



newsletter

Newsletter of Magyar Filmunió · November 2004 · No.4

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Dear Readers,

As the end of the year is drawing on it is a pleasure to think back on the past months, since it is not exaggerated to say that the presence of Hungarian films and the number of awards they were given at different festivals pose ever greater awareness for the Hungarian films, for the talented Hungarian film-makers and workshops worldwide.

The birth of the Film Law also strengthens the tendency that it is worth to pay attention to the Hungarian film-makers since we hope that the new circumstances of producing films in Hungary have created a balanced background for the business in the long run.

Without giving the sense of completeness our Newsletter summarizes the most important events of this year. You can get an idea about the favourite Hungarian films of this year's international festivals, about the international film events where we were present and about the results which our partner organizations have achieved.

We also give a short summary of our feature films in pre-production hoping that the next year will also bring at least similar success. Now we look forward to the *36th Hungarian Film Week* where we can introduce our new products to you.

In the meantime we are continually refreshing the news of Magyar Filmunió on our homepage and we would be pleased to welcome you at www.filmunio.hu.

Éva Vezér

General manager

Hungarian Films Abroad

At International Festivals organised by Magyar Filmunió between January and November 2004

FEATURE FILMS

Title / Director / Year of International Premier Festival invitations and prizes between January - November 2004

Kontroll / <i>Nimród Antal</i> / 2004 Aubagne: Grand Prix for Best Soundtrack, Best Screenplay, Bitola: Silver Camera to Gyula Pados, Student Jury's Prize to Gyula Pados, Cannes: Prix de la Jeunesse, Chicago: Gold Hugo, Copenhagen: Best Director, Best Cinematography: Gyula Pados, Pálic: Golden Tower, Sochi: Special Prize of the Jury, Warsaw: Audience's Prize	35
Dealer / <i>Benedek Fliegauf</i> / 2004 Athen: Golden Athéné, Berlin: Berliner Zeitung's Reader's Prize to the Best Film of Forum, Lagów: Bronze Grape Award, Lecce: Special Prize for Direction, Best Cinematographer: Péter Szatmári, Mar Del Plata: Best Director, Special Mention for the quality and coherence of its images and music score, Argentine Filmcritics' Jury: Best Film, FIPRESCI Jury: Best Film, Cinematographers' KODAK Jury: Best Cinematography, Wiesbaden: Best Director	26
After the Day Before / <i>Attila Janisch</i> / 2004	15
Rose's Songs / <i>Andor Szilágyi</i> / 2003 Houston: Platina Remi Award	13
Forest / <i>Benedek Fliegauf</i> / 2003	13
Pleasant Days / <i>Kornél Mundruczó</i> / 2002 Angers: Best Interpretation: Orsolya Tóth, Tamás Polgár, Undine Award, Essone: Best Actress: Orsolya Tóth, Kata Wéber	12
MIX / <i>Steven Lovy</i> / 2004 Salento: Special Mention	9
A Long Week-end in Pest and Buda / <i>Károly Makk</i> / 2003 Houston: Platina Remi Award	8
Down by Love / <i>Tamás Sas</i> / 2003	8
The Colour of Happiness / <i>József Pacskovszky</i> / 2003 Houston: Golden Remi Award to Mara Bozóki (costumes), Golden Remi Special Award	7
Huckle / <i>György Pálfi</i> / 2002 Riga: Ecumenical Jury's Prize, Vitoria: Special Mention	7
Happy Birthday! / <i>Csaba Fazekas</i> / 2003	6
Bánk bán / <i>Csaba Káel</i> / 2002	5
Chico / <i>Ibolya Fekete</i> / 2002	5
A Bus Came ... / <i>Sketch-film</i> / 2003	5
Dancing Figure / <i>Grunwalsky Ferenc</i> / 2003	5
Vagabond / <i>György Szomjas</i> / 2003	5
Eastern Sugar / <i>Ferenc Török</i> / 2004	4
Bro' / <i>Zsombor Dyga</i> / 2003	4
Dad Goes Nuts / <i>Tamás Sas</i> / 2004	3
Rinaldo / <i>Tamás Tóth</i> / 2003	3
Rose-Hill / <i>Mari Cantu</i> / 2004	3
Sobri / <i>Emil Novák</i> / 2003	3
Getno / <i>András Salamon</i> / 2004	2
Hungarian Beauty / <i>Péter Gothár</i> / 2003	2
Montecarlo! / <i>Gábor Fischer</i> / 2004	2
Moscow Square / <i>Ferenc Török</i> / 2002	2
Tamara / <i>Szabolcs Hajdu</i> / 2004	2



Special Programmes of International Film Events Devoted to Hungarian Cinema in 2004

„Hungarian Dance” in Trieste - In January the 15th *AlpeAdriaticCinema* film festival devoted a special programme to Hungarian dance films. Six Hungarian films were screened in the programme „Hungarian Dance” in Trieste. Ferenc Grunwalsky's *Dancing Figure* was introduced by the live performance of the acclaimed Hungarian dancer Andrea Ladányi.

This year Hungary was the guest of honour at the *Granada Short Film Festival* - Nine young directors presented their short films to the Spanish audience.

Hommage to the Hungarian Cinema in Troia - FESTROIA devoted a retrospective programme to the Hungarian cinema. Prestigious festival in Portugal presented ten outstanding Hungarian films.

Hungarian Film Weeks - We organised Hungarian Film Weeks in Vienna and Salzburg with the support of Collegium Hungaricum Wien and Filmarchiv Austria in the programme the audience had the opportunity to see over 20 Hungarian films.

Magyar Magic in Great Britain - Within the framework of the Hungarian cultural season in Great Britain Hungarian films were screened in more than 15 cities.

Film Days and Film Screenings

In the year 2004 in cooperation with the Hungarian foreign missions and cultural institutes we organised Hungarian film days and special film screenings in Bern, Switzerland, in Kuopio, Finland, Oslo, Norway, Brno, Ostrova and Prague, the Czech Republic, Kaunas, Lithuania, Tallin, Estonia, Almati, Kazakhstan,



SHORT, ANIMATION AND DOCUMENTARY FILMS

Sarajevo, Zagreb, Split, Ankara and Istanbul, Turkey, Amman, Jordan, Warsaw and Wrocław, Poland.

Retrospective Screenings in the World

In February a selection of the works of Péter Forgács in Stockholm, Copenhagen and Malmö was presented in cooperation with the local film institutes.

The Film Museum of Split presented a selection of Miklós Jancsó's films in cooperation with the Hungarian Embassy in Zagreb.

In April the Zagreb Film Institute presented a selection of István Szabó's films, which were later screened in Trondheim and Calcutta. A Life Achievement Award was presented to István Szabó by the Copenhagen International Film Festival.

In July a selection of Ferenc Cakó's films was screened in Grado at the *LagunaMovies* film festival.

In August a retrospective selection of Péter Tímár's works was presented at the Zwierzyniec Film Festival.

Selections of the films by Béla Tarr were screened in June in Antwerp, Belgium and in July at the Cieszyn Film Festival in cooperation with the Hungarian Institute in Warsaw. A retrospective screening was devoted to Béla Tarr as an outstanding event of the *Hongarje Aan Zee*.

Title / Director / Year of International Premier	Festival invitations and prizes between January - November 2004
<i>The Fox and the Raven</i> / Ferenc Cakó / 2003 Antalya: Best Animation Film, Public Jury's Prize, Houston: Gold Remi Prize, Isfahan: Best Short Film	16
<i>Who's the Cat?</i> / Péter Mészáros / 2004 Zabok: Special Mention	12
<i>Pater-Noster</i> / Dániel Béres / 2004	11
<i>Grenades</i> / Péter Politzer / 2003 Houston: Platina Remi Award	10
<i>Ballroom Dancing</i> / Lívia Gyarmathy / 2003 Houston: Bronz Remi Award	9
<i>Prologue</i> / Béla Tarr / 2004	8
<i>Ceasefire!</i> / Ferenc Rófusz / 2003	8
<i>Butterfly</i> / István Komár / 2003	7
<i>Joan aof Arc on the Night Bus</i> / Kornél Mundruczó / 2003 Houston: Bronz Remi Award	6
<i>After Rain</i> / Péter Mészáros / 2002 Forio: Second Prize	5
<i>From Europe into Europe</i> / Sketch-film / 2003	5
<i>Side-Track</i> / Bence Makkai - Sándor Cs. Nagy / 2003 Houston: Arany Remi Award	5
<i>Little Apokrypha No.1</i> / Kornél Mundruczó / 2003	5
<i>Little Apokrypha No.2</i> / Kornél Mundruczó / 2004 Belo Horizonte: Best Sound to Gábor Balázs	5
<i>New Eldorado</i> / Tibor Kocsis / 2004 Sfintu-Gheorghe: Special Award, Special Mention, Student Jury's Main Prize	4
<i>The Dike of Transience</i> / Gyula Nemes / 2004	4
<i>Golden Hut</i> / Dezső Zsigmond / 2004 Sfintu-Gheorghe: Main Prize (ex aequo), Best Cinematography to Arthur Bálint	4
<i>Shoes</i> / Ferenc Török / 2003	4
<i>Overboarder</i> / Árpád Schilling / 2004	4
<i>Days that were Filled by Sense of Fear</i> / László Csáki / 2003	4
<i>Gen(i)us Diabolis</i> / Róbert Lakatos / 2004	4
<i>Rendez-Vous</i> / Ferenc Cakó / 2004	4



HUNGARIAN FILMS AND PRIZES AT MAJOR INTERNATIONAL FILM FESTIVALS IN 2004

Berlin	Benedek Fliegauf: <i>Dealer</i> – Forum <i>Berliner Zeitung's Reader's Prize to the Best Film of Forum</i> Péter Mészáros: <i>Who's The Cat?</i> – Panorama	Szabolcs Tolnai: <i>Diary of an Unknown Man</i> – <i>Dance for the Camera</i> Zoltán Fábri: <i>Merry-Go-Round</i> – <i>Treasures from National Film Archives</i>
Mar Del Plata	Benedek Fliegauf: <i>Dealer</i> <i>Best Director, Special Mention for the quality and coherence of its images and music score, Argentine Filmcritics' Jury: Best Film, FIPRESCI Jury: Best Film, cinematographers' KODAK Jury: Best Cinematography</i>	Locarno
Cannes	Nimród Antal: <i>Kontroll</i> – <i>Un Certain Regard</i> <i>Youth Prize</i> Kornél Mundruczó: <i>Little Apocrypha No. 2</i> – <i>Cinéfondation</i>	Venice
Shanghai	Szabolcs Hajdu: <i>Tamara</i> – <i>Competition</i> András Salamon: <i>Getno</i>	Montreal
Karlovy Vary	Attila Janisch: <i>After the Day Before</i> – <i>Competition</i> Gyula Nemes: <i>The Dike of Transience</i> – <i>Competition</i> Benedek Fliegauf: <i>Dealer</i> – <i>Forum of Independents</i> Nimród Antal: <i>Kontroll</i> – <i>Variety Critics' Choice</i> Steven Lovy: <i>Mix</i> – <i>East of the West</i> Ferenc Grunwalsky: <i>Dancing Figure</i> – <i>Dance for the Camera</i>	Toronto
		Pusan
		Cairo

Hongarije Aan Zee

Film events of the Hungarian Cultural Season in the Netherlands

„You can get acquainted with a country very well through its films. It is only the universal language of film that allows us to compress the outstanding periods of our history, the problems of our everyday life and the secrets of our soul into one and a half hours in such a way that it should also reflect Hungarian mentality but should also be understandable for other nations.”

Vera Bakonyi, Curator of Film Programs

promote the international DVD distribution of the films.

CINEKID FILM FESTIVAL

Films by Ferenc Cakó, a workshop by Ferenc Fischer
**Amsterdam, Cinekid,
October 17-24, 2004**

The popular festival of children's and youth films presented a selection of Ferenc Cakó's plasticine, paper and marionette animation films. His student and colleague, Ferenc Fischer held a workshop for children teaching them various animation techniques.

HOLLAND FILM MEETING

**NFF, Utrecht,
September 22-October 1, 2004**

Within the framework of the festival an audiovisual conference was held about the situation and future of European coproductions. A special programme was presented of the latest films of the EU member states with *Forest* by Benedek Fliegauf representing Hungarian cinema. Several Hungarian producers participated in the discussions.

BÉLA TARR— RETROSPECTIVE

**Amsterdam, Utrecht,
Hague, Eindhoven,
October 7-November 3, 2004**

The critics of the British *The Guardian* ranked Béla Tarr the 13th among the best film directors while the American *Variety* selected him as one of the Ten Masters last year.

A retrospective screening of Béla Tarr's films began on October 7 in Amsterdam as an outstanding event of the Hungarian Cultural Season in the Netherlands. The retrospective presents Béla Tarr's works from *Family Nest* (1979), his first feature film, *Satan Tango* that brought him international recognition through to *Werckmeister Harmonies*, that has been released theatrically worldwide in many cinemas. After the screenings in Amsterdam, the programme of 12 films went in Utrecht, Hague and Eindhoven. The Béla Tarr DVD promotion booklet by MOKÉP was presented at the events to

„A BREEZE OF HUNGARY”

A selection of Hungarian student films
**Maastricht, FRAME/S/
October 21-23, 2004**

The aim of the film festival is to present works by creative and talented film students. This year works made by the students of the Intermedia and Visual Communication Department of the University of Applied Arts and of the University of Film and Theatre were screened. János Xantus representing the University of Film and Theatre was member of the jury and held a workshop as well.

HOLLAND ANIMATION FILM FESTIVAL

Contemporary Hungarian animation
Utrecht, November 3-7, 2004

Contemporary Hungarian animation films will be shown at the well-known international animation film festival *Time Sights* by István Orosz and *Arlequin* by Kinga Rófusz are part of the program.

NOORDELIJK FILM FESTIVAL

The latest Hungarian films
**Leeuwarden,
November 10-14, 2004**

The film festival in the capital of Friesland devotes a special programme to Hungary on the occasion of the Hungarian Cultural Season in the Netherlands. *After the Day Before* by Attila Janisch will be in competition and a number of successful films made in the past years will also be screened with



a *Vagabond* concert included. Film director György Szomjas took part in the work of the jury. The films were presented in three other cities of the region.

FILMS OF THE SPECIAL HUNGARIAN PROGRAMME:

Attila Janisch: *After the Day Before*
Benedek Fliegauf: *Dealer*
Nimród Antal: *Kontroll*
Dezso Zsigmond: *Golden Hut*
Szabolcs Hajdu: *Tamara*
György Szomjas: *Vagabond*
Ibolya Fekete: *Chico*
Sándor Silló: *Movie for Piano*
Tamás Almási: *Down and Out*



National Film Office

During the first months of operations the National Film Office have registered over 200 companies active in the motion picture industry. More than 40 feature films, animations and documentaries have been registered and classified, thus giving filmmakers the opportunity of applying for direct and indirect state subsidy.

Hallmark Entertainment finished shooting the production entitled "A Christmas Carol" in September. The movie, based on the homonymous story by Charles Dickens, features, among others Kelsey Grammer, Geraldine Chaplin and Jennifer Love-Hewitt. In local terms this shooting has raised special interest because this was the first film to apply for the tax break certificate granted by the Motion Picture Act. Although at present the National Film Office is still auditing the production, the issue of the first tax benefit certificate has been closely followed by both the local and international press. The National Film Office has been contacted by Variety, the Wall Street Journal Europe, the Danish paper Berlingske Tidende, the Hungarian Radio and Világgazdaság.

One of the features registered as co-production with Hungarian participation is the movie called "The Best Man". While shooting has not yet begun, the filmmakers have managed to find a partner and sign a contract for the budget refund. Shooting will be handled by Inforg Stúdió, as the service company.

In November the website of the National Film Office is to be launched, initially with a Hungarian version available at www.nemetzifilmiroda.hu. The international version will be accessible by the end of the year. In addition to news and comprehensive information the site will contain of the downloadable forms necessary for the company and film registrations, as well as for the "age limit" and "art" classifications.

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Fax: +36 1 321 9224
E-mail: info@filmoffice.hu



The MEDIA Plus Programme of the European Union

ON - LINE REGISTRATION

MEDIA Plus Programme – Call for proposals

upcoming application deadlines:

95/2003 – Tv Broadcasting	03 November 2004
71/2004 – Audiovisual Festivals	19 November 2004
/for projects which start between 1 May 2005 and 31 October 2005/ 04 April 2005	
/for projects which start between 1 November 2005 and 30 April 2006/	
92/2003 – Distribution Selective Scheme	01 December 2004
35/2004 – Promotion: Acces to Markets and European Audiovisual Festivals Networks)	03 December 2004
/for annual projects and projects starting between 1 May 2005 and 31 December 2005/	

How to get to know about what is happening in the world of Media Plus in the easiest way?

We gladly announce that the website of Media Desk Hungary is eventually completed. Anyone interested can have up-to-date information from the beginning of November, concerning calls for proposals of Media Plus Programme, professional training courses, European audiovisual events and happenings and last but not least you can read about our own business, if you visit www.mediadesk.hu.

But there is one thing which is more important: anyone who would like to be informed about main events should REGISTER on-line him/herself or his or her organization on the website and those who would like to have their names or their organizations' into the database of Media Desk should REGISTER on-line too.

Application forms can be downloaded from the homepage of Media Programme:
http://europa.eu.int/comm/avpolicy/media/index_en.html

MEDIA DESK HUNGARY

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The Board of Directors of Eurimages held its 91st Board Meeting in Istanbul between 3-6 October 2004. The European Support Fund agreed to support 13 feature films for a total amount of 4.422 000 Euros.

1. Decisions concerning Hungarian projects:

PRODUCTION:

The Archbishop's Visit (HU, RO, IT) - Zoltán Kamondi, Honeymoon Films	430 000 €
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DISTRIBUTION:

Werckmeister harmóniák (Moebius Ass. RO)	8 000 €
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Kelj fel Jancsi (Moebius Ass. RO)	5 000 €
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Examen (T. Munteanu) (Klorofilm BT. HU)	6 000 €
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Ének a csodaszarvasról (SC Chicago Tour RO)	6 000 €
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Rózsadomb (SC Chicago Tour)	7 800 €
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A rózsá vére (SC Interfilm RO)	5 000 €
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Na végre itt a nyár (SC Interfilm RO)	5 000 €
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ALTOGETHER:	472 800 €
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- The Board of Directors re-elected Jacques Toubon as president of Eurimages for two years.
- As an austerity measure, from the next year on the number of meetings will decrease: the “political meeting” will be held together with the last meeting discussing projects. Although the exact dates and times are still unknown it is worthwhile noting that the first meeting of 2005 will be held in Strasbourg between February 27th and March 2nd 2005. **The deadline for submission is 10th January 2005.**
- The “travelling film week” of films with digital subtitles began in Istanbul (its opening coincided with the meeting of Eurimages). The second stop will be Bucharest. The seven films supported by Eurimages include *Peppermint*, a Hungarian-Greek coproduction by Focus Film which was also the opening film of the event.
- The Sevilla Film Festival has established a separate Eurimages section. One of the films supported by the Fund will receive an award of 30 000 €.
- 8 coproductions of the 42 preselected films competing for the European Film Award have been supported by Eurimages. Another 4 films are in competition in other sub-categories.

October 2004

Zsolt Kézdi-Kovács, Hungarian Representative of Eurimages

Hungarian Film Commission in Los Angeles

HOT AUTUMN IN LOS ANGELES

Before the curtain came down in Venice and Toronto, the Best Foreign Language movie race started to heat up in Hollywood. Reaping the Cannes publicity of the movie's Un Certain Regard success, LA based Bunyik Entertainment rushed KONTROL to an early screening for the HFPA in early June. Now, with US distrib ThinkFilm taking full charge of the campaign, the film will bow again for the Golden Globe voters, hopefully completed by a press conference with Nimrod Antal who has set up partial residence in Los Angeles to complete a script and screen in-pouring offers from his agent at the Creative Artists Agency.

With the film bill now in effect, during the summer Hungary has become the focus of attention in Hollywood. The

Hungarian Film Commission in Los Angeles is currently handling 10 plus projects in various stages of development, all interested in coming to shoot on location in Hungary in the next year. Both entrenched in Prague, Fox and Warner have also indicated a will to move their projects southward provided that Budapest can offer the filming environment and infrastructure similar to Barrandov and MediaPro or Castel in Romania.

In one way or another, the Hungarian Film Commission has been involved in several projects and tenders including SEMMELWEIS (Director Bruce Beresford scouted Hungary in September), and a Joel Silver production for Warner's (the director and the executive producer visited Budapest in October), both set to go in the spring 2005. Due to a last minute scheduling change, Hungarian born director-screenwriter



This year's Cannes Marché du Film ended with very good results for MOKÉP HUNGAROFILM DIVISION. A lot of our negotiations terminated with a signed contract and we are working on reaching a mutual agreement for the rest. Besides meeting our regular clients, we established new business relationships as well.

One of our most important projects at the Cannes Film Market this year was the preparation of the international DVD release of the Bela TARR oeuvre. We concluded two contracts: one for the US and the other for Greece on the seven features and all television works of Bela TARR. Currently we are having negotiations for the territories of the Benelux states, Israel, France and the UK. We sold the theatrical rights of DAMNATION and so French Tarr fans will be able to enjoy it in theatres together with WERCKMEISTER HARMONIES and SATANTANGO, which are going to be re-released by the buyer of DAMNATION.

Currently we are working on selling the TV rights of COLONEL REDL for the French ARTE Channel. THE BOYS OF PAUL STREET will be shown again in Italy and RAI 3 is planning on broadcasting the works of Benedek FLIEGAUF this winter. Our partner from an Israeli television channel, who bought 15 Hungarian films this year, is planning on acquiring another package. An American client is considering the broadcasting of Hungarian features using the new HD technique.

A new Italian pay TV, which is going to be launched in 2005, is planning on broadcasting SLEEPWAKERS, VAGABOND, THE COLOUR OF HAPPINESS, FOREST and EASTERN SUGAR. Another Italian partner is interested in acquiring HAPPY BIRTHDAY, TAMARA, WINNING TICKET, AFTER THE DAY BEFORE, DEALER and RINALDO. LOVE, CLOSE TO

LOVE and THE KOLTAI'S DIARY were selected by a Polish pay TV.

MOKEP HUNGAROFILM's team is working on preparing a retrospective that includes television broadcasting as well, on the occasion of the upcoming 80th birthday of Károly MAKK next year. We commenced negotiations in Cannes with British, Israeli, Finnish, American and Russian parties.

Singaporean cinema audience can enjoy 3 Hungarian movies first time ever. Taking advantage of their knowledge of the Far-East and interpersonal relations, the team of the MOKEP HUNGAROFILM DIVISION sold JADVIGA'S PILLOW, ABANDONED and SCHOOL OF SENSES for the city-state. The Japanese keep following with interest the development of Hungarian cinematography. Currently we are expecting their decision on the acquisitions of DANCING FIGURE and ROOTS.

The series of success of HUKKLE still continues. A new business relationship established in Cannes this year resulted in sales of DVD rights for the territory of the former Soviet Union.

In the international DVD market new Hungarian titles are going to be released in the near future. At the beginning of year 2005 LOVE, CAT'S PLAY and MATTIE, THE GOOSEBOY (animation) in the USA, MEPHISTO and COLONEL REDL in the UK and we are currently having negotiations about LOVE and ANOTHER WAY.

Suzanne Szigeti
Director of Sales

Masha Muszély
Assistant to Director of Sales, PR

Frank Darabont had to scratch a Budapest locations scout in mid-September with plans to, hopefully, arrive in Hungary Christmas-time when he will search for exteriors for his next movie, a remake of the sixties classic, FAHRENHEIT 451.

Adding another project to a successful work relationship with Eurofilm, Sandstorm Entertainment is getting ready roll THE VELVET SIDE OF HELL, a 4,5 million USD thriller for Sony in Hungary in early 2005. With mostly British and German financing, also scheduled to lense in the spring 2005, is the period drama BATHORY written and directed by French actress Julie Delpy who will also star along with Ethan Hawke. Looking for an early start in 2005 is Tule River Films' production SHE DIED TWICE, starring Penelope Cruz, and financing is being raised for the Mandy Moore starrer FULL MOON TO FRANCE. A last minute change of helmers has slowed down principal photography of another indie project with Milla Jovovich as the leading lady.

Based on wide ranging talks with industry figures in Cannes, Venice and Toronto, the Hungarian Film Commission has reason to believe that the independent film world on this side of the continent will be increasingly eager to embrace projects originated in Hungary before they materialize as movies completed for pickup. Relaxation of Hun tax incentives on the co-production model certainly provides a great step in that direction.

In the fall of 2004, the Los Angeles scene will be abuzz with the American Film Market now permanently moved to a November slate so it can run parallel with the AFI Film Festival which provides a forum to foreign directors (including Nimrod Antal) to hook up with audiences after the screening of their respective movies as part of the upcoming awards campaign.

Anikó Návai, Los Angeles

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

Péter Bergendy
Stop Mommy Theresa!
 Producer: István Bodzsár,
 Production company: Unió Film

Completion: June 2004
 Expected release: December 2004



An adaptation of Zsuzsa Rác's top list book *Stop Mummy Theresa!* - The story of Kata Kéki, a young woman in her early thirties ambling down the paths of men, jobs and life. A romantic comedy.

Diana Groó
A Miracle in Cracow
 Producer: Gábor Garami,
 Production company: Cinema Film, Katapult Film - Studio Tor (Poland), Chaplin Film

Shooting: September 2003
 - April 2004, Cracow, Budapest
 Expected premier: February 2005



The film which is set in Cracow tells the story of a Polish boy and Hungarian girl. They meet accidentally and fall in love. In the mystical atmosphere of the Jewish quarter in Cracow, a miraculous rabbi, a magic book and an ancient toy, the "tenderly" control the adventures and emotions of the two young people.



István Szabó
Being Julia
 Producer: Robert Lantos, Lajos Óvári, Production company: Movie SPC, I.S.L. Film

Shooting: June - August 2003,
 Budapest, Kecskemét, London
 Premiered: Toronto International Film Festival, September 2004

BEING JULIA based on W. Somerset Maugham's "Theatre" and adapted by Academy Award Winner Ronald Harwood ("The Pianist"), is an intoxicating combination of wicked comedy and smart drama, starring Annette Bening as the beautiful and beguiling actress Julia Lambert. In London in 1938, Julia Lambert is at her peak, physically and professionally, but her successful theatrical career and her marriage to handsome impresario Michael Gosselyn (Jeremy Irons) have become stale and unfulfilling. She longs for novelty, excitement, sparks. Enter Tom Fennell (Shaun Evans), a younger man who claims to be Julia's greatest fan. Finding his ardor irresistible, she decides that romance is the best antidote to a mid-life crisis and embarks on a passionate affair. Life becomes more daring and exciting, until Julia's young lover callously tries to relegate her to a supporting role. But on opening night, Julia reveals that she is a more formidable actress than anyone ever imagined.

Tibor Szemző
Csoma Legendry
 Producer: György Durst,
 Production company: Mediawave 2000, Duna TV

Shooting: September 2003
 - July 2004, India
 Expected premier: February 2005



„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

Elemér Ragályi
Wonderfilm
 Producer: Gábor Kálomista,
 Production company: Megafilm

Shooting: August - October 2004,
 Budapest, Crete
 Expected premier: February 2005



A film which proves that miracles do exist. On the other side of the world in Heraklion, the ancestor of our protagonist is dictating his last will in the bedroom of a fabulous villa. He decides that Capsis, one of his numerous hotels, should be inherited by the descendant of a rebellious relative.

Róbert Adrian Pejó
Dallas
 Producer: László Kántor, Andreas Bareiss (Germany), Helmut Grassler (Austria), Production company: Új Budapest Filmstúdió, MTM-Medien und Television München (Germany), Allegro Film (Austria)

Shooting: August - December 2003,
 Rumania, Hungary
 Expected premier: February 2005



The film presents the life of a closed community living in a dump through the main character who has already managed to break away from them or at least that is what he believes. The story is about the natural emotions, everyday life, vital struggles and love

affairs of people with some Gypsies among them who live among extreme circumstances. Their quest for happiness, in spite of some temporary failures, suggests an ending that brings some hope especially through the life of the young teacher who has emerged from this retracting environment. We are trying to find an answer to the question whether he will slide back or try to find a way to help his one time mates.

József Pacskovszky
Four Seasons in Space
 Producer: Pál Sándor, Production company: Hunnia Filmstudio

Shooting: from May 2004, Budapest, Rome, Moscow
 Expected premier: February 2005

Andrey, the Russian astronaut, who has been left in space and his wife, Svetlana, a black virgin, a female criminal psychologist who interrogates a prisoner with an interest that verges on the personal, an elderly man, whose ear gets cut off by a hairdresser girl, an actor and an extra girl... Lives, fates, stories mingle before a backdrop of many strange events.

Gyula Nemes
My One and Onlies
 Producer: György Durst,
 Production company: Mediawave 2000, Duna TV

Shooting: November 2003
 - August 2004
 Expected premier: February 2005



A striker's last day and big love. Several hundred girls and several thousand cuts with radical urban folk music.

Attila Mispál
Paths of Light
 Producer: Péter Miskolczi,
 Production company: Eurofilm Studio

Shooting: November 2003 - May 2004, Budapest, Kecskemét
 Expected premier: February 2005

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

Films in Production



**Roland Vranik
Black Brush**

Producer: István Major, Co-producers: Gábor Kovács, András dr. Muhi, Production company: Filmteam, Coproduction partners: Filmpartners, Inforg Stúdió

Shooting: August 2004, Budapest, Tatabánya
Expected premier: February 2005

**Zsombor Dyga
Bedlam**
Producer: György Durst, András Dávid, Production company: Mediawave 2000, Akna Film, Duna Television

Shooting: July-August 2004, Budapest
Expected premier: February 2005



An woman's atom-proof handbag falls into the hands of three button football fanatics living in a high rise estate. But what is inside the handbag? And why is a superannuated football player, a nymphomaniac wife, a macho manager woman, a diabetic civilian

**István Szaladják
Bird Releaser, Cloud, Wind**
Producer: Dr András Muhi, István Major, Attila Csáky, Production companies: Inforg Stúdió, Filmteam, Cameofilm

Shooting: July 2004, Hungary
Expected premier: February 2005



The film tells the story of how Bird Releaser, a man of a strong and independent character meets a peasant boy. As they are going in the same direction, the boy joins the strange man and during their wanderings they talk about life and death as well as the importance of sacrifice. A new world opens up for the boy. The Bird Releaser is free and carefree. He is a man possessing the knowledge that puts him beyond the world of the everyday mind.

**Krisztina Deák
Who The Hell Is Boni and Klájd?**
Producer: Gábor Garami, Production company: Cinema Film

Shooting: August 2003 - January 2004, Miskolc
Expected premier: December 2004



Lili, a teenage girl living in emotional and economic poverty, discovers love and the keys to a vault full of money all on one day: the love grows,

the money dwindles, Miskolc isn't Chicago and Lili and Pali aren't Bonnie and Clyde. - Based on the autobiographical book Bonnie and Clyde from Miskolc by 20 year old Tünde Novák, written while serving her prison sentence

**Áron Gauder
The District (animation)**
Producer: Erik Novák, Production company: Lichthof

Expected release: December 2004



In the legendary eighth district of Budapest a group of kids, Gypsies, Chinese and Arab boys want to get a lot of money to be able to make peace between their warring parents. They realise that the easiest way is to find oil under the district.

**Ákos Barnóczy
Budapest Harlem**
Producer: György Dóra
Produced by New Balance

Shooting: Budapest
Expected premier: December 2004 - January 2005



The topic of the film is the lost generation of our present, those 25-35 year old people who grew up after the political changes. - "After an afternoon that has gone astray, four fake chimney sweepers look for the solution in the stomach of a goat and find it." Roland Vranik

**Dr. Putyi Horváth
Death Rode out of Persia**
Producer: Béla Tarr, Production company: T. T. Filmműhely

Shooting: August - November 2004
Expected premier: February 2005

Leafing through his works after three years of alcoholic stupor, the Writer decides not to simply keep drinking, but to work as well as he intends to drink his wine with water rich in various minerals. Based on Péter Hajnóczy's short novel.

cop and the bank robber trio who can hardly be called brain surgeons chase after them so relentlessly? The answer can only be found in this action-comedy of fantastic speed....

**Péter Tímár
Heads Off!**
Producer: Pál Sándor, Co-producer: Tamás Tolmár, Production companies: Hunnia Filmstúdió, Mafilm, RTL

Shooting: August - September 2004, Fót, Hungary
Expected premier: February 2005

The films is set in the Middle Ages, but this shouldn't be taken too seriously. There is a country ruled by a loony king. This does not create a havoc of any kind as more or less everybody is slightly bonkers over there...

Nándor Lerner is successful but slightly smug building contractor. One single mistake is enough for him to suddenly find himself in a world totally strange for him. In a single minute he loses his car, his stocks and shares worth several million and even his beautiful girlfriend. At such times other people turn to their friends. However, he never had any. Since he has no hope to find help anywhere else, he makes friends with Veréb, the Romani car mechanic who enjoys singing even though he is tone deaf, and his two companions, Ricsi, the rambunctious Elvis imitator and the taciturn Robi, who lives only for women and fights. They have a single day to jump into Veréb's newly tuned 1200, get back everything and overcome all evil as well as the prejudices they have deep down against one another.



András Szóke
Zsiguli
 Producer: Szohár Ferenc, István Demeter, Production company: Cinemart

Shooting: June 2004, Szolnok
 Expected premier: February 2005



The comedy is based on interviews made with motor bike policemen. The film tells true stories strung up in a series by our imagination. The heroes are two motor bike policeman, Ric and Enduros. The film tells the story of a day in their life. On that fateful day they find themselves right in the middle of a big time weapon smuggling case. The police investigation tries to shed more light on the details as well as the rope our heroes played in the case. There's a lot of talking which makes the case even more confusing...

Lajos Koltai
Fateless
 Producer: András Hátori,
 Production company: Magyar Mozgókép

Shooting: December 2003 - June 2004, Budapest, Piliscsaba, Dunaújváros, Németország
 Expected premier: February 2005

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

now could be hell and heaven, in so much as the film is about Joan's unwillingly turning into a saint and the tragedy that is involved. Naturally the division of heaven and hell is rather a direction of interpretation to reinforce the idea that self sacrificing Joan remains completely alone with her ideals between the hell of accusations and the heaven of her admirers.

Róbert Koltai
Colossal Sensation
 Producer: Gábor P. Koltai,
 Production company: Filmsziget

Shooting: March - May 2004, Romania, Hungary
 Expected release: December 2005



Clown Shlomo has twins in a traveling circus company at the beginning of the 1900s. Following in the footsteps of their father, the boys become popular circus-artists. ... What kind of answers can we give to the challenges „history” presents us with interfering again and again with our personal lives?

Kornél Mundruczó
Joan
 Producer: Viktória Petrányi, Béla Tarr, Production companies: T.T. Filmműhely, Proton Cinema

Shooting: August - September 2004
 Expected premier: February 2005

Márta Mészáros
The Unburied Man - The Diary of Imre Nagy
 Producer: Attila Csáky, Michal Kwiecinski, Igor Hudec,
 Production companies: Cameofilm, AKSON STUDIO (Poland), ARS MEDIA (Slovakia)

Shooting: July - December 2003, Hungary, Slovakia
 Released: 23 October 2004

Pál Erdőss
Üvegfal
 Producer: Szohár Ferenc,
 Production company: Cinemart

Shooting: August 2004, Budapest, Szolnok
 Expected premier: February 2005



The film tells the story of changes in human relationships in the shadow of a little girl's deadly illness. Her illness reformulates the relationship of the adults, their despair brings their clean emotions to the surface and they can live in these new and pure relationships from now on.

Peter Greenaway
Tulse Luper Suitcases 3 - From Start to Finish
 Producers and production companies: Kees Kasander (Kasander Film), Sipos Áron (Focus Film), Klaus Volkenborn, Soeth Sandor (Net Entertainment), Alexander Mikhaylov (12a Film Studios), Jimmy De Brabant (Delux Production), Eva Baro, Antoni Sole (ABS Productions), Gherardo Pagliei (GAM Films)

Shooting: September 2003 - May 2004, Italy, Germany, Hungary
 Expected completion: February 2005

The film will follow the history of the 20th century through Tulse Luper's life from 1928, the discovery of uranium (which is important for the atomic bomb as well as the development of history) until 1989, the tumbling of the Berlin wall, comprising 92 events which had an important impact on world history, from the point of view of 92 characters and showing the contents of 92 suitcases.

Béla Tarr
The Man from London
 Producer: Gábor Téni, Humbert Balsan, Miki Zahar, Christoph Mayer Wiel, Joachim von Vietinghoff, Juliusz Kossakowski, Kevan van Thompson, Production company: T. T. Filmműhely



When I finished my opera film *Joan of Arc on the Night Bus*, I realised that a great figure of a great legend had remained small and unfinished in a so called grand form. It is not about Joan, but I am really interested in Joan of Arc. If we consider Joan's vision about her kindness and outsidership before her death in the short film a purgatory, the 70 minute independent film to be shot

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.

Hungarians in Cannes

Shooting: November - February 2004,
Corsica
Expected completion: May 2005

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

Enzo Monteleone

Tunnel of Freedom

Producers and production companies:
Carlo Degli Esposti (Palomar), Áron Sipos (Focus Film), Kees Kasander (Kasander Film)

Shooting: October-December 2004,
Hungary
Expected completion: March 2005

A group of Italian university students living in Berlin dig a tunnel under the Wall in 1961 to help their friends who got stuck in East Berlin escape.

Lamberto Lambertini

Fire at My Heart

Production companies: Focus Film, Indrapur Cinematografica, Stella Film

Shooting: from October 2004, Italy, Hungary
Expected completion: September 2005

A young man's struggle for himself and for love, amid the eternal struggle between old and new, reality and appearance, the heart and the mind during the reign of Murat, the mysterious king of the mysterious Naples.

Gábor Dettre

Romacop

Producer: László Kántor,
Production companies: Új Budapest Filmstúdió, Bow and Axe (Polen), Gute Filme (Swiss)

Shooting: from November 2004,
Hungary
Expected completion: May 2005

The film follows the story of a successful police investigation. Its protagonist is a sub-lieutenant of Gypsy origin with a degree in law who does his job mostly as a lonely hero. Because of his origin and his wife who has come home to live from America he becomes the target of social prejudice. This is aggravated by a police case in which the suspect happens to be a Gypsy as well...

Bánki Iván

Train from Hell

Producer: Miklós Szita,
Production company: Goess Film

Shooting: 2005, Hungary, Austria, Turkey, Swiss, Israel
Expected release: 2006 summer

How was Kasztner able to get 1684 people out of Budapest on a train on July 30, 1944? Who was he? (The good and evil in one soul?) What a devilish game did he play and how much did he pay for it?

Hungary, where a comprehensive film law providing for stable public support for filmmakers, was passed earlier this year, will have its own pavilion at Cannes.
Nick Holdsworth, The Hollywood Reporter

Hungary under „Kontroll” - The Hungarian arrive in force in Cannes. With the slogan „New law, new deal, new talents”, a Hungarian Pavilion at the International Village and 41 titles (projects), most of all Nimród Antal's Kontroll in UCR and the short Little Apocrypha No.2 by Kornél Mundruczó in Cinéfondation.
Cannes Market News

The Newcomers - The big news in Hungary is the Motion Picture Act, which offers tax breaks to foreign investors and producers as well as subsidies for local producers.
Screen International at Cannes

Talent Spotting: Born in L. A. to Hungarian parents, Antal moved to Eastern Europe at 17. His debut feature Kontroll, which plays in Un Certain Regard at Cannes, embodies the best of both cultural climates.
Screen International

Kontroll - Successfully combining the dynamic impetuosity of an American action film with the darker broody moods of the Magyar soul, international recognition has now come with a slot in Un Certain Regard at Cannes.
Screen International at Cannes

Hungarians in the underground - Tamás Hutlassa is the producer of the Hungarian film which represents Hungary at Cannes in the official programme for the first time after six years.
J.-P. G.. Le Film français, Quotidien

Hungary, the country that is considered the champion rider among the countries that have newly joined the European Union, is represented by Kontroll in the programme called „Un Certain Regard” at Cannes. In Hungary a new film law has been passed which in many respects resembles the French cinema financing model.
Fabrice Leclerc, Le Film Français, Quotidien

It is hard, very hard to be twenty years old in Hungary, so the hero of Kontroll throws himself into the maze of tunnels in the underground where strange encounters turn his life upside down. The director of the day(night)dream(mare) is Nimród Antal.
Philippe Paumier, Cinelive

The 23rd Prix de la Jeunesse was awarded to Kontroll, the first feature from Hungarian director Nimród Antal, presented in the UCR section. French actress Cécile de France, who oversaw the young jury, bestowed this recognition to the film team at a ceremony in the Palais des Festivals.
Festival de Cannes News

A year ago, Hungarian film production was at a near standstill. Today, plans are being made for the construction of a new state-of-the-art film studio in Budapest.
The result is a new Hungarian cinema scene that was the talk of this year's Cannes Film Festival.
Ron Holloway, Variety



Old and New by Gábor Gelencsér

Continuation and revival in Hungarian cinema at the millennium

In every age and period the beginnings of new areas were always closely connected to social and economic changes. It has particularly been true in the case of cinema, especially in Eastern Europe in film productions that have been supported by the governments and controlled by various ideologies. Consequently, related to the political changes that occurred in 1989 the beginning of a new era was also expected in cinema – however this new era does not seem to have come. All the political changes induces was the release of certain subject matters that were earlier considered as taboo, the style, formal world, in other words the artistic approach of Hungarian cinema remained unchanged. What was remarkable in Hungarian cinema at the turn of the 1980s and 1990s, like Béla Tarr for example, that had already been born earlier, independent of the political changes while the majority of the films reflected an artistic crisis rather than a revival.

A decade had to pass before we were able to speak about a new era in Hungarian cinema: about a fresh generation, an original vision and unique ambitions as regards genre. I believe there was no “belatedness” to speak about, the lengthy transitional period was simply the unavoidable period of “already not in the old way but not yet in the new”. When the “reading between the lines” tactic became obsolete overnight for the generation that became socialised

profession and the audience, as the champion riders of a new wave pulled the whole profession along.

The members of the new generation left secondary school in the years around the political changes, which meant that they did not have to get rid of their old artistic reflexes since they simply had not existed for them. They were not touched by the changes in society, or rather, and it is equally important circumstance as shown in their films, it touched them in a different way. Some of the members of the young generation shake off with a natural ease the tradition of committedness and shoot clearly genre films or ones that have a very personal vision. The other half of the group, however, do not give up their sensitivity towards social phenomena, they continue the many decade long tradition of Hungarian film, but they try to depict the new phenomena with a different kind of sensitivity and new forms and tools. This is how past and present live together in the Hungarian cinema of the millennium, even in the works of the generation at the beginning of their career.

Before giving a rough overview of the most important trends of the recent past as well as the near future that is outlined by the film plans, it is worth referring to a particular circumstance regarding the appearance of the new generation. The artistic revival of the Hungarian film in the 1960s and then in the 1970s was not simply related to the appearance of a new generation but also the various classes of one or two important tutor-directors such as Máriássy's class (Judít Elek, Pál Gábor, Imre Gyöngyössi, Zoltán Huszárík, Ferenc Kardos, Zsolt Kézdi-Kovács, János Rózsa, István Szabó) who graduated in 1961, or Herskó's class (Lívia Gyarmathy, Pál Sándor, Sándor Simó) who graduated in 1964. We experienced a similar phenomenon at the end of the 1990s. Moreover, the students in Simó's class were not only given a great pedagogue in the person of Sándor Simó, who passed away in 2001, but also, as required by the new demands of new times, an excellent producer who tried to give an opportunity

to his students to make their first full length feature films parallel with obtaining their degree. Compared to many directors who graduated in the 1990s and either „disappeared” or had to fight their struggles alone, this class was given an enormous help when starting their career. It seems they have made good use of their talent and opportunities. In the past few years, the success of the calls has appeared as the success of a generation in which even young directors who did not graduate as Simó's students or did not attend film school at all (like Benedek Fliegauf) are often included. The powerful appearance of a young generation often revives the older generations as well and the success achieved at festivals or in the cinemas turn the attention once again towards Hungarian cinema. All the above indicates that some thing has happened around Hungarian cinema in the past few years. The still waters have been rippled and there have been smaller or bigger waves, we experience success and failure, great professional cooperation and fall out over survival first then over the improvement of financial possibilities. In short, the Hungarian cinema is alive and kicking, it has many colours and varieties and it is worth paying attention to.

The greatest surprises in the past few years have undoubtedly been caused by young film directors but, as in general in the case of new waves, the members of the middle or older generations are not idle either. It is the unfairness of the excitement caused by novelties, which is hard to accept for a generation that is still in its prime as regards their artistic abilities but is gradually pushed into the background. With good reason, we may add, because on the one hand the oeuvres in question are hardly finished, while on the other hand the films they make are very valuable. All in all, Miklós Jancsó does not have „generation” problems, besides his intellectual openness, as the oldest active film director, he makes the films of the youngest attitude to life. The latest two parts of the series building up a unified cycle Jancsó has again turned towards history (Wake Up Mate, The Battle of Mohács), just like Márta Mészáros who continues the subject matter of her Diary series with her new film about the execution of Imre Nagy (The Unburied Man – The Diary of Imre Nagy).

in that particular intellectual environment the change naturally caused difficulties (it still is for some) while the new generation had to wait to get the right chance. Well, this waiting bear fruit by the millennium. A new, strong generation of film directors appeared on the scene who, with their fresh vision, their success regarding the



István Szabó's new film (*Being Julia*) is set before World War II, during the era of fascism, while *Fateless*, Lajos Koltai's first film as a director is based on Imre Kertész's novel. It shows that the moral and artistic demand for adapting historical subjects is still very much alive.

The present period seems to be the most difficult for the middle generation and for the one that started their career at the time of the political changes. It was almost exactly a decade ago that they called attention to themselves by the renewal of style as well as subject matter. Since then their art has not changed basically, the walk down their own (lonely) paths with determination and consistency, their high standard works, however, can more and more be measured only by themselves, their own artistic ideals and now by the new kinds of expectations towards the new types of films. Among the reasons for their „loneliness” we may perhaps find the fact that only very rarely, usually at five year intervals do they get an opportunity to make a film. From among the members of this generation last year Attila Janish presented a new, perfectly polished piece of his director's oeuvre (*After the Day Before*) and we can expect similar films by Ildikó Enyedi and László Kamondi in the near future. The effective appearance of the new generation has been helped not only by good films but also the varied styles, genres and subjects. There are director's films made by some of the members of this generation who have depicted the world of the millennium with an original form culture. They do not only see different things but they see them in a different way, too. They receive all the prizes at international festivals and they also have an audience few in numbers but all the more enthusiastic. Some of the members of the group have already made their first film and also a much more difficult second one (Kornél Mundruczó, Szabolcs Hajdu, Benedek Fliegauf). György Pálfi is about to finish this second step (*Taxidermy*). Diana Groó has finished her first film (*A Miracle In Cracow*) which has been expected with

great enthusiasm. There are several members of the Simó class who carry on the interest of the Hungarian film towards public matters, in other words while forming their own personal style and vision is very important, they consider it equally essential to give word about the world we live in, based on direct, life-like experiences of everyday events. The most characteristic figure of this trend is Ferenc Török who, in his film *Moscow Square* was the first to formulate in an incredibly vivid form the life experience of the generation that became conscious at the time of the political changes and have had a very different attitude towards the past. Török has broken away from not only the Kádár era but also the cinema conventions of it, while he also continued the first film „tradition” of Hungarian cinema, as he made the „my way home” film of his own generation. Eastern Sugar that has recently opened is also a generational confession, this time about wasted young lives in the provinces and I wouldn't be surprised is his next work (*Wonderful Wilds*) would show a similar interest.

The most determined and let us add, most balanced struggle as fought against the naturalisation of the genre film. It has not been easy as the old masters are not with us any more, that is the Hungarian film has been struggling with genre-ness since the 1970s. However, there is not tradition, there if no professional experience, money is scarce and even criticism has not received the attempts in a very friendly manner. All that is „left” is the audience which apparently is more and more important for the Hungarian film makers. The dramaturgy of the struggle around the genre film is the same as before, professional criticism can be swept off the table



with public success. Thus the situation has hardly changed (out of politeness I will not enumerate the examples although there are quite a few). However, there are also promising exceptions, *Kontroll*, Nimród Antal's first film for example has been very well received by both the profession and the audience and it has also won several festival prizes. So much together sound almost like a miracle. Several (moreover the most!) of the films to be screened at the next Film Week give rise to similar hopes with *Who the Hell is Boniéskláj?* by Krisztina Deák, a film based on a true crime story, *Stop Mommy Theresa!* by Péter Bergendy based on a bestseller, Róbert Koltay's latest nostalgia film, *Colossal Sensation*, *Dallas*, a film with promisingly interesting poor-romanticism by Róbert Pejő, *Bedlam* a genre play by Zsombor Dyga and Gyula Nemes's first film, *My One and Onlies*, a love confession of a generation among them. May we hope for further success with the audiences as well as director's films with good professional reception and prizes won at festivals? Could it be possible that these films will meet all the above demands at the same time thus filling up the deep chasm between „box office hits” and „art films”? Let us have faith in the miracle of Hungarian cinema! We have all the right to be hopeful.

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Új Budapest Filmstúdió Presents

The Új Budapest Filmstúdió was established on April 28 2001 as a private company. It was formed as the spiritual successor of Budapest Filmstúdió, a workshop with the greatest Hungarian film making traditions.

At the time of its establishment Új Budapest Filmstúdió set as its targets the manifold and continuous presence in the film market which it deliberately integrated into its communication and promotion strategy. Due to its participation in festi-

vals, its great achievements and films produced, it has become a company internationally known. It is unique in its feature that it tries to create a strong cultural dialogue within the East European region.

It tries to achieve a characteristically strong differentiation in order to create the image of a company which participates in Hungarian and international tenders with projects developed at high dramaturgical standards and continually revised and reviewed plans. In the past

few years three projects of the Új Budapest Filmstúdió have been selected for the producers' meeting in Mannheim. DALLAS and EASTERN SUGAR have already been completed while ROMACOP will be launched this year. American, Dutch, French, German, Austrian, Bulgarian, Serbian and Romanian film producing companies have been our coproduction partners. We have organised film festivals in America, France and Romania.

With the operation of BEM cinema we have taken into consideration the market opportunity not yet discovered by others, and retaining the ambience of the Art Cinema as well as proposing the establishment of a film-cultural basis we are trying to maintain its children's cinema character which is unique in Budapest.

Our strength that can be highlighted is the dramaturgical workshop the aim of which is to be able to service and develop our projects on a continually high level with the experts who have been working with us for many years as well as the post production studio.

JOHNNY FAMOUS - Gergely Fonyó

32nd Hungarian Film Week / 2001: *Best Film, Best Producer Prize of KODAK*

ABANDONED - Árpád Sopsits

32nd Hungarian Film Week / 2001: *Best Director, Best Supporting Actor: Pál Mácsai*

NOTHING SPECIAL - Gábor Hevér, Róbert Geizler,

Gergely Kocsis, András Szőke

33rd Hungarian Film Week / 2002: *Student Jury's Award*

LIGHT FALLS ON YOUR FACE - Gyula Gulyás

33rd Hungarian Film Week / 2002: *Award for the most outstanding value in visual expression to Gyula Gulyás*

EASTERN SUGAR - Török Ferenc

35th Hungarian Film Week / 2004: *People's Choice via Internet, Best Supporting Actor: Ervin Nagy*

The most important scope of activities of our company is film production. Our aim is to produce such films which, fitting into the ranks of films produced in the past few years, like Abandoned, which has won the prize of the Hungarian Film Week, as well as others go beyond satisfying Hungarian demands and prove successful internationally as well due to their artistic quality, the work of the producers and the rationality of production.

Within the framework of the programme of the 32nd Hungarian Film Week, the cinema Multiplex organised an informational screening of the portrait film Ferenc Fejtő as well as the essay film LETTER OF EXEMPTION also containing experimental elements about the life and struggles of László Sztabédi from Cluj (Kolozsvár). PALACE OF DREAMS, the fictitious documentary film using feature film elements presenting the Esterházy castle in Fertőd and its cultural heyday hallmarked by the name of Joseph Haydn was made in 2001. As a „young” studio consisting of young people it is our unsaid duty to support young people thus we have launched two low budget films. One is TABULA RASA to be directed by János Szirtes and László feLugossy. The other is NOTHING SPECIAL made by a team of enthusiastic film makers and actors, Gábor Hevér, Róbert Heizler,

ABANDONED - Árpád Sopsits

Montreal, 2001: Main Prize (ex-aequo), Prize of the Ecumenical Jury • Chicago, 2001: Gold Plaque to Tamás Mészáros • Berlin - Prix Europa, 2001: Prix Europa Special • Strasbourg - Forum du Cinema Européen, 2001: Diploma of the Jury • Belgrad - Auteur Film Festival, 2001: Special Mention of FIPRESCI, Special Prize of the Association of Film Artists of Serbia to Péter Szatmári for his cinematographical work • Giffon, 2002: Bronze Griff, Prize of the City of Giffoni • Zlin, 2002: Main Prize in the Section of “Films from the Visegrád Countries” • Oscar, 2002: Official Hungarian Oscar Entry

LETTER TO AMERICA - Iglíka Triffonova

Kijev, 2001: *FIPRESCI Prize* • Bulagrian Television Festival, 2001: Main Prize Oscar, 2001: Official Bulgarian Oscar Entry

LIGHT FALLS ON YOUR FACE - Gyula Gulyás

Montreal, 2002: Selected for the Competition
Karlovy Vary, 2002: Selected for the Competition

EASTERN SUGAR - Török Ferenc

Locarno, 2004: „Filmmakers of the Present” • Sevilla, 2004: New EU Members
Cottbus, 2004: Selected for the Competition

Gergely Kocsis and András Szőke. It won the Special Prize awarded by the jury of students at the 33rd Hungarian Film Week as well as the Feature Film Prize established in 2002 and awarded by the journal Filmkultúra.

WANDER-FIRE directed by Károly Vicsek a Serbian-Hungarian coproduction which can certainly be called a supplementary work was presented at the 34th Hungarian Film Week. The film presented an opportunity for several well-known Yugoslavian actors for a well deserved and credible introduction. We entered EASTERN SUGAR by Ferenc Török for the Film Week of the year 2004. This film is about young people from the

countryside trying to find their place in life and about their relationship to one another. DALLAS by Róbert Pejő, a Hungarian-German-Austrian coproduction will be released early next year.

In 2004-2005 ROMACOP a feature by Gábor Dettre and WONDERFULL WILDS a television by Ferenc Török will be produced by Budapest Film while YOU HAVE ONE MOTHER ONLY by László Kántor is in pre-production.

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