

Hungarian National Film Archive

The most important task of the Hungarian National Film Archive is to safeguard, extend and document the basic collections (film, video and DVD collections) as well as the special collections (photo, poster collections and documentation). Within the collection of films in the past 15 years we have concentrated on the systematic restoration of Hungarian feature, news, documentary and animation films. The decisive aspect of the order of restoration are chronology and the technological state of the given film. During restoration both traditional and digital methods are applied. The latter is chosen only when it is impossible to improve the technological condition of the film with the traditional method. Based on international experiences, both methods are used, but primarily the traditional method is applied. It should be mentioned that the digital method costs 15–20 times as much as the traditional method.

In the past 15 years we have restored 40 Hungarian silent films, 470 Hungarian sound feature films, 98 short and documentary films and weekly newsreels of 37 years.



In 2004 the outstanding achievement of our restoration work was the digital restoration of the first Hungarian colour feature, *Matthew Gooseboy*, and the first colour newsreel of 1st May, 1949. Both films had lost their original colour and in the past two decades it could only be viewed in black and white. The Ministry of Cultural Heritage supported the restoration of two films with 20 million Forint. The Archive contributed with 5 million. The Archive, the Hungarian Film Laboratory, the research team of SZTAKI, researchers of the Veszprém University and the sound studio of Gábor Erdélyi solved the task together. Only the biggest archives undertake the digital restoration of full length feature films. The special collections (photo and poster collection, collection of documents, video and DVD collections) constitute important parts of the Archive. In 2004 we digitalised 500 film

photos connected with Hungary, 700 Hungarian film posters and restored over 100 posters.

Besides storing the films in modern, climatized store rooms, the special collections were also placed among safe and organised storing conditions. Our films stores have been filled to capacity and the plans for a new film storage will be drawn up and permissions obtained this year. We have already received the first part of the support to be used for starting the basic construction and we hope that we will be able to finish the work in 2005. To make the film collection widely accessible and available, (not for the purposes of long term preservation) the films have to be stored on digital carrier as well. In 2004 the Ministry of Informatics and Telecommunication provided 124 million HUF support for the digital transfer of 100 restored Hungarian feature films and 590 weekly newsreels on DVD. Because of the public procurement process the work can only be started in January 2005. This provides an extremely great chance for development, i.e. setting up a digital archive besides a traditional one.



**Our most
important
annually
published
publications**

MOTION PICTURE LIBRARY on CD-ROM
Web-site in Hungarian and English www.filmarchive.hu
the periodical FILMSPIRAL
FILMKULTÚRA on-line: www.filmkultura.hu
MUSTER – PERPETUUM MOBILE film news – a monthly film magazine
FILM YEARBOOK – about the film events of the year



Magyar Nemzeti Filmarchívum
Hungarian National Film Archive

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newsletter

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MAGYAR FILMUNIÓ



www.filmunio.hu

Dear Readers,

You are holding the first Newsletter of the new year in your hand, which is, traditionally connected to the Hungarian Film Week and the Berlin International Film Festival.

In the first part we look back over the past year recalling the prize winning films of the 35th Film Week as well as some feedback in the international press. The list of prizes awarded by the Hungarian film critics also provides some idea regarding the films produced last year.

The films of the 36th Hungarian Film Week are merely enumerated here but you can find further information about them in the catalogue.

During last year a great attention surrounded *Fateless*, the film directed by Lajos Koltai based on the novel by Nobel Prize holder Imre Kertész, which is going to open in Hungary after the Film Week, on 10th February. Thus it has been given a special place in our Newsletter as well.

The first important international festival following our Film Week will be in Berlin. Dallas Pashamende directed by Robert Adrian Pejo will be screened in the section Panorama, while Dorka Gryllus, the star of film will be the Hungarian participant of the Shooting Stars programme. One of the sketch films of *Lost and Found*, the opening film of Forum has been directed by Kornél Mundruczó. Another programme with Hungarian participation at the Berlin Festival will be the Co-production Market, where Inforg Studio and Cinema Film will be present, each with their own project. Benedek Fliegau and János Edelényi will present their film plans at the market. Also a number of young Hungarian film professionals will participate in Talent Campus this year as well.

As usual, we wish to inform you about the activities of our partners, thus you may get acquainted with the latest achievements of Eurimages, Mokép-Hungarofilm Division, National Film Office and Media Desk Hungary.

Béla Tarr is going to receive the Andrzej Wajda Freedom Prize of the American Cinema Foundation on 6th February 2005 in Berlin. On the occasion we are publishing here an interview in which Béla Tarr talks about the latest achievements of T.T. Filmműhely, this time as a producer.

The National Filmarchives have done a fantastic job. They have restored the first Hungarian feature film in colour, one of the favourites of our childhood, *Matthew Gooseboy*. During the Film Week you can see the result.

I wish you all pleasant experiences during this year's Film Week and I hope that our films, like in the past years, will be successful internationally as well.

Éva Vezér

General manager

2004

Prizes



Hungarian Films at International Film Festivals

Festival	Date	Title	Director	Prize
Cannes IFF – Un Certain Regard	12–23.5	Kontroll	Nimród Antal	<i>Prix de la Jeunesse (Youth Prize)</i>
Szochi IFF	5–15.6	Kontroll	Nimród Antal	<i>Special Prize of the Jury</i>
Palic IFF	16–23.7	Kontroll	Nimród Antal	<i>Golden Tower (main prize)</i>
Copenhagen IFF	19–29.8	Kontroll	Nimród Antal	<i>Best Director Prize, Best Cinematography: Gyula Pados</i>
Bitola – Manaki Brothers	28.9–2.10	Kontroll	Nimród Antal	<i>Silver Camera to Gyula Pados, Student Jury's Prize to Gyula Pados</i>
Aubagne IFF	4–9.10	Kontroll	Nimród Antal	<i>Grand Prix for Best Soundtrack, Best Screenplay</i>
Chicago IFF	7–21.10	Kontroll	Nimród Antal	<i>Gold Hugo (main prize)</i>
Warsaw IFF	7–18.10	Kontroll	Nimród Antal	<i>Audience Prize</i>
Kijev MOLODIST	23–31.10	Kontroll	Nimród Antal	<i>Best Feature Film</i>
FilmFestival Cottbus	2–6.11	Kontroll	Nimród Antal	<i>FIPRESCI Prize, Ecumenical Jury's Prize, Student Jury's Prize, Audience Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	Valahol otthon lenni / From Home to Home	Tamás Almási	<i>Best Director</i>
Cairo IFF	30.11–10.12	Mélyen őrzött titkok / Guarded Secrets	Zsuzsa Böszörményi	<i>Best Actress: Eszter Bagaméri</i>
Houston – Worldfest	16–25.4	A róka és a holló / The Fox and the Raven	Ferenc Cakó	<i>Gold Remi Prize</i>
Antalya – Golden Orange	3–10.10	A róka és a holló / The Fox and the Raven	Ferenc Cakó	<i>Best Animation Film, Public Jury's Prize</i>
Isfahan Children and Young Adults Festival	3–8.10	A róka és a holló / The Fox and the Raven	Ferenc Cakó	<i>Best Short Film</i>
Valladolid IFF	22–30.10	Randevű / Rendezvous	Ferenc Cakó	<i>Prix UIP</i>
Houston – Worldfest	16–25.4	A pofon / Smack in the Face	András György Dési, Gábor Móra	<i>Bronze Remi Prize</i>
Berlinale – Forum	5–15.2	Dealer	Benedek Fliegauf	<i>Berliner Zeitung's Reader's Prize to the Best Film of Forum</i>
Mar Del Plata IFF	11–20.3	Dealer	Benedek Fliegauf	<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 Cine- matography</i>
Lecce IFF	19–24.4	Dealer	Benedek Fliegauf	<i>Special Prize for Direction, Best Cinematographer: Péter Szatmári</i>
Wiesbaden „goEast”	21–27.4	Dealer	Benedek Fliegauf	<i>Best Director</i>
Lagów IFF	27.6–4.7	Dealer	Benedek Fliegauf	<i>Bronze Grape Award</i>
Athen IFF	12–21.9	Dealer	Benedek Fliegauf	<i>Golden Athéné (main prize)</i>
Houston – Worldfest	16–25.4	Tarka képzelet – Renoir álmai / Wild Imagination – Renoir's Dreams	Diana Groó	<i>Silver Remi Prize</i>
Plovdiv – Golden Chest	3–10.10	Tarka képzelet – Rousseau álmai / Diana Groó Wild Imagination – Rousseau's Dreams		<i>Grand Prix</i>
Houston – Worldfest	16–25.4	Táncrend / Ballroom Dancing	Lívía Gyarmathy	<i>Bronze Remi Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	Új Eldorádó / New Eldorado	Tibor Kocsis	<i>Special Mention, Student Jury's Main Prize</i>
Sfintu-Gheorghe – ANONIMUL	17–22.8	Új Eldorádó / New Eldorado	Tibor Kocsis	<i>Special Prize</i>
Freiburg – Ökómédia	20–23.10	Új Eldorádó / New Eldorado	Tibor Kocsis	<i>Prize of the Archdiocese of Freiburg</i>
Houston – Worldfest	16–25.4	Egy hét Pesten és Budán / A Long Weekend in Pest and Buda	Károly Makk	<i>Platinum Remi Prize</i>
Houston – Worldfest	16–25.4	Holtvágány / Side-Track	Bence Makkai, Sándor Cs. Nagy	<i>Gold Remi Prize</i>
Forio – Isola d'Ischia	31.5–4.6	Eső után / After Rain	Péter Mészáros	<i>Second Prize</i>
Tabor – Zabok	21–26.6	Ki a macska? / Who's the Cat?	Péter Mészáros	<i>Special Mention</i>
Bilbao – ZINEBI	29.11–4.12	Ki a macska? / Who's the Cat?	Péter Mészáros	<i>Silver Mikeldi</i>
Angers Premiers Plans	16–25.1	Szép napok / Pleasant Days	Kornél Mundruczó	<i>Best Actress: Orsolya Tóth, Best Actor: Tamás Polgár</i>
Houston – Worldfest	16–25.4	A 78-as Szent Johannája / Joan of Arc on the Night Bus	Kornél Mundruczó	<i>Bronze Remi Award</i>
Belo Horizonte ISFF	22–31.7	Kis Apokrif No.2 / Little Apokrypha No.2	Kornél Mundruczó	<i>Best Sound: Gábor Balázs</i>
Essone – CINESSONE	2–16.10	Szép napok / Pleasant Days	Kornél Mundruczó	<i>Best Actress: Orsolya Tóth, Kata Weber</i>
Baden		Szép napok / Pleasant Days	Kornél Mundruczó	<i>Undine Award</i>
Houston – Worldfest	16–25.4	A boldogság színe / The Colour of Happiness	József Pacskovszky	<i>Golden Remi Award to Mara Bozóki, Special Prize of Golden Remi Jury</i>
Vitoria IFF	4–8.5	Hukkle	György Pálfi	<i>Special Mention</i>
Riga – Arsenals	18–26.9	Hukkle	György Pálfi	<i>Ecumenical Jury's Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	A tévé és én / The TV and Me	Bojána Papp	<i>Main Prize</i>
Houston – Worldfest	16–25.4	Gránátok / Grenades	Péter Politzer	<i>Platinum Remi Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	Csúnya betegség / Nasty Disease	Sára Schilling, Péter Szalay, Zsolt Juhász	<i>Special Mention</i>
Salento IFF	18–26.9	Mix	Steven Lovy	<i>Special Mention</i>

Press Press Press

Houston – Worldfest	16–25.4	A Rózsa énekei / Rose's Songs	Andor Szilágyi	<i>Platinum Remi Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	A remete remeke / Hermit's Masterpiece	Márton Szirmai	<i>Special Prize</i>
Aubagne IFF	4–9.10	Vonaton / On a Train	Barnabás Tóth	<i>Audience Award</i>
FilmFestival Cottbus	2–6.11	Vonaton / On a Train	Barnabás Tóth	<i>Special Prize</i>
Madrid – Experimental Cinema Week	12–19.11	Cipők / Shoes	Ferenc Török	<i>Special Prize</i>
Houston – Worldfest	16–25.4	Gumiember / The Rubberman	Károly Ujj Mészáros	<i>Silver Remi Prize</i>
Tabor – Zabok	21–26.6	A ház / The House	Károly Ujj Mészáros	<i>Main Prize</i>
Sfintu-Gheorghe – film.dok	16–21.3	Aranykalyiba / Golden Hut	Dezső Zsigmond	<i>Main Prize, Best Cinematography: Arthur Bálint</i>
Jihlava	26–31.10	Aranykalyiba / Golden Hut	Dezső Zsigmond	<i>Special Mention</i>
Copenhagen IFF	19–29.8			<i>Life Achievement Award to István Szabó</i>
Lodz – CAMERIMAGE	27.11–4.12			<i>Special Prize to István Szabó and Lajos Koltai for the Outstanding Co-operation</i>
Istanbul – Cinema and History Meeting	10–17.12			<i>Life Achievement Award to István Szabó</i>
European Film Academy		Csodálatos Júlia / Being Julia	István Szabó	<i>Lajos Koltai – Nominated for Best European Cinematographer</i>
European Film Academy		Kontroll	Nimród Antal	<i>Nominated for Best European Film Director</i>
American Film Academy		Kontroll	Nimród Antal	<i>Official Hungarian Entry for the Academy Awards 2005 Best Foreign Language Film</i>

Kontroll making waves from AFI

“Kontroll: a Hungarian film takes you through a trip when your job becomes your reality. “Can’t make waves if you don’t have any water.” Ticket inspector upon the staff going to a psychiatrist. ... To find beauty amidst hard felt pressure in the underground subway system of Budapest, Hungary may be one of the themes in Nimród Antal’s *Kontroll*, but the aesthetics and character development are what truly bring light to this intriguing, comedic, and provocative film.”

Michelle Paster,
November 2004



Bescheiden Hongaars feestje

Around the world interest in Hungarian films is on the rise and Hungarian film-productions are regularly given prizes on film festivals... Now we can get acquainted with Antal Nimród’s film, titled *Kontroll*, which Hungary sent in for an Oscar nomination and which has been acclaimed and prized all over the world already. It is set in the Budapest metro in its entirety... Benedek Fliegauf honours Tarr’s style with his film *Dealer*... Szabolcs Hajdu’s film, *Tamara*, is a beautiful, intimately and pleasantly created film, in which dream and reality, fantasy and nightmare go hand in hand. Gerard Wolters, *Friesch Dagblad*, November 2004

Leaps and bounds

“*Kinodance*, Russia’s first and so far only festival of dance-video kicks off on Nov. 10 at the Kannon Dance School in the Palace of Culture... Full-length dance feature films such as “*Dracula: Tales From a Virgin’s Diary*” by Guy Maddin, “*Amelia*” by Edouard Lock and “*Dancing Figure / Táncalak*” by Ferenc

Grunwalsky and Andrea Ladányi (from Hungary) are among the festival highlights.” Galina Stolyarova, *The St Petersburg Times* November 2004

De lange en de korte films van Béla Tarr

With this retrospective, part of the grand series of cultural events called “*Hongarije aan Zee*” it becomes apparent that Béla Tarr can do more than make sombre, slow black-and-white compositions...

In the *Almanac of Fall* the characters’ behaviour is not only based on self-interest. Tarr also offers a spark of hope. Man is full of contrasts and paradoxes. At one moment they are chiding each other or behaving aggressively, at the other, in a beautiful and gentle scene, the female lover sews a button back onto a new tenant’s coat. Although the scenario for *Almanac of Fall* is pure theatre, Tarr makes it, by his direction of the scenes, by the angle and the movement of the cameras, pure cinema art.

André Waardenburg, *NRC Handelsblad*, October 2004

Film festival under ‘Kontroll’

The Chicago International Film Festival awarded a Gold Hugo, its top prize, to the Hungarian film “*Kontroll*” and its writer/director Nimród Antal on Sunday.

“*Kontroll*” beat out 18 features from nations such as the United States, France, the United Kingdom, Iran, Senegal, Thailand and others in taking the honor. A six-member international jury saluted “the vitality and flair with which it expresses the feelings of a disillusioned generation.” ... And some went even further than that. “‘*Kontroll*’ is my favorite film of the festival,” said Michael Kutza, the event’s founder and artistic director, during an awards brunch Sunday in the

Hotel 71. ... To commemorate the win, the 40-year-old festival, which continues through Thursday, added an extra screening tonight of the slick, dour, techno-scored comedy set in the Budapest subway. A Hollywood remake is also reportedly in the works.

Bill Stamets, October 2004 *CHICAGO SUN-TIMES*

Visions of Europe

Pan-continental portmanteau pic “*Visions of Europe*” lays 25 shorts end-to-end, helmed by mostly up-and-comers but with smattering of established names like Béla Tarr, Peter Greenaway and Aki Kaurismaki. ... Some of best shorts reflect the wary attitude many Europeans on both sides of the political spectrum feel toward federalism, told often through allegory. Béla Tarr’s characteristically mesmerizing single-take movie “*Prologue*,” for example, tracks past a long line of down-and-out folk, waiting for a bowl of soup and some bread. Seg is one of the few to use proper 35mm stock, a choice that gives film extra heft compared to the mostly DV and high-definition-shot fare on display.

Leslie Felperlin, October 2004 *VARIETY*

Dealer hits jackpot at Athens festival

Hungarian director Benedek Fliegauf’s *Dealer* was named best film at the 10th Athens International Film Festival-Opening Nights which wrapped on Sept 27 with the out of competition gala presentation of Steven Spielberg’s *The Terminal* ... *Dealer*, which tells the uncompromising story of a day in the life of a drug dealer, received the Golden Athena award, accompanied by a Euros 5,000 purse, chosen by an eleven-member jury formed by young cinephiles aged between 18–25 from across Europe.

Alexis Grivas,
September 2004



Feature films

Attila Árpá - Argo
 Péter Bergendy - Stop Mom Theresa! / Állítsátok meg Terézanyut!
 Krisztina Deák - Who the Hell's Bonnie and Clyde? / "A miskolci boniészklájd"
 Zsombor Dyga - Bedlam / Kész cirkusz
 Áron Gauder - The District / Nyócker
 Péter Gárdos - The Porcelain Doll / A porcelánbaba
 Diana Groó - A Miracle in Cracow / Csoda Krakkóban
 dr. Putyi Horváth - Death Rode out of Persia / A halál kilovagolt Perzsiából
 Róbert Koltai - Colossal Sensation – Dodo and Naphthalene / Világszám! – Dodó és Naftalin
 Márta Mészáros - The Unburied Man / A temetetlen halott
 Attila Mispál - Paths of Light / A fény ösenyei
 Gábor Oláh J. - Rap, Revue, Romeo / Rap, Revü, Rómeo
 Robert Pejo Adrian - Dallas Among Us / Dallas Pashamende
 Elemér Ragályi - Miracle Film / Csudafilm
 András Szóke - Zhiguli / Zsiguli
 Péter Tímár - Heads Off! / Le a fejell!
 Roland Vranik - Black Brush / Fekete Kefe
 Pál Erdőss - Glasswall / Üvegfal
 József Pacskovszky - See You in Space! / Ég veled!
 Csaba Szekeres - Kinder Garden
 András Szirtes - Dear Daughter

Out of Competition:

László Szabó - The Man Who Slept At Daylight / Az ember, aki nappal aludt
 István Szabó - Being Julia / Csodálatos Júlia
 Lajos Koltai - Fateless / Sorstalanság

short films

K/1

Péter Bartos - Lead Time / Ólomidő
 Orsolya Báthory - Antique / Antik
 László Csáki - Fluxus
 Ádám Császi - Black City Afternoon / Undorgrund
 András Fésős - Walk Three Times / Három séta
 Gergely Fogarasi - Tiny Stranger / Csöpp szívem
 Zoltán Gayer-Péter Molnár - The Caroussel Rite / A karusszel rítus
 Attila Gigor - Man in the Mirror / Ember a tükörben
 László Káldy - Oh Not Again?! / Jaj, már megint?!
 Tamás Keményffy - Lucky Man / Szerencsés ember

Bálint Kenyeres - Before Dawn
 Ágnes Kocsis - The Virus / A vírus
 István Komár-Richárd M. Nagy - String / Madzag
 Katalin Mészáros - Six Floors of Pure Glass / Hat emelet tiszta üveg
 Péter Mészáros - The Way of the Pig / A disznó útja
 Péter Mészáros - Kyrie
 Kornél Mundruczó - Little Apocrypha No.2 / Kis Apokrif No.2
 Dénes Nagy - November 2003 / 2003 november
 Balázs Simonyi - Rock Paper Scissors / Kő papír olló
 Róbert Skultéti - Playing God
 Árpád Sopsits - Rhythms / Ritmusok
 Attila Szász - Now You See Me, Now You Don't / Most látszom, most nem látszom
 Ákos Szénási - Merry Christmas! / Kellemes Karácsonyi Ünnepeket!
 Barnabás Tóth - Exhibition / Kiállítás
 Károly Ujj Mészáros - Palika Puts The Rubbish Out / Palika leviszi a szemetet
 Mihály Schwechtje - Buffet with Two Windows / Büfé két ablakkal

K/2

Orsolya Baki - Cats / Macska
 Péter Forgács - Mutual Analysis / Kölcsönös analízis
 Zoltán Gergely - Buddy / Csibész
 Gulyás Tibor Grei-Balázs Irimiás - Khmalaria
 Szabolcs Hajdu - Everyday Encyclopedia 1 / Hétköznapi enciklopédia I.
 Sándor Kardos - Slitfilm / Résfilm
 Róbert Pölcz - Memento Mori
 Anita Sárosi - Avatar
 Csaba Szekeres - Revenge – Johannes Kurka / Bosszú – Johannes Kurka
 Károly Ujj Mészáros - Them / Ők

documentary films

D/1

Judit Csík - Pluck / Tollas
 Zoltán Czigány - Folk Music-Biology / Népzenebiológia
 János Erdélyi - Illegal Workers / Uborkázók
 Irén Kármán - Diogenides / Diogenidész
 Tibor Kocsis - New Eldorado / Új Eldorádó
 Norbert Komenczi - Grinder / Daráló
 Attila Moharos - Lot of Servants in Székelyföld / Székelyföldi szolgasorsok
 László Pesty - Budapest Terminus / Budapest, Végállomás
 Péter Szalay-Zsolt Juhász - Drug-Pilgrim / Drogzarándok
 Ágnes Tölgyesi - A Dream Must Be Dreamt... / Az álmat meg nem álmodni úgysem tudod...

Gábor Xantus - God's People – Man's People / Népeesség Istentől, népeesség embertől

D/2

Zoltán Boros - In Re-Education's Hell / Az átnevelés poklában
 Tivadar Fátyol - Road to Death / Út a halálba
 Gábor Zsigmond Papp - Ash Wednesday / Hamvazószerda
 Barbara Spitzer - Memories of a Journey / Ami megmaradt belőle
 Ágota Varga - Descendants / Leszármazottak

D/3

Gábor Balog-Farkas Zoltán Hajdú - About Betrayal / Az árulásról
 József Böjte - "Where Can I Take You?" / "Hova vigyelek?"
 Csilla Czétényi-József Nagy-Bozsoky - The Last Schoolmaster and Cantor / Az utolsó kántortartató
 András Fésős - Hersko / Herskó
 László Kerényi, Dávid Kerényi - Just a Little Girl... / Csak egy kislány...
 János Litauszki - If There Was a Greenhouse... / Ha lenne egy üvegház...
 Lilla Mátis - Edit Láng / Láng Edit
 Gábor Péter Németh - Fekete / A Fekete
 Miklós Tanos - God, Have Mercy On Us / Uram, irgalmazz nekünk
 Ibolya Fekete - Journeys with a Monk / Utazások egy szerzetessel

D/4

István Dékány - Picture Writer / Képiró
 Imre Hadzsi-Viktor Pacsorasz - Baleo, Baleo!
 Béla Kovács - Eternity / Öröklét
 Zsuzsa Méry - Ferenc Würth and Antal Fisher / Würth Ferenc és Fischer Antal
 Gábor Zsigmond Papp - The Life of an Agent / Az ügynök élete
 Anna Páskándiné Sebők - Transylvania 1956 / Erdély 1956
 Éva Pataki - Herzl
 András Sólyom - Master Angelo Takes Photographs / Angelo mester fotografál
 Artin Tóth - Concerned / Érintettek
 Péter Pál Tóth-Philippe Borrini - The Fertile Chaos 1–2 / A termékeny káosz I-II.
 Zsolt Marcell Tóth - Frozen Oasis / Fagyos oázis

D/5

Róbert Lakatos - Spielers / Spílerrek
 Gyula Radó - Photo-Graph / Fény-Kép
 Júlia Sívó-Z. András Surányi - Álom-kép / Dream Vision
 Tibor Szemző - That's It! / Ez van!
 Dezső Zsigmond - Snail Fortress / Csigavár

Hungarian Film Critics' Prizes

2005 Prizes of the Association of Hungarian Journalists

BEST SUPPORTING ACTRESS

EDINA BALOGH for *Dealer* directed by Bendek Fliegauf

BEST SUPPORTING ACTOR

GYÖRGY CSERHALMI
for *The Unburied Man / A temetetlen halott* directed by Márta Mészáros

BEST LEADING ACTOR

TIBOR GÁSPÁR
for *After the Day Before / Másnap* directed by Attila Janisch

AGFA HUNGARY'S PRIZE FOR

BEST DOCUMENTARY BY A YOUNG-DIRECTOR

BOJÁNA PAPP for *The TV and Me / A tévé és én*

BEST DOCUMENTARY

TIBOR KOCSIS for *New Eldorado / Új Eldorádó*

BEST SHORT FILM

LÁSZLÓ CSÁKI for *Fluxus*

BEST VISUAL DESIGN

MÓNIKA ESZTÁN for *Tamara* directed by Szabolcs Hajdu

BEST SOUNDTRACK

BALÁZS ZSÁGER
for *Eastern Sugar / Szezon* directed by Ferenc Török

BEST CINEMATOGRAPHY

ISTVÁN SZALADJÁK for *Tamara* directed by Szabolcs Hajdu

BEST DIRECTOR

FERENC TÖRÖK for *Eastern Sugar / Szezon*

HUNGARIAN FILM CRITICS' SPECIAL PRIZE

SZABOLCS HAJDU for *Tamara*

HUNGARIAN FILM CRITICS' LÁSZLÓ B. NAGY PRIZE

BENEDEK FLIEGAUF for *Dealer*

HUNGARIAN FILM CRITICS' PRIZE

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Ferenc Török: East and Sugar



Tibor Gáspár

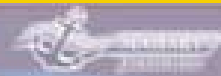


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SORSTALANSÁG

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Hungarian Television / Mitteldeutscher Rundfunk
Hungarian Motion Picture Ltd. / Magic Media Corp. / EuroArts Medien GmbH / Renegade Films
coproduction

FATELESS

SORSTALANSÁG

2005, colour, 140 mins, 35 mm

Cast:

Marcell Nagy, Áron Dimény, András M. Kecskés, József Gyabronka,
Endre Harkányi, Béla Dóra, Bálint Péntek, Dániel Szabó, Zsolt Dér, János Bán,
Judit Schell, Ádám Rajhona, György Barkó, Daniel Craig

Edited by Hajnal Sellő H. S. E. • Sound by Simon Kaye AMPS, CAS
Costumes by Györgyi Szakács • Designed by Tibor Lázár
Director of Photography: Gyula Pados H. S. C. • Music by Ennio Morricone

Produced by Péter Barbalics
Co-produced by Endre Sík, Jonathan Haren, Michael Reuter, Tibor Krsko,
Károly Varga, András Benyó • Supervising producer: Lajos Szakácsi
Executive producer: László Vincze, Bernd Hellthaler, Robert Buckler
Producer: (United Kingdom) Ildikó Kemény • Producer: (Germany) Jonathan Olsberg
Produced by András Hámori

Screenplay by Imre Kertész based on his novel *Fateless / Sorstalanság*
Directed by Lajos Koltai



LAJOS KOLTAI A. S. C. is one of the best known directors of photography today as it is shown by his nomination for the Oscar in 2001 for the photography of the film *Malena* directed by Giuseppe Tornatore. He has been working together with István Szabó for 23 years, during which time they have made 14 films. Koltai was the director of photography of the Oscar winning *Mephisto* in 1981 as well as of three other films also directed by Szabó which have been nominated for the Oscar in the best foreign language film category: *Confidence* in 1981, *Colonel Redl* in 1986 and *Hanussen* in 1988.

The most successful films Koltai photographed before 1984 are *Time Stands Still*, *Adoption*, *A Priceless Day*, *Rain and Shine*, *The Princess*, *Angi Vera* and *Stud Farm*.

Fateless, which is based on the novel written by Nobel Prize winner Imre Kertész, is his first film as a director.

Köves is an ordinary adolescent Jewish boy living an ordinary life in Budapest in 1944. Not long after his father is deported to a forced labour camp, while Köves is also arrested and put on a cattle truck of a train on-route for Auschwitz, and then to Buchenwald. Köves does not rebel against his fate, he is not surprised, and does not look for a way out. He makes passing friendships as he finds himself next to adults and children; some are already burnt-out, terrified or compliant, while others are tough characters, who then drift away from him. He merely observes the scenes unravelling before him, until he gets back home after a long series of accidents, lucky and unlucky twists and turns of fate. There is nothing, no matter how absurd, that people cannot survive...

This film is based on a novel by Imre Kertész, which received the Nobel Prize for Literature in 2002 and is the major achievement in the writer's life's work.

“a tale of discovery, humanity, and survival”

On the occasion of his estranged father's death, Radu, a native Gypsy, returns to the tin-shack community of his childhood, situated on a massive garbage dump. Despite his aversion and resistance to this outcast society, he finds love and an increasingly deeper sense of responsibility and identity with the plight of his people, engendering him with the dilemma of bridging the strong pull of his two worlds.

“Why make a film like “DALLAS PASHAMENDE,” which explores a tragic life-cycle set in Eastern Europe? Why make a film about East European Gypsies who sort through civilizations’ trash? Despite the extreme contrast in our levels of existence, we share the same world, albeit at opposite ends of the consumer-product chain. There is much we can learn about ourselves through our relationship to the “other” – not least of all, the universality of the human spirit.”

Robert Adrian Pejo

DALLAS PASHAMENDE

2005, feature, 93 min

DALLAS AMONG US

Cast:

RADU Zsolt Bogdán • **OANA** Dorca Gryllus

DRAGOMIR Miklós Székely B. • **PETRU** Bence Mányoki • **JANKU** Oszkár Nyári • **JR** Radu Amzulescu

MIRCEA Dorel Visan • **BIKA** Judit Jónás • **TIBERIU** Kálmán Hollai • **FLORIKA** Júlia Kovács

DYNAMO Tibor Pálffy • **FLORIN** Ioan Batinas

Sound: Gábor Balázs • Music: Lajos Kathy Horváth • Costumes: János Breckl

Art director: Tamás Banovich • Editor: Réka Lemhényi • Photography: Vivi Dragan Vasile

Screenplay: Robert Adrian Pejo, Géza Csemer

Producer: Kántor László, Helmut Grasser, Andreas Bareiss, Gloria Burkert

Director: Robert Adrian Pejo

55. Berlinale – 20. Panorama



ROBERT ADRIAN PEJO – Born in 1964 in Arad, Romania. In 1972 his family emigrated to Austria. From the age of 13 directed short films presented at several international amateur film festivals. His film *CRESCENDO* (feature) was awarded the main prize by the Austrian Amateur Film Association, VÖFA and participated as Austrian entry at the World Film Festival of UNICA.

After studying mechanical engineering at HTL Bregenz (graduated in 1987) he studied at the Theater and Film Science University of Vienna between 1988–91. In 1992 made his first professional feature film *LIPSTICK*. Since 1996 resident in New York City.

feature films

Dallas Pashamende / Dallas Among Us (2005) – 93 min, New Budapest Filmstúdió, Medien und Television München, Allegro Film – Vienna, – Hungary/Germany/Austria

Tatort – Tödliche Tagung (2001) – TV, 90 min, ORF – Austria

Franz und Anna (2001) – TV, 90 min, Kirch Media/BR/ORF – Germany/Austria

Tatort – Nie wieder Oper (1998) – TV, 90 min, ORF – Austria

Rest in Pieces (1997) – documentary-feature with Joe Coleman and Jim Jarmusch, 90 min – USA

Der Weg nach Eden / The Road to Eden (1995) – documentary-feature, 85 min – Austria/Hungary

1995, Montreal *Festival de Nouveau Cinema*:

Best Documentary Prize

1995, Golden Kader Award (National Film Prize, Austria)

Lipstick (1993), 90 min, Sternstunden Filmproduktion – Austria

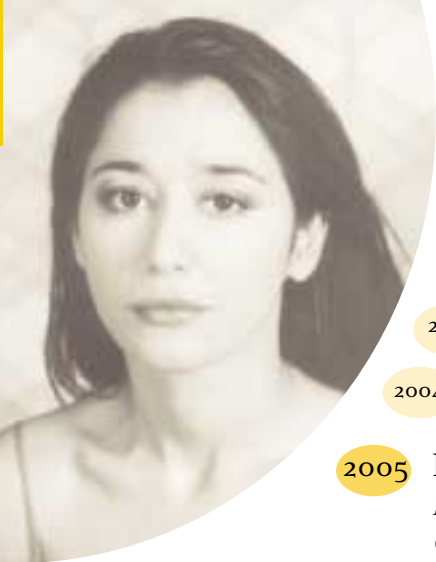
1996, Graz *DIAGONALE*: Austrian Film Prize

short films and music videos

Modern Dance – (2001) Lou Reed – Warner Brothers – River to River Productions, USA

Die Liebesleiden des Marc Anton – (1991)

Berlinale



Introducing Europe's New Acting Talent

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

2002 **MARCELL MIKLÓS** – leading actor from *Temptations / Kísértések* directed by Zoltán Kamondi

2003 **SZONJA OROSZLÁN** – from *A Kind of America / Valami Amerika* directed by Gábor Herendi

2004 **ESZTER ÓNODI** – from *Happy Birthday! / Boldog születésnapot!* directed by Csaba Fazekas

2005 **DORKA GRYLLUS** – leading actress from *Dallas Pashamende / Dallas Among Us* directed by Adrian Robert Pejo

PREPARE TO BE DAZZLED

the next generation of European movie stars are stepping into the spotlight...

EUROPEAN
FILM
PROMOTION

Shooting Stars – the initiative run by the European Film Promotion, which is mainly financed by the MEDIA programme of the EU – will spotlight the hottest new acting talent in Europe at the 55th Berlin International Film Festival.

selected filmography:

DALLAS PASHAMENDE / DALLAS AMONG US 2004,

Robert Adrian Pejo (Hungary/Germany/Austria)

MIX 2004, Steven and Robert Lovy (Hungary/USA)

Kollaps (TV) 2002, Rolf Schübel (Germany)

SZÖKÉS BUDÁRA / ESCAPE TO BUDA 2002

Miloslav Luther (Hungary/Czech Republic/Slovakia/Romania)

Légyfogó / Fly Trap 1998, Árpád Sopsits (Hungary)

Érzékek Iskolája / School of Senses 1995, András Sólyom (Hungary)

press reviews:

"Let us put the name of a teenager at the beginning of her career on our list. Dorka Gryllus is still a student of the Hungarian Academy of Drama and Film. With her erotic innocence, sudden outbursts and look of an abandoned child she makes *School of Senses* really memorable."

Positif, Lorenzo Codelli, May 1996

"The Kaposvar Theatre has been really successful at the drama festival of Novi Sad. They received the prize for best performance and Dorka Gryllus the prize for best actress."

Hungarian Radio, László Faragó, June 2003

"After grammar school I wanted to apply to the university of economics but a friend of mine took me to the shooting of *Satantango*. I think, that was where I finally got infected with acting. I will never forget how a bunch of people were standing there in the mud, rain and dirt and still the atmosphere was so fantastic that I immediately fell in love with it. First I wasn't admitted to film school but when I went back and the committee of examiners chose "My Mother's Hen" from my list, I was admitted."

Dorka Gryllus, *Nők Lapja Café*, Zoltán Ember, February 2004

"She has already starred in a number of films. She has worked with Ildikó Szabó, Attila Mispál, Gábor Koltay, Tamás Sas, Árpád Sopsits, Bence Gyöngyössi, Rolf Schübel, Tibor Klöpfler, János Szirtes, feLugossy and Miroslav Luther. She plays a Gypsy woman living in a rubbish dump in the "painful" *Dallas* by Róbert Pejó, in *Mix* by Steven and Robert Lovy she is a fetish model.... Dorka Gryllus graduated from the Hungarian Academy of Drama and Film six years ago. As a student she received her first leading role in a full length feature, she played Esterházy's Lili Csokonai in *School of Senses* by András Sólyom. After graduation she joined the company of the Csiky Gergely Theatre in Kaposvár. She was a member for five seasons and worked with Tamás Ascher, László Babarczy, László Keszeg and Gábor Ruzsnyák. She played Bulgakov, Goldoni, Ostrovsky, Kleist, Molière, Gombrowicz, Wedekind, she sung in the choir in *Sweeny Todd* by Ascher, she was Sally Bowles in *Cabaret* and Eliza Doolittle in *My Fair Lady*. In *Cyrano* directed by János Szikora in Szeged she played Roxanne in *Misanthrope* directed by Andor Lukáts in Thália Theatre in Budapest she played Celimene.

film.hu, Krisztina Horeczky, February 2004

Since 1998, EFP has presented the initiative "Shooting Stars" during the Berlin International Film Festival. Each year, Europe's newest wave of acting talent is introduced to the press, industry and public in a series of high-profile events.





LOST AND FOUND

opening film

2005, sketch-film

Artistic Director: **Nikolaj Nikitin**
 Produced by **ICON Film**
 World Sales: **Bavaria International**

The opening film of the 35th Forum of New Cinema is the German production *Lost and Found*, which unites stories by young directing talents from six Central and Eastern European countries. The stories in *Lost and Found* are tied together by the Estonian animated film *Gene-Ration* by Mait Laas, which relates the fantastic journey of a match-stick man who helps give birth to a new generation.



KORNÉL MUNDRUCZÓ

Shortlasting Silence

2005, short, 21 min

Cast:

GIRL Orsolya Tóth • **MAN** Zsolt Trill

Director: **Kornél Mundruczó** • Script: **Kornél Mundruczó, Viktória Petrányi** • DOP: **András Nagy** • Editor: **Vanda Arányi** • Sound: **Gábor Balázs** • Music: **Zsófia Tallér** • Producer: **Viktória Petrányi, Proton Cinema** • Co-producer: **András Muhi, Inforg Stúdió**



“It’s not important to use the proper words. My voice will tell you whether I’m interested in you or not, anyway. I wouldn’t judge. My voice would be calm and accepting. Then I would ask the details. Have you ever thought about how you’re gonna do this? Do you have everything you need for it? Have you ever thought about when you want to commit it? Most probably the person who phones would answer ‘no’ to one of the questions. That would mean a relief to everyone.” (Samaritans training material)



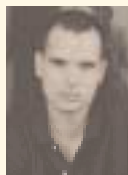
Berlinale Co-Production Market **February 13—14, 2005**
 during the Berlin International Film Festival

The Berlinale Co-Production Market is a 2-day-initiative for producers, financiers, broadcasting representatives, distributors and sales agents who are interested in international co-productions. From among the Hungarian applicants **Benedek Fliegauf’s *Fairy Ring / Tündérkör*** (Inforg Studio) and **János Edelényi’s *Prima Primavera*** (Cinema-Film) project were selected.

Fliegauf Benedek *Fairy Ring / Tündérkör* (Inforg Studio)

“Berlin, croaking crows above Potsdamer Platz, freezing cold, a great number of films, excitement, prizes. It would be nice to see the city in the summer once. After *Forest* and *Dealer*, my latest film plan, *Fairy Ring* has also been invited.

Fairy Ring is a fantasy film with a little boy in the focus who gets lost in a magical world and grows up.



Like an ancient Greek tragedy, *Fairy Ring* is a tale of fate that takes place among dark forests, tiny cottages, the lakes and tidelands found in European fables. Our goal is to create a film that seems like a tragedy by Sophocles as told by the Brothers Grimm.”

Benedek Fliegauf

János Edelényi *Prima Primavera* (Cinema-Film)

A retarded 55 year old man loses his mother, his only support and care. A Gypsy girl with questionable past joins him on his desperate cross border journey during which they develop a friendship and “come of age” – each their very own way.

Prima Primavera is based upon an original story by **János Edelényi** who is slated to direct the film from a screenplay by **Endre Hules** and **Pál Salamon**.

The film is a co-production between Hungarian **CINEMA FILM** and **IPSO FACTO FILMS** from Newcastle, England and Bulgarian **GEOPOLY FILMS** on the other.

The project’s development has been assisted by grants from the Motion Pictures Public Foundation of Hungary and the MEDIA Programme of the European Union. Principal photography will begin in June 2005, and the male lead is to be played by world renowned Hungarian actor, **György Cserhalmi** with Bulgarian star, **Djoko Rosic** in a supporting role.



Twelve participants from Hungary at the Berlinale Talent Campus #3



The Berlin International Film Festival invites 500 young filmmakers from all over the world to attend workshops, share ideas and mingle with international stars and colleagues during the Berlinale Talent Campus Week, February 12–17, 2005.

The motto for 2005 is *Designing Your Future*. What will the movies of the future look like? Emphasis will be placed on production design, set construction, the creation of new worlds, film references and the aesthetic pleasure of a beautiful image.

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

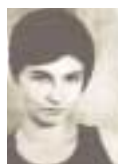
This year more than 2500 young film-makers from 104 countries applied to participate at the *Berlinale Talent Campus #3*.

Twelve participants from Hungary introduce themselves:



DÁNIEL BÉRES

As a student of the Film Theory and History Department of Eötvös Loránd University of Sciences (1999–2004), I took part in the making of several short movies and video clips. I have made two documentaries with Petra Andits. We are just finishing our latest project, which is about the fans of the Tour de France. It is in the postproduction stage. *Pater-Noster*, my first short film was selected for screening and competition by several international film festivals throughout the world. My Talent Campus mini-film is an excerpt from *Pater-Noster*.



EDIT BLAUMANN

I have been chosen for the Talent Campus for my set design of the short movie *Man in the Mirror* by Attila Gigor. The movie is an adaptation of Fredric Brown's sci-fi short story, which is about an old scientist who tests his own invention on himself. His time-machine or more precisely rejuvenating-machine brings his 25-year old self from 1954 to our present time. My task was to design and realize the time-machine, the old man's apartment, the environment of the 50's and a special effect of the movie.



RICHÁRD GARAMI

I am a student of the Intermedia Department of the Academy of Fine Arts, Budapest. I have sent

a one-minute video montage of the short films I have made so far to the Talent Campus. I am currently working on a progressive portrait film which uses various media. Beyond the possibility of a linear projection it is planned to have an interactive (film)version as well. I hope my Berlin experiences will support my work.
www.filmhonlapok.hu/vidampark/szinopszis/



ZSOLT GYENGE

I was born in 1977, in Kolozsvár (Romania), where I graduated in art history from Babes-Bolyai University, in 2000. I am a PhD student at the doctoral programme (PhD) in communication studies of the University of Pécs, where I do research in film theory. As a critic of the film magazine *FilmTett* I applied for the Berlinale Talent Press with festival reports, film reviews and interviews published in the past few years.



MIKLÓS HORVÁTH

I have actively been involved in filmmaking since 2000. I applied with an approximately two-minute short film to the *Shoot Goals! Shoot Movies!* competition held by the Talent Campus. As in every competition, I think the jury was looking for entries where the contestants did not take the given task literally. In my opinion, this was the reason for my success.

For the Talent Campus I have chosen the Script Doctor Workshop hoping that I can exchange ideas about a highly personal story from which I want to make a feature film later on. I am looking forward to discuss it with professionals.



IGOR & IVAN BUHAROV

So far, we have made two feature films, three documentaries and numerous short films. Experimental filmmaking is what we are most interested in, and this is the field in which we make most of our films. At present, we are preparing our new feature film about dream-hunting, for which we would like to find some co-production partners. In accordance with the rules of the Talent Campus we applied with a one-minute film, which we have put together from two of our feature films. The possibility of forming long lasting relations with international filmmakers what that especially drew us to the Talent Campus.



VIKTÓRIA JAROSS

I graduated from the Hungarian Academy of Drama and Film in 2003. I was majoring in theatre-choreography. Currently I am a freelancer; I work as an actress, dancer and choreographer in different theatres of Budapest. Besides, I write and direct as well, my first play *Coke, Sugar, Noodles* was premiered in October, 2004. I have been interest-

ed in filmmaking since I first acted in a film made at the Academy. I took part in numerous acting- and dance courses in London and I also studied a semester at The Art Institute of Florence, where I took part in the production of two short films. As I had the most valuable experience from studies abroad, I applied for the Talent Campus.



KARINA KECSKÉS

I graduated as an actress from the Hungarian Academy of Drama and Film in 1998. I have been a member of the Theatre "Új Színház" since that year. I have acted in plays by Chekhov, Shakespeare, Dürrenmatt, Brecht, Goldoni, Strindberg and others. One of my current parts is in a Michael Frayn comedy directed by Czech movie director Jiri Menzel. I have acted in movies as well and in 1998 I received the critics' award for Best Leading Actress for the movie *Espresso / Presszó* directed by Tamás Sas.
www.szinhas.hu/kecskeskarina



BOJÁNA PAPP

Majoring in film studies, I graduated from the Hungarian Academy of Drama and Film in 2001. I work as a documentary director, television editor and journalist. My documentary *The TV and Me* has been shown and won awards at various festivals. I applied to the Talent Campus with my new documentary, which is about a Romanian Roma settlement through the story of the school-teachers.



CSABA VÁNDOR

As a student of the Intermedia Department of the Academy of Fine Arts, Budapest, I am interested in experimental films, installations and actions. I am a member of the *Káosz Camping* group. For the Talent Campus I applied with the interactive film experiment entitled *Why Would You Leave Your Cosy Home If Someone Can Do It Instead of You?*
www.rentatourist.com



HANA YAMAZAKI

I am Japanese by birth and have settled in Hungary because of my family background. The film I submitted to the Talent Campus is called *Argument*, and it's an abstract piece shot on super8, single frames of flowers and landscape of Hungarian countryside with a voice over of an elderly village Hungarian couple arguing with each other in a casual way. Combining of the sound and the visual came accidentally. It turned out so that the combination implies the peace of long lasting marriage and the environment which surrounds it. I believe this feeling comes across even if the viewer would not understand the narrative.



Peter Hames

The Cinema of Central Europe

The Cinema of Central Europe examines the cinemas of Poland, Hungary, the Czech Republic, Slovakia and the former Czechoslovakia, from the early years of cinema through to the post-1989 period. It covers the international focus on these emerging cinemas from the pioneers of early cinema and between the wars, the succes-

sion of politically and aesthetically challenging films from the 1950s, the period of Communism and state-sponsored censorship, the 'new waves' of the 1960s, through to their increasingly significant profile in world cinema today. Each chapter is written by experts in languages and cinemas from the region and offers a diverse and eclectic entry-point for understanding the work of directors such as Andrzej Wajda, Miklos Jancso, Jiri Menzel, István Szabó, Márta Mészáros, Krzysztof Kieslowski, Jan Svankmajer and Béla Tarr, with in-depth studies of films such as *Ashes and Diamonds*, *Knife in the Water*, *The Round-Up*, *A Shop on the High Street*, *Closely Observed Trains*, *Alice*, *Colonel Redl*, *Decalogue* and *Satantango*.

'An exciting collection of first-rate essays covering a range of great films ... the volume marks a new period in the study of East Central European film, tackling classic films by famous directors and others whose work remains insufficiently known in the West.'

Prof. Dina Jordanova, University of St. Andrews

'A lively, insightful and critically astute volume that offers the reader wonderfully diverse and eclectic entry-points and pathways for understanding the intellectual, cultural, political and artistic struggles, upheavals and high moments of cinematic expression in this region of Europe. The great value of this work is the careful attention given to individual films and the sociocultural, political, national and film industry contexts in which they are produced and distributed.'

Prof. Daniel J. Goulding, Oberlin College

24 FRAMES is a major new series focusing on studies of national and regional cinema that offers a unique way of considering the particular concerns, styles and modes of representation of numerous national cinemas around the world. Each volume considers 24 seminal films that, taken together, best represent the artistic, industrial and technological history and development of that territory's cinema.



PETER HAMES

originally studied International Relations at Keele University and took his PhD

in Film Studies at the Slade School of Fine Art, University of London. He is Honorary Research Associate and former Subject Leader in Film and Media Studies at Staffordshire University, England and has been programme advisor on Central and Eastern European film to the London Film Festival since 1997. His books include *The Cinema of Central Europe* (contributing editor, 2004), *Dark Alchemy: The Films of Jan Svankmajer* (contributing editor, 1995) and *The Czechoslovak New Wave* (1985, new edition 2005). He is currently co-editing, together with Catherine Portuges, *Cinema in Transition*, a study of developments in Central and Eastern European film since 1989. He was curator of the *Hungarian Film Season* held at the National Film Theatre, London, in 2004 and has collaborated on a number of projects with the Hungarian Cultural Centre in London. This has included chairing a discussion on the work of Miklós Jancsó in 2003, and interviews with Márta Mészáros, István Szabó, Péter Bacsó, Péter Gothár, and Benedek Fliegauf. He has also written articles on Miklós Jancsó, István Szabó, and Béla Tarr. (He has attended the Hungarian Film Week regularly since 2001).



Wallflower Press is an independent specialist publishing house devoted to academic and trade books on cinema and the moving image. Based in London, but with international distribution, Wallflower Press have rapidly

established a reputation for innovative publishing in the fields of film, television, documentary, animation, artists' film and video, media and cultural studies, and publish over 25 new titles each year, including introduc-



John Cunningham
**Hungarian Cinema:
 From Coffee House
 to Multiplex**

Hungarian cinema has often been forced to tread a precarious and difficult path; through the failed 1919 Revolution to the defeat of the 1956 Uprising and its aftermath, Hungarian film-makers and their audiences have had to contend with a multiplicity of problems. In the 1960s, however, Hungary entered a period of relative stability and increasing cultural relaxation resulting in an astonishing growth of film-making. Innovative and groundbreaking directors such as Miklós Jancsó (*Hungarian Rhapsody*, *The Red and the White*), István Szabó (*Mephisto*, *Sunshine*) and Márta Mészáros (*Diary for My Children*, *Little Vilma*) emerged and established the reputation of Hungarian films on a global scale. This is the first book to discuss all major aspects of the history of Hungarian cinema and its place in the development of Hungarian society. The book also focuses on film-makers as diverse and significant as Zoltán Fábri (*The Storm*, *Fourteen Lives Were Saved*) and Béla Tarr (*Satan Tango*, *Werckmeister Harmonies*) and includes coverage of under-explored areas of Hungarian cinema, including avant-garde film-making and animation, football films, and representations of the Gypsy and Jewish minorities.

‘An accessible and enjoyable introduction to Hungarian cinema. I would not hesitate to recommend it to students of Central and East European Cinema and to others in search of approachable materials for undergraduates.’

Catherine Portuges, University of Massachusetts, Amherst

‘In this lively and highly readable volume, Cunningham employs historical rigour and colourful observation to bring to life the complex development of one of Europe’s most interesting film cultures.’

Andrew James Horton, Editor-in-Chief, Kinoeye



John Cunningham teaches film studies at Sheffield Hallam University and at the London Centre, University of Notre Dame, Indiana. He has taught extensively at a number of Hungarian universities including Pécs, ELTE (Budapest), Szeged and Debrecen. John Cunningham taught in Hungary for nine years. He is Senior Lecturer in Film Studies at Sheffield Hallam University in the UK.

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In 2004 EURIMAGES, the audiovisual fund of the Council of Europe had 30 members. In January 2005 Serbia-Montenegro and Bosnia Hertsegovina also joined them. From the payments received from the member countries amounted to approximately 20 million Euros, it supported the production of 54 films as well as the distribution and cinema operation in certain countries. The latter two had been available for Hungary until early May when we joined the MEDIA programme which makes us ineligible. However, the possibility for Hungarian films to get support for their distribution in non-EU countries remains. The president of EURIMAGES at present in Jacques Toubon, former Minister of Culture and Justice of France.

Two Hungarian majority co-productions have been supported: *Taxidermy* directed by György Pálfi (produced by Péter Miskolczi, Eurofilm Studio) with a French partner received 200 000 Euros from the board of directors. *The Archbishop's Visit*, a film by Zoltán Kamondi (produced by Honeymoon Films, producer: András Tóth) is a Hungarian-Romanian-Italian co-production which received a support of 430 000 Euros in October. The Sun Queen (La reine soleil), an animation film with Hungarian minority (FR, IT, BE, HU, production partner: Cinémon kft, Réka Temple) has also received support. The applications turned down by the board of directors are as follows:

Fuoco su me (IT, HU, FR), Hariton's Choir (GR, HU), Crusade in Jeans (NL, DE, BE, HU).

Before the middle of the year distribution support was given to 19 European films for distribution in Hungary, and during the year 21 Hungarian films for distribution in Romania. Since the latter possibility has remained, it can be said that EURIMAGES provides a great help in supplying with films the areas of Hungarian minorities.

In 2004 the production and distribution of films with Hungarian participation have received a total of 1 468 810 Euros. This is roughly seven and a half times as much as our membership fee (198 184 Euros) which remains the same next year.

EURIMAGES is the only pan-European fund which provides support to coproductions. In spite of its relatively low budget, it has become an important factor in European filmmaking in the past fifteen years. In November the board of directors allocated the one-thousandth co-production support.

Zsolt Kézdi-Kovács
Hungarian representative of EURIMAGES



Year 2005 started really well for MOKEP HUNGAROFILM DIVISION. We have reached a mutual agreement for part of the deals that we started negotiations about in Cannes last year, the rest of our business transactions are still in the process of realization. In order to widen our circle of regular clients, which consisted mainly of buyers for television in the past years, we have contacted several DVD distribution companies.

Our new strategy is based on widening our profile. Besides arthouse movies we are planning on opening towards world distribution of Hungarian commercial films as well. The interest of some of our partners that have been loyal to us for decades has bent into this direction and part of our new business relationships established at film markets in the past 2-3 years also prefer commercial films.

In order to make our work even more efficient, we are planning on introducing changes in our relationships with our Hungarian partners as well. Our team is currently working on the renewal of our agreements which we are planning on using at the Hungarian Filmweek. We are awaiting the event with much anticipation hoping to encounter several works of young talents whose films would be able to repeat the series of success of HUKKLE directed by György Pálfi, which we sold to about 50 countries.

Regarding the situation of the world market, we are pleased to enjoy the growing interest of Far-Eastern countries towards Hungarian pictures. We are planning on introducing even more of our titles to the Asian audience that was so out of reach before.

On the occasion of Karoly MAKK's 80th birthday, we have offered his fans his most successful, now regarded as classical titles. As a result, ANOTHER WAY and LOVE are going to be released on DVD in the UK, and the latter title is also going to come out in the US together with CAT'S PLAY. We are still having negotiations on the subject with our French, Dutch and Japanese partners.

MEPHISTO and COLONEL REDL are going to be released soon in the British DVD market in accordance with the announcement in Cannes last year.

We have signed a new agreement for the DVD distribution of five classical titles of Istvan SZABO for the territory of the former USSR. Russian television viewers are also going to be able to enjoy CANTATA, MY TWENTIETH CENTURY and TAMAS AND JULI broadcasted by a Russian cultural television channel.

The German-French ARTE is going to include COLONEL REDL in its programme for the third time. An Israeli cultural channel has bought the rights of FOOTBALL OF THE GOOD OLD DAYS, CANTATA, RED PSALM and THE RED AND THE WHITE. The audience of the Educational Television of Israel soon will be able to view the DIARY series of Marta Meszaros.

We have signed a contract with an Italian pay television that is launching this year, for tv broadcasting rights of THE COLOUR OF HAPPINESS and FOREST.

The Polish public television is going to broadcast MEPHISTO, COLONEL REDL and HANUSSEN in the second half of the year. The Canal+ of Warsaw is going to show KOLTAI DIARIES, CLOSE TO LOVE and LOVE.

Like in the past years, we are going to participate at the Berlin Film Market this February as well sharing a stand with the Magyar Filmunió. We hope that the negotiations that we started on the international DVD release of the Bela TARR oeuvre in Cannes last year terminate with a mutually satisfying agreement, so that our project can be realized still in this year.

Suzanne Szigeti
Director of Sales
Masha Muszely
Sales Executive, PR



During the last part of the last year not only the system of tax benefits got a top mark but with the appearance of the "art" decree the legal background of the renewal of the Hungarian film that began a year ago when the film law was passed has become complete.

Thanks to the amendments of the tax and film laws which became effective at the end of November there are now no more obstacles to the introduction of private capital to productions that have been made lucrative by tax benefits, viz. indirect government support.

Before 31 December 2004, the National Film Office issued 25 tax certificates for 19 Hungarian and 3 foreign production at a total value of 196 million forint as an extra source to the Hungarian audiovisual industry. However, it is also important to highlight the fact that this form of support comes in a direct and very effective way to the film industry, as it can only be used directly for production expenses of actually realised productions under the supervision of the Film Office.

The introduction of tax benefits, which significantly improves the financial situation and enlivens Hungarian film production, was successfully carried out at the end of last year. In spite of the short time available at the end of December, 19 Hungarian film projects received financial support of up to 20 percent of their budget as a new source of financing, in order to improve their financial situation.

Since the basis of the tax benefit certificate is the production budget, commission projects of higher budget receive a higher proportion of this source (the three productions shot in Hungary have received 316 million forint in indirect support). The commission projects attracted to Hungary play an important role in the financial, professional and technological development of the audiovisual sector, while the sums that are spent in Hungary by foreigners during shootings are not negligible for the government budget.

Besides feature films animation projects have also been commissioned. So far two major productions have been registered at the Film Office.

Ten episodes of a television animation series, The Princess and the Pea, have been commissioned by Feature Films for Families Inc. Production in Hungary will last from 1 April 2004 to 30 August 2005.

Angelina Ballerina, a 45-minute animation film has been commissioned by a British client and has been under production by Studio Beasts Film & Video Kft since October 2004 and will be finished in March 2005.

After several rounds of professional discussions the Decree 2004/24 (XII.8.) of the Ministry of Cultural Heritage has taken effect. The decree, which concludes the regulation of the film industry, regulates again the regime of qualification of art cinemas and lays down detailed regulations regarding the new way of indication of age preferences on the films.

At a request, with the supervision of the conditions described in the law, the National Film Office classifies the cinemas or screening rooms into the "art" category so they can receive normative support. According to the regulations, the Film Office checks every three months whether the conditions are met or not. The Office compares the data provided by the cinema and the distributors and it can also carry out spot checks if so wishes. The age preference indications have been made more precise and the categories that the films have been classified into must be publicised according to the indications outlined in the new law. The exact guidelines can be found on the homepage of the Film Office

www.nemzetifilmiroda.hu.

MEDIA DESK HUNGARY PRESENTS AT THE 36TH HUNGARIAN FILM WEEK

FEBRUARY 4, 10.00 A.M. - 1.00 P.M. MILLENÁRIS TEÁTRUM

Documentary Panel Discussion:
Documentary in Europe

FEBRUARY 5, 12.30 - 2.00 P.M. MAMMUT CINEMA - PASARÉT ROOM

Presentation on MEDIA Plus Programme's Supports for Distribution
Speaker: Gábor Greiner, European Commission - Media Unit - Distribution

FEBRUARY 5, 2.00 - 4.30 P.M. MAMMUT CINEMA

MINI-MARKET - European Training Courses

APPLICATION DEADLINES IN 2005

66/2004 Support to development

- single projects, slate funding, MEDIA New Talent:

Support to development of single projects and slate funding
The applications will be evaluated in two rounds. All applications sent between 9 November 2004 and 8 February 2005 will be evaluated in the first round, while the applications sent between 9 February 2005 and 31 May 2005 will be evaluated in the second round

Deadline: 8 February 2005, 31 May 2005

Support to development of "MEDIA New Talents"

Only those projects which have been the subject of a MEDIA training activity in 2003 or 2004 are eligible.

Deadline: 15 February 2005

71/2004 Measures to support promotion and market access: audiovisual festivals

Only for projects which start between 1 November 2005 and 30 April 2006

Deadline: 4 April 2005

87/2004 Support for television broadcasting of European audiovisual works

Deadline: 4 February 2005, 4 May 2005, 9 September 2005

88/2004 Support for the transnational distribution of European films and audiovisual works on VHS/DVD

Deadline: 25 February 2005

86/2004 MEDIA Training

Training programmes in the fields of new technologies, scriptwriting and management.

Deadline: 1 March 2005

Support for the transnational distribution of European Films - Automatic Scheme

Expected deadline: 30 April 2005

Support for the transnational distribution of European Films - Selective Scheme

Expected deadline: 15 March 2005, 8 July 2005, 1 December 2005

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Interview with Béla Tarr

by JÚLIA RÁNKI

Hungarian director Béla Tarr will be honoured with American Cinema Foundation's *Andrzej Wajda Freedom Prize* in Berlin, on February 6th 2005.

„Béla Tarr is one of those directors within the European film who have enormously widened the horizon of cinematography and created new modes of artistic expression. His films challenge the viewer. The pictures, faces, scenes and sights they show create a universe never seen before. The brand of these movies is the way they handle time. They conceive ideas, deal with the controversies of our time and have a philosophical dimension. Therefore, they serve as a model for contemporary cinema.”

Gary McVey, Executive director of the American Cinema Foundation

Excerpt from Júlia Ránki's interview with Béla Tarr (January 2005)

T. T. Filmműhely was presented to the public on 30th January 2004. In the following year *Death Rode Out Of Persia*, directed by Putyi Horváth was made, Kornél Mundruczó extended his *Joan* and there is a good chance for *Fragment* to be made soon by Gyula Maár. András Jeles is planning to adapt *Winter Journey*, a song cycle by Schubert, to film starring Tom Waits. The initial sum of money for *West Underpass* to be directed by Péter Halász has been obtained and *Iron Whale* by Andor Lukáts is already in pre-production. Péter Gothár, Szabolcs Hajdu, Károly Makk, Kornél Mundruczó and István Szaladják are working on new scripts. The shooting of *The Man from London* to be directed by Béla Tarr will begin in February in Corsica.

JR If we think about the above, it seems to me that T. T. is going to be the work-

Putyi dr. Horváth *Death Rode out of Persia*



shop of non traditional films. Is that intentional?

BT This has obviously happened so because there are certain kinds of film which simply do not have any justification or grounds, or rather they would have a justification but they do not have any grounds. Somehow everybody thinks that these are creators on the margin or being pushed to the margin, somehow they have been written off by everyone or they would like to

dump them in this lovely, big, trendy world. I, however, believe that these are the real values and the Hungarian cinema will only be able to revive itself, to change and to really find itself along them. So I do not believe in trends and fashions, I think, since I have already seen a lot in my life, that real values are created differently from the way people imagine or favour film making today.

JR What do we consider as values in this respect?

BT A fundamental condition by all means is that someone should have the opportunity to be able to tell something about the world. Something personal. In his or her own autonomous style. So the aim is not to equalize styles or chiselling them to be similar but on the contrary, to retain and reinforce autonomy. That is for me the most important thing because only in this case can something good be created. To see something that we have already seen, maybe a little differently, it may not be so terribly interesting. It is always more interesting to deal with new things, fresh things or more surprising, more astonishing things than to get a traditional screenplay, read it and knowing what kinds of films the person has done before be able to foresee the next one - that's a real nightmare.

JR Are all these scripts and synopses in which you can detect that something new will come out of them? Or do they still need to be worked on?

BT They carry in themselves the promise that they will speak a different language from the so called films.

JR How much risk is there?

BT There's nothing else but risk. But if you do not do it for the joy and excitement of taking risks, what do you do it for? We do not want to reproduce film-making but modernize it, change it. That is the only important thing and somehow these people and plans do find us, somehow they end up with us sooner or later.



Kornél Mundruczó *Joan*

JR How much importance do you attach to the number of viewers who will go and see the film in the cinemas?

BT I think a great many people will see them, however, it does make a difference during how long a period of time. If we take the six and a half hour long *Satantango* for example, which opened in the cinemas 10 years ago, and at the time everybody said it was crazy and nobody would go to see it, it is still regularly on in the cinemas of the world and if we added up the numbers of viewers we would get a really big number, most probably. As I see it, there are things which bring in a great number of viewers in the long run, and there are films which are thrown into the programme, run for two months, the money that is possible to take out of it is taken out and then they are dumped into the rubbish as films that have run out.

JR But you have a different opinion about this system. These films would do differently.

BT I think there are films which will be films in 10, 20 or 25 years, too. Which are „watchable”, just like there are books which you can read even 150 or 300 years later, or plays, like the ones written by the Greeks, that survive several thousand years, because they are genuine, they are about human conflicts and genuine human situations, and on the other hand there are things made for everyday use. It is time after all that decides what will come to what.

JR The example of *Satantango* is easy to understand from the point of view of how important you find the number of viewers. But how much can these new films count on a similar international reception or „career” to what *Satantango* has had? What will happen to these new films?

BT I would like to believe that these

films will have the humanity and will be able to present human lives which are not exclusively Hungarian, but for the reason and at the price of their profundity will be able to touch the viewers in their humanity and thus become universal.

JR Those who come to the *T. T. Filmműhely* most probably get influenced by you directly or indirectly.

BT I don't think so. Not necessarily.

JR No?

BT: On the contrary. Why should I think that I influence Jeles, Halász, Lukáts, Gothár or anyone? No. The point in this type of work is that everybody should have and should keep his or her own style, his or her own world.

JR Of course, but there has to be some kind of an intellectual fellowship, otherwise it would be difficult to work together.

BT We don't work together „hand in hand”. There are no common discussions or a collective life. This is not a literary circle or a boy (girl) scout camp, this is something much less close knit.

Of course, if there were some demand for it, we could do it, but it has never happened so far. So far this company has shown the image of a serious company which is very much aware of its aims and interests. We shouldn't forget that each film has to be created in a different way because each person who makes it is different. There are no trends, no recipes. Everyone has to have his or her own voice, because there are different sensitivities and different threshold of response. It is the same thing, as how you have to address each actor or actress in a different way. The important thing is to make him or her do his or her best under the circumstances. We should provide good circumstances for that, but we haven't been really successful because it can only be done at the price of terrible sacrifices and unreasonably hard work. And at the same time we should be care-free and plunge into the joy of creation. But never mind, it goes the way it goes.

The complete text of this interview can be found on www.filmunio.hu.



Béla Tarr *Satantango*