the Hungarian Film Commission has launched a comprehensive round of negotiations with H'wood majors about bringing their green-lighted projects to shoot in Hun. If 2003 saw H'wood's fading interest in Hungary, the favorable Hun developments will definitely help Budapest get a healthy share of the booming production service industry now ruled by a muscled Prague and an aggressively growing Bucharest, in 2004. The new revival of the once famously vital creative and production relationship between Hun and H'wood also comes as a result of the tireless film diplomacy evoking in a number of H'wood filmmakers their Hun background (recent discoveries of H'wood luminaries of Hun descent are the Weitz brothers, producer/director Ed Zwick and actress Julianna Margulies among many well known others) whereby these influential H'wood voices become personally interested to (re-) connect with the exciting Hun filmmaking scene of today. Fortified by the new film legislation, which will undoubtedly reinforce the film friendly nature of Budapest, in 2004 a new chapter is likely to open in the relations of Hungary and H'wood.

Aniko Navai, Los Angeles



# The Hukkle story

*Hukkle* was released with thirty prints in France on 1 October 2003, distributed by *Memento Films* under the title *Hic*, which means about the same as the Hungarian word “hukkle”. *Le Monde*, which is published in almost 600 000 copies, invites its readers to investigate the mysterious Ozora case in cinemas from 1 October...

But let's make a little leap into the past!

György Pálfi was admitted to the film directing class of the Academy of Theatre and Film in 1995. In 2001 he started shooting his thesis film with the strange title “Hukkle”. At the *33rd Hungarian Film Week* it won the prize for the **best first film**, as well as the international critics' **Gene Moskowitz Prize**, which is the ideal admission ticket to the world of international festivals.

The first international competition where *Hukkle* featured was at the *San Sebastian Film Festival* in 2002, where the jury awarded it with a **Special Prize**. This was followed by **four prizes** in Kiev, the **Grand Prize** in *Santa Fe* and by the **EFA Discovery - Fassbinder Award** of the *European Film Academy* at the end of the year. The year 2003 started with the **Grand Prize of Hungarian Film Critics** and other invitations abroad, followed by new awards yet again. *Cleveland, Mamers, Torún, Hong Kong, Sochi* and *Galway*—in June of 2003 *Hukkle* won its 15<sup>th</sup> international award and exceeded 100 invitations to international film festivals and events—which is an absolute record in Hungarian film history.

For those who have seen the film already this unprecedented success is completely understandable. We asked the filmmakers and some experts for an explanation for this extraordinary success:

## **GYÖRGY PÁLFI, THE DIRECTOR:**

“I think it is easy to analyse afterwards why a film has done well, but that provides no lesson whatsoever as to how you can make the next one successful.

When making a film, you don't know in what milieu it will end up. *Hukkle* got lucky, I think. People had long been waiting for such a film. You cannot deny that the international success is also due to the fact that *Hukkle* stepped across the language boundaries.

I would like to believe the Dutch distributor, who said he bought the film for the Dutch cinemas, because he thinks it represents a high artistic quality.”

## **GERGELY POHÁRNOK, THE DIRECTOR OF PHOTOGRAPHY:**

“I never expected such a success. When we first screened the film, I was really afraid people would leave the auditorium. The reaction to the film was a true miracle for me. This is no light movie. The success of *Hukkle* proves that a wider audience can also respond to less readily digestible works of art. But perhaps we just got lucky...”

## **CSABA BEREZKI, THE PRODUCER:**

“When I first read the description of *Hukkle*—hardly a classical film script—I was struck by the fact that producers had not jumped at this book... More than that, a few producers had already rejected it. I reckon Gyuri Pálfi remembers our first conversation, when I instinctively said that based on what I read, this film must be a world success. Gyuri just looked at me... As a producer I supported this film wholeheartedly and did everything in my power for it to see the world ... My other half, the Director was never for a moment jealous of this impudently gifted colleague, but that is only due to the fact, that his style is so different, his world so unique, that the Producer could just lean back and let himself be enchanted ...

Why is it such a success?

Thanks to the original topic, on one hand and to the fact that we are actually watching a thriller, a Hitchcock crossed with the National Geographic. Its visual impact (Gergely Pohárnok!!!), on the other hand, reverberated mightily in the middle of today's rather poor range of films worldwide. It has also been a long time, since sound played such a significant dramaturgical role in a Hungarian



movie. And finally, what made the audience's job easier all over the world is the lack of dialogue. This is what I regard as the most important factor in its success, for like this, the foreign spectator is allowed to focus on the magic of it alone, he does not have to bother solving any Hungarian puzzles, he can just look and marvel...

This film is the greatest proof of the thesis that the single most important element in a film is the idea. Only having that we can talk about how it should be made and only at the very end can we discuss the budget, the issue of money... The success story of *Hukkle* gives hope to all young and not-so-young filmmakers.”

## **GYÖRGY HORVÁTH, DIRECTOR OF MOKÉP:**

“I am not sure if there is an explanation. I know many good films which did not do half as well. The fate of the film must have been helped considerably by the fact that the international critics loved it and recommended it to one another. That alone assured several festival invitations. *Hukkle* is free of politics at a time when the general world feeling is apolitical and when, among the newest film trends considered by some boringly slow, this film is a fresh spot at festivals. I am not sure that *Hukkle* was always understood as a new Hungarian film, perhaps it was rather taken as a ‘world-movie’ as in ‘world-music’—which is perfectly fine, of course.

I know that many working for *MOKÉP* put all their heart into making it to be successful in Hungary. Who knows, perhaps some of that effort had an effect beyond the borders. But no matter what composed this story of success, the starting point was a great film. The endpoint is that this success is good for everyone everywhere.”

## **ZSUZSA SZIGETI, DIRECTOR OF MOKÉP—HUNGAROFILM DIVISION:**

“György Pálfi's *Hukkle* was a great success in the 2002 film sales, and it is far from having completed its march of triumph. News spread fast in the film world. After the festival successes distributors from all over the world have been bom-



György Pálfi

barding *MOKÉP* to get the distribution rights. Buyers appreciated the unique viewpoint and novelty of the film. 'A truly original and beautiful film, I saw it twice'—writes one of the American distributor-candidates. 'It is incredible what an eye this director has'—says the buyer of the American *United Artists/MGM* in his letter of inquiry. Another buyer from America declared György Pálfi to be an outstanding talent, with whom he can imagine mutual plans for the future. A French candidate—a possible distributor—says 'this film is a real gem, above all thanks to its humour, its original sound effects and the way it is photographed'. The French team, which have also been distributing in England and Belgium, bought the film also hoping for a long-term cooperation with this director-cinematographer team. Apart from the unique freshness of this film full of ideas, it was the excellent work of the cinematographer that caught their attention."

**VERA GYÜREY, DIRECTOR OF THE HUNGARIAN NATIONAL FILM ARCHIVE:**

"I think the reason for the film's international success—among others—is the fact that contemporary films in general do not tell direct human stories. From the film language aspect *Hukkle* uses fiction and documentary very creatively. This film portrays human relations and human stories not with the help of dialogues or monologues, i.e. not with speech, but through the language of gestures and images."

**GYÖRGY BÁRON, FILM CRITIC, HUNGARIAN MEMBER OF FIPRESCI:**

"In *Hukkle* an undisputable aesthetical quality and a professional acknowledgment crowned with awards met with the interest of a sensitive, mostly young audience—a case rather rare in the cinema. What is the secret of this strange and happy coincidence? Most probably it is the simplicity of György Pálfi's film, the fact that with strong and impressive images he leads us back to our childhood, back when moving pictures were still a miracle, back when cinema was real magic. It did not matter what the film was about, with eyes wide open and jaws dropped we stared at the flow of lights glittering in the darkness and shapes changing rapidly on the screen. *Hukkle* recalls not only our personal childhood memories, it also takes us back to the sin-

cere and clear childhood of the moving picture, back when it was still a sensation how the train came into the *La Ciotat* station, smoking and approaching frightfully, then stopping... Such is the harvester which rattles forward, then backward on the dusty village dirtroad or the buzzing fighter plane diving, then shortly halting under the bridge above the brook in Pálfi's film. But we feel the same elementary, primary miracle of seeing, when we look at the animals: the old sow, the fish, the dogs, the frogs, but also the humming insects and the plants shooting up in front of our very eyes—all this throbbing and decaying culture, which the director draws up in his colourful film tableau. György Pálfi does not tell a story, he creates a world, which is a gift of but the most ingenious directors of the moving picture.

We stare at *Hukkle* with a little child's awe, for it provides us with a puzzle, it invites us to play a game. We can turn the pages of Pálfi's work, just like the funny game in old puzzle-books: Can you find the murderer hidden in the branches of the tree or the snarling beast in the reverse of the woman's hat? ... A nature film? A burlesque rather. A dance of images, gestures and movements, a ballet like the early slapstick comedies, Pagnol's genre paintings, Renoir's pantheistical tableaux, Tati's small town stumbling or Menzel's village stories. *Hukkle* is a film we watch with a carefree joy again and again, discovering its unexpected and surprising beauties."

**VERA LÉTAY, FILM CRITIC, EDITOR-IN-CHIEF OF FILMVIL G:**

"The audience felt that it was a completely free man, a completely free mind which appeared in the film milieu otherwise permeated with conventions in attitude and genre. Pálfi does not search for originality, he *is* original. It must have helped in the film's international reception that in deafeningly loud and always chattering world, where words are cheap to come by, it says what it wants without a single word. This might be an invention of form only, a compliment to the grand art of silent films, but it is astonishing how little we miss speech, how enjoyable silence is. Hiccups are international. They are an Esperanto of biology. These bucolic and grotesque close-ups, this dramaturgy of the Darwinist approach to crime make us accomplices to the thriller of the fauna and the flora. But the film

also contains the ancient tale, the extremely dramatic and universal and out-of-time world view of the Greek tragedies, if you will. The murderous game of these village Agamemnons and these Klytaimnestras in deadly night-shades is an archetype which knows no bounds. And on top of that *Hukkle* is mockingly and wickedly entertaining."

**DEREK ELLEY, FILM CRITIC OF VARIETY:**

"It's always difficult to explain a film's success, but from the first time I saw it, completely unheralded and with no advance information, at the Hungarian Film Week in February 2002, it stood head and shoulders above all the other films, for its freshness and originality. First of all, it's entirely unclassifiable. Is it a drama, an ironic comedy, an ethnic documentary, or a whodunit? The way in which it keeps the viewer on his toes, slowly morphing from one thing into another is a major delight.

Second, it's absolutely confident in its direction, and knows exactly where it's going—which can't be said for so many Hungarian films nowadays, which suffer from a terrible looseness in their script-writing.

Third, it has the capacity to surprise, even when you think you know where it's heading—as in the two special effects shots that lift the movie on to another plane. Though it could still be classified as an 'art movie' in commercial terms, it doesn't assume an interest or tolerance by the audience.

And fourth, the film has a wonderful humour that 'involves' the audience as you get to know and recognise the characters.

All these elements account for its success in my opinion. And there's also the simple fact that it's one of those rare films that makes you immediately want to see it again, to see what you missed the first time round."

**PIERRE-HENRI DELEAU, DIRECTOR OF FIPA, MEMBER OF THE EFA JURY:**

"First films are often autobiographical. Every one has a love story, a memory or a childhood which have marked them and which provide material for the first novel or first film. But *Hukkle* is a pure work of film, which does not seem to have anything in common with its maker, except for their sharp sense of observation. On top of that, in this film everything is new. Its chosen style strengthens the imagi-

nation of the director. In other words, we understand that in this work form and contents are the same.

The awe of the Hungarian spectator can only be surpassed by that of the foreigner. No doubt all reacted in the same way: we are all convinced that a new auteur is born, which happens rather rarely, as we know.”

**GÁBOR GELENCSÉR, FILM CRITIC:**

“Hip-hop *Hukkle*—The number of invitations abroad and of awards do not only qualify *Hukkle*, they also tell a lot about the festival film-industry. Beyond talent and aesthetical qualities—sometimes instead of them—one can stand out in this amazing flow of so called art-house films with special solutions never seen before. While I do not mean to dispute the inner values of *Hukkle*, I think its festival successes come from the basic idea and the director’s original viewpoint. You cannot fail to notice this film. But the fact that one can also love, appreciate and award it, in other words that the film does not gamble away its chance, follows from the

well-known solutions of great—mind you, very different—traditions beyond the bizarre form. It is a silent film and a Tati or Livia Gyarmathy-like modern burlesque at the same time, a Czech-type lyrical genre-painting and a classic who-done-it, but we might even associate it with the Budapest School method which mixes real-life characters with fiction—all of that introduced with the artisan’s methods and with special effects, alternating. So while we find ourselves in an extremely stylized world, we also recognise it as something familiar and we can feel ourselves at home. György Pálfi kindly fulfils the expectations of festivals and juries of all times: their expectation of something new.”

**PIERS HANDLING, DIRECTOR OF THE TORONTO INTERNATIONAL FILM FESTIVAL:**

“*Hukkle* is successful because it is original and unique. It does something different and it does it well. It’s a murder mystery but not really. How can you make a film about a murder with no dialogue?

Well, *Hukkle* manages and this is its charm. It throws out all the conventions, stands them on their head—and when it’s well done **as it is here, it works**. The film is well conceived and shot and it knows its world.”

**ILDIKÓ ENYEDI, FILM DIRECTOR, PRESIDENT OF HUNGARIAN DIRECTORS GUILD:**

“*Hukkle*’s success, beyond it being a good film naturally, comes undoubtedly from the modernity of the project: it is a single formal decision carried through consistently. This kind of economising is typical for the best of today’s auteur-directors and to some extent in the fine arts and in media art. This is not the time of compound, multi-layered films. With the increasing audiovisual stimuli only a strong aesthetic thesis has a real chance. Every director is a child of his/her time. Those with a lesser talent try to fulfil the expectations, but a true talent lives and breathes with his/her era. György Pálfi’s work is an example for the latter.”



# PRESS – Hungarian Films in the International Media

**Bérengère Petit: Livia Gyarmathy, Hungarian filmmaker—JFB, March 2003**

“*Táncrend*, her last documentary film was screened during the 2003 Film Week. After five screenings the film was selected for four festivals, Cracow and Karlovy Vary among them. In its own category this film had the most spectators at the Film Week in Budapest. It mirrors the soul of its director and as much as one can talk of a feminine sensitivity, her films reflect the ideas of a woman.”

**Cara Walker: Seattle fest favorites emerging fast—SPLICEDwire, May 2003**

“So it is a few days into the Seattle International Film Festival, and I think I may have seen my favorite movie. It’s always difficult to say ‘the best’, seeing as this is the biggest film festival in the country, in terms of the sheer number of films - over 200 in just shy of a month. Grueling to be sure, but some films just stand out. My favorite so far is a prime example. Entitled *Hukkle*—which means hiccup in Hungarian—it was a foreign films Oscar submission, and it’s easy to see why. This movie was amazing.”

**Adrian Danks: Some Observations on the 2003 Sydney Film Festival—Senses of Cinema, July 2003**

“Ultimately, the main highlights of the Festival came in parts or individual images. Aesthetically the most impressive and interesting films I saw were Claire Denis’ *Friday Night* (2002) and György Pálfi’s *Hukkle* (2002). ... *Hukkle* provided an equally impressionistic view of everyday life and ‘murder’ within a small Hungarian village. Someone in the audience suggested it was like a cross between *Twin Peaks* and *Microcosmos*, but the film seemed more systematically concerned than either of those works with alternating between a close-up view of its

characters and the detail of the world around them and a view from a much more distanced perspective. Though not always successful in its shifts of perspective and tone, it did provide several of the most eye-popping moments in the whole Festival.”

**Adam Hart: 2003 Seattle IFF—24 Frames Per Second, July 2003**

“From Hungary comes the enchanting *Hukkle* (Hungarian for ‘hiccup’), a wordless deep-dark comedic tone-poem about strange happenings in a small mountain town, and *Vagabond*, a delicate, beautiful film with a weird sense of humor in which most of the action comes in the form of Eastern-European folk dancing. I fell deeply in love with both these movies and would be thrilled to get a chance to see either one of them again.”

**Dan Fainaru: A Long Weekend in Pest and Buda, Moscow IFF—Screendaily.com, July 2003**

“With the help of Elemér Ragályi’s camera he (Károly Makk) shows Budapest under the best possible angles and displays much sympathy for those who misguidedly believed at the time in the communist gospel to the detriment of their personal lives.

He is well served by Törőcsik and Darvas, two of Hungary’s top actors, and benefits from the luminous presence of Eszter Nagy-Kálózy as the daughter who refuses to accept that human relations can depend to such an extent on political faith.”

**Mazzino Montinari: A human look at diversity—Cineuropa, September 2003**

“The competition at the 20th Europa-Cinema festival in Viareggio has started with the screening of the French-Hungarian film *Fools’ Song* and the British production *Cloud Cuckoo Land*. ... Bereczki wanted to show the reality of a mental hospital, showing the institution



as a closed world that can be frightening at first but when seen from the inside and without prejudice is a place filled with a rich and brave humanity.”

**Blanka Elekes Szentágotai: Happy Birthday!—Screendaily.com, September 2003**

“A true winner at last weekend’s Hungarian box office was local feature *Happy Birthday!* (Boldog születésnapot!). The debut film from local director Csaba Fazekas, it tells the story of a young man who turns thirty, and realizes he doesn’t have a wife, a house, a car, children and has never made love to two women at the same time. He therefore decides to get it all on his birthday.”

**Derek Elley: Locarno in Brief—A Bus Came...—Variety, September 2003**

“Several of Hungarian cinema’s brightest young talents shine in ‘A Bus Came...’ a smorgasbord of shorts set on or around the No. 1 bus route in Budapest. Based on an idea by vet director Miklós Jancsó, and dedicated to late director/teacher Sándor Simó, this could find slots on specialist channels and fit niftily into Magyar film weeks.”

## THE MEDIA PLUS PROGRAMME OF THE EUROPEAN UNION

*From 2004 on MEDIA PLUS will be open for Hungary*

With joining the European Union, in May 2004 Hungary will be eligible for the Media Plus Programme.

We are allowed to apply for grants with a deadline after 1 January 2004, but contracts with the successful applicants will only be drawn up after the date of the official joining on 1 May 2004, and the grants will be paid only after that date.

### THE MEDIA PLUS PROGRAMME

In order to support the audiovisual industry in Europe, the European Union started a new Media Programme for the period between 2001 and 2005. During the five years the subsidies' amount will be 400 million €, 30 % more than the monies distributed in the previous five year period of the Media II. Program. From the 400 million 50 million will go into training, 350 million into development, distribution and promotion.

When the programme was started, 15 members of the European Union, plus Iceland, Liechtenstein and Norway took part in it.

By 2004 the ten new members will join the Programme. At the moment eight countries are already eligible for the programme (Bulgaria, Cyprus, Estonia, Latvia, Poland, the Czech Republic and the Republic of Slovakia) and from 2004 on Hungary and Malta will be joining it.

With the new members joining the Programme it has been extended until the end of 2006. The full budget of the Programme is not changing until the end of 2005, but for the year 2006 a supplementary budget of 93 million € has been approved.

### THE MAIN FIELDS OF THE MEDIA PLUS PROGRAMME:

- training
- development
- distribution
- promotion

For more detailed information, please refer to our website:

[www.filmunio.hu](http://www.filmunio.hu)

The directors' board of EURIMAGES held its 85<sup>th</sup> Board Meeting in Rome between 5-8 October 2003. The following decisions were made regarding Hungarian projects:

1.

#### PRODUCTION:

The Man From London (Béla Tarr, TT Filmműhely) HU, FR, DE	400 000 €
Hunting for the English (Bertalan Bagó, Vidart) HU, PL	rejected
Yalanci dünya (A Fake World) ( U. Ünai, Tivoli) TR, HU	260 000 €

#### DISTRIBUTION:

Respiro (Budapest Film) HU	8000 €
La ville est tranquille (Budapest Film) HU	5000 €
Tiresia (Másképp Foundation) HU	5000 €
Les diables (Másképp Foundation) HU	5000 €
Hukkle (Contact Film Cinematheek) NL	5000 €
Temptations ( Neue Visionenfilmvrl) DE	5000 €
Bro' (Moebius Ass.) RO	5000 €
Forest (Moebius Ass.) RO	5000 €

#### ALTOGETHER:

703 000 €

The Directors' Board's decision underlined the fact that so many (4) Hungarian films are going to have their first releases abroad.

2.

The Directors' Board decided that after Hungary joins the European Union, EURIMAGES subsidies for cinemas and distribution will stop, just like for other new members, but in order to help the transition they are still going to accept applications for the following deadlines: January 9, March 5, May 5, 2004. Therefore, for the second half of the year Hungary can only apply for the MEDIA+ programme.

3.

The Directors' Board decided to put the **Uránia Cinema (Budapest)** on the list of cinemas subsidised by Eurimages, retrospectively beginning with 1 January, 2003. This means Uránia and other subsidised cinemas are going to be supported automatically by MEDIA+ – Europa Cinemas from next year on.

4.

In the framework of "reform of reforms" the Directors' Board discussed the "two baskets" programme, i.e. of dividing the subsidies. The view that the reform of four years did not bring the expected results was almost unanimous. More than half of the subsidies are taken up by films whose ratings do not differ from those in the second basket, but due to the new system far fewer films got subsidies and some ("big") countries got into a privileged position. So they decided to return to the uniform subsidies from 1 January 2004. Although less money will be available for individual films, EURIMAGES will be able to subsidise many more films.

Submission deadlines, dates, places of the board meetings in 2004:

No.	Dates of Meetings	Deadline	Place	Remark
88	23-25 February	9 January	Paris	
89	19-21 April	5 March	Vienna	
90	28-30 June	3 May	Dubrovnik	
91	4-6 October	26 August	Istanbul	
92	29 Nov.–1 Dec.	15 October	Strasbourg	
93	13 December	–	Paris	Political meeting

Information: Zsolt Kézdi-Kovács, Hungarian Representative of Eurimages

Our list is based on  
the information provided  
by the production companies.

## FEATURE FILMS EXPECTED FOR THE 35<sup>TH</sup> HUNGARIAN FILM WEEK

Miklós Jancsó  
**THE MOHÁCS DISASTER  
(A MOHÁCSI VÉSZ)**  
*Hungaria Media*  
Producer: Gábor Losonczi

script: Miklós Jancsó, line producer: Gábor Sarudi, director of photography: Ferenc Grunwalsky, editor: Zsuzsa Csákány, cast: Péter Scherer, Zoltán Mucsi

*Shooting: The main scenes were shot at the Skanzen in Szentendre, at the Gasworks in Óbuda, as well as by the Savoyai Statue in the Buda Castle, at the Rondella and in the Postmen's Cultural Center between September–November 2003.*

This film is a historical satire. With a time-machine Pepe and Kapa go back to the scene of the Mohács Battle and try to change history ... In their travels they have some deadly serious, but also some wickedly funny adventures.

Music: Lyuhász Lyácint Bt., Male choir of the army orchestra, Üzgin Über

Tamás Sas  
**DAD WOULD HAVE A FIT  
(APÁM BEÁJULNA)**  
*Megafilm*  
Producer: Gábor Kálmista

script: Richard Salinger, director of photography: Elemér Ragályi, editor: Klára Major, line producer: László Sipos, music: Gábor Berkes, cast: Kata Gáspár, Boglárka Csósz, András Kern, János Kulka, Mari Kiss, Marcell Máté, Gergő Fekete, Máté Haumann

*Shooting: June–July, 2003, at Crete, Rome, Barcelona, Siófok, Budapest.*

The story's main characters are two girls about 17–18. One of them is very beautiful, the other very talkative. Wherever they end up, the point is that it's summer, school-break and hot. And parents are nowhere to be seen.

László Szabó  
**THE MAN WHO SLEPT AT  
DAYLIGHT (AZ EMBER, AKI  
NAPPAL ALUDT)**  
*Neuropa Film*  
Producer: András Ozorai

script: László Szabó, director of photography: Sándor Kurucz, editor: Katalin Kabdebó, dramaturg: Ferenc Jeli, cast: György Cserhalmi, Ági Szirtes, Miklós Székely B., István Bubik, Dénes Ujlaki

*Shooting: December 2001–February 2002*

The film takes place in our days, in Budapest. The good cop fights for honour and truth against the bad guys, of course. It is a classic film of adventure with shootouts, car chases, a mulatto waitress, some drugs, a lot of excitement and fights.

Benedek Fliegau  
**DEALER**  
*Inforg Studio, Film Team*  
Producer: András Muhi

director of photography: Péter Szatmári, editor: Károly Szalay, line producer: Judit Stalter, sound designer: Tamás Zányi, cast (amateurs): Felícián Keresztes, Barbara Thürzó, Anikó Szigeti, Lajos Szakács, Dusán Vitanovits

*Shooting: September–October, 2003.*  
*Sites in Budapest: North-Pest Hospital, Pünkösdfürdő, Hajógyár Island, Margaret Island, Erzsébet Square, Nyugati Square, East Railway Station*

*subway, Fonte Furniture Shop, Gozsdu Garden, Szentendre.*

*Dealertells 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?

Robert Ralston  
**DRUM-BRUM!**  
*Gute Film, Duna Workshop*  
Producer: György Durst

director of photography: György Boros, line producer: Attila Zsigmond, sound designer: Dávid Urban, cast: Kriszta Bíró, Felix Theissen, Tibor Pálffy, Ferenc Szélyes

Robert Ralston's first full-length feature-film is the story of a sentimental journey. A young man leaves the metropolitan life behind and goes to Transylvania after his father, who had an accident. Searching for his father he has many adventures with those who help him there, while being confronted with the Eastern European mentality and situations.

András Salamon  
**GETNO**  
*Filmplus*  
Producer: Zsuzsanna Hollósi G., Gábor Varga

director of photography: Zsolt Tóth, editor: Ágnes Incze, line producer: Gábor Bódis, assistant: Gábor Gajdos, costume: János Breckl, Verity Grover, set: Carlos Osorio, sound designer: János Csáki, cast: Károly Gesztesi, Levente Király, Tünde Szalontay, Kata Péter, Ági Bánfalvy, David Douglas, Jeremy Raiden, dr. Robert Gyory, Akima Castaneda

*Shooting: in Budapest and Las Vegas.*

The title, *Getno* recalls the song of the Rolling Stones: "I Can't Get No Satisfaction." This is a story about a Hungarian family who cannot assimilate to the changing economical and social circumstances, who do not understand the language of the new times. They feel this is a wild new world in Hungary, this insecurity is just too much for them, so they set off for the New World. Their idea of the greatest adventure in their lives is that for such a wealthy country as the US, three extra people can mean no problem.

A black comedy, this film faces questions of dissatisfaction and unhappiness.

András Jeles  
**JOSEPH AND HIS  
BROTHERS (JÓZSEF ÉS  
TESTVÉREI)**  
*Panorama Film*  
Producer: László Berta

script: András Jeles, director of photography: Tamás Babos, editor: Károly Szalai, set design: Zoltán Perovics, costume: Zsuzsa Pártényi, cast: György Hunyadkúrti, Júlia Nyakó, Györf Szakonyi, Sándor Krupa, Bori Rutkai, István Bickei, Dénes Debrei, Henrijeta Varga

„I wanted to reconstruct the fragmentary nature of the Peasants' Bible. I did not want to write anything, I fell in love with the Peasants' Bible and I have been looking at how I can make a film out of it.” András Jeles

Nimród Antal  
**CONTROL (KONTROLL)**  
*Café Film, Bonfire*  
Producer: Tamás Hutlassa

director of photography: Gyula Pados, line producer: Károly Fehér, music: Neo, set design: Balázs Hujber, cast: Sándor

# About Films in Production

Csányi, Csaba Pindroch, Sándor Badár, Lajos Kovács, János Kulka, György Cserhalmi, Zsolt Nagy, Zoltán Mucsi, Győző Szabó, Eszter Balla, Enikő Eszenyi

*The film was shot in the underground system of Budapest, among train cars, platforms, corridors and escalators...*

Everyone has had a moment in one's life when he felt the need to step out of his usual surroundings. To hide from the world. To flee the past, oneself and the present. To disappear from the face of the earth. This moment has come in Bulcsú's life. The question is, if there is a way back?

This is Nimród Antal's first feature film. Tamás Hutlassa, producer of this film, has also produced several other Hungarian and international feature films, among others one of the most successful Hungarian film in the recent past (*A miniszter félrelép*).

Gábor Herendi

**HUNGARIAN VAGABOND - HISTORICAL ROAD-MOVIE (MAGYAR VÁNDOR)**

*Skyfilm*

Producer: Gábor Herendi

script: Gábor Harmat, director of photography: Gergely Pohárnok, line producer: Lídia Kecskeméthy, set: Viktória Horváth, Zsolt Nánássy, costume: Ibolya Bárdosi, music: Róbert Hrutka, sound: Róbert Juhász

The seven tribe leaders, these emblematic Hungarian figures are played by Károly Gesztesi (Álmos), János Greifenstein (Ond), János Gyuriska (Előd), István Hajdu (Töhötöm), Zoltán Seress (Kond), Győző Szabó (Tas), Tibor Szervét (Huba). In smaller parts starring: Ildikó Bánsági, György Bárdy, Juli Básti, Gyula Bodrogi, Imre Csujá, János Gálvölgyi, Sándor Gáspár,

István Hirtling, Adél Kovács, Claudia Liptai, Eszter Nagy-Kálózy, Gábor Reviczky, Ferenc Zenthe and many others...

*Shooting: June–July, 2003.*

*Sites: Pilisborosjenő, Galgamácsa, Lillafüred-Palace Hotel, Tahitótfalu, Apajpuszta and Budapest.*

This Hungarian historical "road movie" tells the story of the seven Hungarian Chieftains who started off to conquer the land of Hungary in the last years of the 9th century. Before leaving their original home in Asia they have a farewell party... Next day they wake up with a pretty strong hangover from drinking too much koumiss the previous night...

The music was written by Róbert Hrutka, Emil.Rulez!, the songs are performed by Eszter Balla, Henriett Czerovszky, Anikó Für, Nikolett Gallus, György Korda, Natália Nagy, Tamás Somló, Roy, Bea Tisza, Bernadett Tunyogi and Orsi Tunyogi.

Attila Janisch

**AFTER THE DAY BEFORE (MÁSNAP)**

*Eurofilm*

Producer: Péter Miskolczi

director of photography: Gábor Medvigy, editor: Panni Kornis, line producer: András Tóth, set: F. Attila Kovács, cast: Tibor Gáspár, Dénes Újlaki, Kati Lázár, Bori Derzsi, Sándor Czeczó, Mari Nagy, Anett Forgács, János Derzsi

*Shooting: June–September, 2003, in the country.*

In a rarely inhabited village a little girl is brutally murdered. The people living there start to eye each other. Everyone who is but a little different from what they are supposed to be like is looked upon with suspicion. Such is the thirteen-year old little

girl whom everyone seems to hate around here. The unspoken thought whirls about in every head: we have to get rid of her, at all cost.

Zsuzsa Böszörményi

**GUARDED SECRETS (MÉLYEN ŐRZÖTT TITKOK)**

*BGB Film, Wegafim, Delor Oy*

Producer: Livia Gyarmathy, dr. Veit Heiduschka, Hanna Hemilä

script: Géza Böszörményi, Zsuzsa Böszörményi, director of photography: Márton Miklauzic, line producer: Andrea Kormos, editor: Gabriella Koncz, sound: János Csáki, costume: Fruzsina Nagy, set: Zsolt Khell, cast: Eszter Bagaméri, Anna Györgyi, Dezső Garas, Andrea Fullajtár, Ervin Nagy, Peter Franzén, Kati Outinen

„Your name is different. Your past is taken. No one is what they seem like. No one is interested in who you are. But you would like to know.”

The State Institute's gate closes behind Kisirma. All she knows about her past is that her mother left her in the hospital. With a passion she starts searching for her hidden past.

Gábor Fischer

**MONTE CARLO**

*Katapult Film, Filmpartners*  
Producer: Iván Angelusz, Ágnes Pataki, Péter Reich, György Simó

director of photography: Balázs Márton, line producer: Zoltán Galambos, set design: Tamás Merétei, music: András Turcsán, cast: Róbert Koltai, Zoltán Mucsi, Gerda Pikali

*Shooting in Hungary in July–August in Venice and Monte Carlo in September.*

The teachers in a sleepy, forgotten suburban elementary school

of our days are in part fallen political leaders, in part gifted, young, but somewhat tired characters, who have sort of come to terms with their situation, of which they find no way out. On top of that, the school has financial difficulties, and since this is officially announced by the director at an emergency teachers' conference, they must count with the school being shortly closed down. Love unfolds between Makkosi, a math teacher, who has accepted this situation and Annamari, a pretty French teacher, but their perspectives are just as bad...

Gábor Fischer wrote his first feature film *Monte Carlo!* with the immodest ambition of wanting to build a bridge between the artists and the audience, who have often grown apart in the past years. This film is a classic comedy, which keeps the most beautiful values and traditions of Hungarian comedy-making. *Katapult Film* was founded mostly by members of the intellectual workshop around Sándor Simó, the excellent film pedagogue who died recently. These young directors studied in his class in 2000 and also founded the *Madzag Film Society*.

Balázs Lóth

**NO NONSENSE (NINCS MESE)**

*Mark Production, Celluloid Workshop*  
Producer: György Durst, Balázs Lóth

script: Balázs Lóth, line producer: Szilveszter Sváb-Kovács, cast: Károly Gesztesi, Zoltán Rajkai, Gerda Pikali, Zsolt Huszár, Anna Bognár, Zsolt Kovács, Ákos Inotay, Péter Novák, János Gyuriska, Balázs Lázár, Nóra Parti, Gábor Dióssi, Ferenc Elek.

*Shooting: More than thirty bizarre scenes, four seasons, more than forty days of shooting*

The smallest boy, Tóbiás sets off to try his luck. When he gets into the city, he gets in a real commotion: the great King announces that he would give half of his kingdom and his daughter's hand to the one who stands the three tests. But in this film the great King is an influential businessman, the Three Tests are in a television show, so Tóbiás becomes part of a typically Eastern European city's adventurous world.

Balázs Lóth's first full feature film, *No Nonsense* is a modern tale with absurd humour, only the protagonist and the narrator, who speaks a beautiful dialect, want to present it as a foolish fairy tale. The exciting and adventurous story of a young man, based on Hungarian and international tale-traditions. *No Nonsense* is a cooperation between Mark Production and the young artists' group, the Celluloid Workshop, with György Durst as a producer.

Ferenc Török  
**ESTERN SUGAR (SEZON)**  
*Új Budapest Film*  
Producer: László Kántor

script: Ferenc Török, Szilárd Podmaniczky, director of photography: Dániel Garas, editor: Béla Barsi, line producer: Gergő Balika, assistant: Csilla Ott, set: Gábor Valcz, costume: Fruzsina Nagy, Sosa Jurisztovszky, music: Attila Zságer, sound: Tamás Zányi, cast: Zsolt Nagy, Ervin Nagy, Judit Rezes

*Shooting: August–September, 2003, Scene: Karcag, Balatonaliga, Budapest.*

Three youths in their twenties—Guli, Antal and Peti Gyóri—are spending the summer of 2003 in Karcag, a small town in the East of Hungary. They graduated from catering in the same class at a school in Debrecen. Guli has a problem finding his place in the boring small town milieu. His mother, who has been raising him alone since her husband's death, works as a dentist

at the Kaba sugar factory. Guli hates sugar. The boys decide to leave this stinking hole. With Guli's coral-coloured Jetta they set out for Lake Balaton.

Szabolcs Hajdu  
**TAMARA**  
*Objektív Filmstudio*  
Producer: János Rózsa

script: Szabolcs Hajdu, director of photography: István Szaladják, editor: Réka Lemhényi, line producer: Gábor Sarudi, set design: Mónika Esztán, music: István Balahoczky, sound: János Csáki, technika: József Gerencsér, cast: Orsolya Török Illyés, Ági Kovács, Domokos Szabó, Illés Nyitrai

*Shooting: September–November, 2002*

This film is a story in a tale-like world, but it is anything but a tale when it comes to its love-quadrangle story.

A relatively famous, renowned and gifted photo-reporter, Demeter Játékos suddenly starts doubting his talent. So much so, that he is unable to take care of himself, he cannot even put his clothes on, he keeps walking about in his underpants. His wife tries to cure him from this strange depression, but mostly she just waits for it to go by. The photographer's younger brother, Krisztián lives with them. His girlfriend has left him, so he wanders about in the city chasing women, but none of them work out. But one day he announces that they are going to get a visitor...

#### FILMS UNDER PREPARATION, IN PRODUCTION OR IN POST-PRODUCTION

Tamás Buvári  
**Kids Playing (short film)**  
*(Játszó gyerekek)*  
Inforg Studio

Expected completion: November, 2003

The children in this story have to live in a world where the lack of real relationships makes it difficult for them to find and get to know themselves.

Kriszta Bódis  
**Romani Kris**  
*(documentary film)*  
Filmplus

Expected completion: December, 2003

The film aims at documenting the legal institutions of the Walach Gypsy communities.

Norbert Komenczy  
**Grinder (documentary film)**  
*(Daráló)*  
Filmplus

Expected completion: December, 2003

A village in the middle of nowhere, a murder and a man living under very disadvantaged circumstances. One system of justice and two verdicts, which have nothing to do with justice.

Gábor Oláh. J.  
**Rap, Revue, Romeo**  
*(feature film)* *(Rap, revű, Rómeo)*  
Laurinfilm

Expected completion: February, 2004

A Chinese shop opens up in the street, Dodi, the swindler uncle, his bouncer and Romeo walk over to show them who the boss is. Romeo falls for the shop-owner's daughter, Ji-lang...

Róbert Pejő  
**Dallas (feature film)**  
New Budapest Filmstudio

Expected completion: March, 2004

The characters in *Dallas* are poor people, living on the margins of society. Through their attitude to problems they teach us how little one needs to be happy.

István Szabó  
**Being Julia (feature film)**  
*(Júliának lenni)*  
Movie SPC, I.S.L. Film

Expected completion: March, 2004

The film takes place in 1938 in England. Protagonist is the celebrated actress in her early forties, whose professional and private successes we are witnessing in the film.

Diana Groó  
**A Miracle in Cracow**  
*(feature film)* *(Csoda Krakkóban)*  
Cinemafilm

Expected completion: April, 2004

An Eastern European story spiced with mystique.

Péter Bergendy  
**Stop Mommy Theresa!** *(feature film)* *(Állítsátok meg Terézanyut!)*  
Unio Film, RTL Klub

Expected completion: second half of 2004

An adaptation of Zsuzsa Rácz's top list book *Stop Mommy Theresa!*

György Dobray  
**Sóska, sültkrumpli**  
*(TV film)*  
Filmplus

Expected completion: May, 2004

Zoltán Egressy's play of the same title has been a very popular theatre performance in the recent years. The story happens before and during a first-class soccer match—one which is of special significance for the umpire who wants to become a member of FIFA.

Márta Mészáros  
**The Unburied Man—Diary of Imre Nagy (feature film)** *(A temetetlen halott—Nagy Imre naplója)*  
Cameofilm

Expected completion:  
May, 2004

A bad joke of history is that while Imre Nagy's name is known and respected in the whole world, in his homeland his role is still debated. They often judge him for reasons of petty daily political fights. This film tries to cast a new light on the fate of the Prime Minister, Imre Nagy, who died as a martyr.

Tibor Szemző  
**Csoma's Legend (feature film) (Csoma legendárium)**  
Mediawawe 2000

Expected completion:  
July, 2004

"A great many books and films have discussed Sándor Kőrösi Csoma's trip, his oeuvre and his scientific and linguistic significance. I do not wish to provide yet another biography or yet another interpretation, although the script has been inspired by moments of his life and his fate." Tibor Szemző

Marcell Iványi  
**Il quattro stato (short film)**  
Filmplus

Expected completion:  
October, 2004

One summer morning, when everyone is out on the fields, on the farm Matteo pulls Julia in the storeroom and rapes her ...

Lajos Koltai  
**Fateless (feature film) (Sorstalanság)**  
Magic Media

Expected completion:  
October, 2004

An adaptation of the Nobel-prize winning novel by Imre Kertész, this is a film of constant understanding and trying to understand.

Attila Mispál  
**Paths of Light (feature film) (A fény ösvényei)**  
Eurofilm

Expected shooting: from  
November, 2003

Two parallel stories are linked in this film: two terrible losses and two parallel healings.

Gyula Nemes  
**My Only Ones (feature film) (Egyetleneim)**  
Mediawawe 2000

Expected shooting: from  
November, 2003

Stories about boys and girls. Gyula Nemes' thesis film, his consultant is Vera Chytilova.

Bertalan Bagó  
**The Tunnel of Freedom (feature film) (Alagút a szabadság felé)**  
Focus Film, Palomar S.p.A. (Rome)

Expected shooting: from  
November, 2003

Italian students help their friends who remained in East Berlin after the wall went up flee to the West.

Péter Gárdos  
**The Real Santa (feature film) (Az igazi mikulás)**  
Tivoli Film Production, Equinox Film (Leipzig), Söz Film Gösterim Yapım (Istanbul)

Expected shooting: from  
January, 2004

A tale from the time of the changes—Misu dresses up to play Santa Claus in a Budapest supermarket, the marketing chef is his friend, so he gets the one day job without a problem...

Károly Makk  
**Victory in Waterloo (feature film) (A waterloo-i győzelem)**  
Atlantic, Novotny&Novotny Filmproductions (Vienna), Net-Entertainment (Berlin)

Expected shooting: April, 2004

The Waterloo Victory is a real comedy of errors with a lot of situation comedy and music. The

eventful plot and the charming characters are put in the 1920's of Budapest and in a world of silent films—a movie of great images.

Béla Tarr  
**The Man from London (feature film) (A londoni férfi)**  
T. T. Film Factory

Expected completion:  
February, 2005

Based on the novel of the same title by Georges Simenon.

Ágnes Kocsis  
**Retreating Reality (feature film) (A távolodó valóság)**  
Filmplus

Expected completion:  
February 2005

Emma comes to the capital from the country. A very promising woman of letters, she is preparing for a career in science. She is about to write her thesis work.

József Pacskovszky  
**Me, You, Them (feature film) (Én, te, ők)**  
Filmplus

Expected completion:  
September, 2005

The film portrays the relationship between the Polish interpreter and the Hungarian writer from three aspects. We find out about all the details of the past, but the story goes on in the present – now a question of life and death.

Kornél Mundruczó  
**Delta (feature film)**  
Proton Cinema, The Coproduction Office

Expected completion:  
end of 2005

Science fiction at the border of a world torn into two.

Kornél Mundruczó  
**Joan of Arc (opera film) (Szent Johanna)**  
Proton Cinema

Expected shooting:  
March, 2004

A paraphrase of Joan of Arc, this story takes place in a hospital. Its contents link it to the short opera film, *Joan of Arc on the Night Bus* already made. A continuation of that is the opera trilogy "purgatory-heaven-hell".

Ágnes Incze  
**Rendez-vous at 5 o'clock (feature film) (Randi ötkor)**  
Filmplus

Expected completion:  
February, 2005

A heart-rending story of the friendship among an overweight angel, a merry homeless auntie and a sexy nurse in the style of the new millennium, this is the second film by the director who made "I © BUDAPEST".

András Szirtes  
**Attila József is 100 Years Old (feature film) (József Attila 100 éve(s))**  
Szirtes Film

Expected completion: 2005

For the 100<sup>th</sup> anniversary of Attila József's birthday, this film discusses the poet's life and roots of his inspiration for his poems from his subjective viewpoint. In the centre of the film is the spirit of the poet depicted in the international language of visuality.

Iván Bánki  
**A Train from Hell (feature film) (Vonat a pokolból)**  
Gofilm

Expected shooting:  
2004–2005

This film is no tragedy of fate, it bears witness to an era and an event, about which future generations have to be aware for their own sake.



*Inforg Studio* led by András Muhi in its present and final form was born in 1999. This was the year when Muhi came out with his first short feature film as a producer. From then on, in just a few years *Inforg* has grown to one of the most significant Hungarian studios.

At first it was a meeting place for gifted and ambitious young filmmakers. Lacking the necessary financial sources it was restricted to shooting small feature films. But they made no secret of soon wanting to have a go at full feature films – an ambition more and more justified by the quality, the quantity and the richness of genre of the films they had already produced. Their repertory was widening on every front: several dozens of short feature, documentary, concert, animation, portrait, book films, as well as CD-ROMs and other publications were produced in the studio in just four years, while they also featured at prestigious festivals with success.

In the first year it was mostly *Closing Time (Zárás)* by Bálint Kenyeres and *Golden Bird (Aranymadár)* by István Szaladják which had a very positive professional reaction and which were successful at festivals, as well. The former featured in the competition in Venice and won awards at ten festivals all over the world. The latter shared the Grand Prize with another *Inforg* film *uristen@menny.hu* at the *Hungarian Film Week* and got the *Prize for the Best European Short Feature Film* in Naples. Benedek Fliegauf's short film *Talking Heads (Beszélő fejek)* got the grand prize in the experimental category at the *Film Week* a year later, while the short film *Hypnos* got the best director's prize in Cottbus, as well as the *Youth Oscar* in Dresden. Tamás Buvári's *Post-*

*soldier (Posztkatona)*, a short feature film competed in Venice, Péter Politzer's *Grenades (Gránátok)* among other festivals in Cannes, Lili Kedves' *Bottle (Flakon)* in Oberhausen. Kornél Mundruczó's parable, *Little Apocrypha (Kis apokrif)* won significant prizes in Stuttgart and Targu-Mures.

In 2003 came the time for full feature films finally:

*Libiomfi*, which got to be known as a "tragicomical-socio-tale-musical" is a film made by the Hungarian favourites of the audience, by the Zoltán Kálmánchelyi and Zsolt Végh duo.

Benedek Fliegauf's *Forest (Rengeteg)* was an even greater success, if that's possible. Foreign critics of the *34th Hungarian Film Week* awarded it with the *Gene Moskowitz Prize*, while in Berlin it got the award named after Wolfgang Staudte. In *Lagow* it won the jury's special award and it was screened at the *Toronto International Film Festival*. What's more, this film shot with a budget of only 1,5 million HUF (about 8000 €), operating with dialogues and close-ups only and closely related to literature, is the official Hungarian entry for the Academy Awards on 2004.

For the above two films András Muhi got the Best Producer's Prize at the *34th Hungarian Film Week* and that for the second time after 2001.

Fliegauf – now the studio's flag-bearer – is coming out with a full-length feature film this year, too. His film *Dealer* is now in the final phase. It portrays the everyday life of a drug-dealer and like *Forest (Rengeteg)*, has many novelties in its language. The director would like to shoot a film next year, too. Perhaps he will be working in the US.

Naturally a great number of documentary and short feature films have also been made for the *35th Hungarian Film Week*: *Kids Playing (Játszó gyerekek)* by Tamás Buvári, *Einstand* by Lehel Oláh, *Genus Diabolis (Ördögtérge)* by Róbert Lakatos, *Row (Sor)* by Benedek Fliegauf, *Guys from the House (Fiúk a házból)* by Zsolt Meskó, *Duett* by Péter Politzer and István Bakos, *Jocó* by András Dési and Gábor Móraay are all promising short films.

*Inforg Studio* has plenty of documentary films, as well: *Akác Street (Akác utca)* and *The Poet and the Miner (A költő és a bányász)* by Ágota Varga, *The Test-Tube*

and *the Fish (A lombik és a hal)* by László Hartai, *The Woodworm's Got To Stay in the Wood (A szúznak a fába'kell maradni)* by András Dér and *Raking About (Gubera)* by Lehel Oláh were all this year's product. *A Koltai-Diary* presents the cinematographer, Lajos Koltai, *Dés* portrays the composer László Dés. Seeing all that the coming year seems also rather rich, above all in international relations. In this spirit *Inforg* welcomes any such initiatives. The studio is looking for an American or Western European co-producer for Benedek Fliegauf's newest film, while more and more promising scripts are waiting for support from commissions and an international partner. For István Szaladják's Samurai film, *The Purple Roll (Bíbor tekercs)* a Japanese co-producer applied, but the same director is trying to find the basics for his film called *The Freer of Birds (Madárszabadító)*. Mestci Mehmet's plan for a film taking place in Morocco is hoping to get French, Turkish, Moroccan and Hungarian subsidies, as well as monies from Eurimages. Péter Politzer's script with the working title *War Next Door* has awoken the interest of French producers. Róbert Lakatos is going to shoot an Austrian-Hungarian documentary film under the auspices of an EU-project at the beginning of next year. *Confusion (Zavar)*, a script by Tamás Buvári was invited to the producers' meeting in Mannheim. The *Inforg* films made last year, like *Little Apocrypha (Kis apokrif)*, *Grenades (Gránátok)* and *Forest (Rengeteg)* keep wandering in the world.

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