



newsletter

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MAGYAR FILMUNIÓ





MAGYAR FILMUNIO
salutes and
congratulates
the teams of



BEFORE DAWN



FEHÉR TENYÉR
WHITE PALMS



FRISS LEVEGŐ
FRESH AIR



TAXIDERMIA

*for being on the selection list for the
European Film Awards 2006 and thanks to all EFA
members for supporting Hungarian cinematography.*



Memorable moments

JANUARY

Eight films in Trieste

The Trieste AlpeAdriaCinema festival begins with remarkable Hungarian participation. The Italian premiere of THE UNBURIED MAN takes place at the event devoted to the Central European cinematography. At the final ceremony FATELESS by Lajos Koltai is screened and it is released in Italian cinemas on the following day.

Bálint Kenyeres' Success at Sundance

Bálint Kenyeres' short, BEFORE DAWN gets back from the Sundance, USA's most famous independent film festival with an **Honorable Mention**. This is the first time in the history of the "indie" showcase founded by Robert Redford that a film entered by Magyar Filmunió was invited.

Hungarian Films in Rotterdam

The Rotterdam IFF known as the opening event of the European festival season begins for the 35th time. Six films arrive from Hungary to the showcase enjoying great professional acknowledgement. The Rotterdam audience can see works by Benedek Fliegaut, Áron Gauder, Putyi Horváth, Bálint Kenyeres, Kornél Mundruczó and Roland Vranik.

FEBRUARY

37th Hungarian Film Week



The most important feature film awards of the 37th Hungarian Film Week are won by György Pálfi, Szabolcs Hajdu, Ágnes Kocsis and Tibor Szemző. This is the first time that an international jury – Dimitri Eipides (president), Mike Goodridge, Manuel Grosso Galván, János Szász and Gábor Balog – decides about the prizes in Budapest.

Gabriella Hámori – Shooting Star in Berlin

The spotlight is on Europe's News Acting Talent: Gabriella Hámori represents Hungary at the Shooting Stars 2006 program organised by the European Film Promotion at the 56th BERLINALE.



Berlin: European Film Market

The world sales rights of TAXIDERMIA, György Pálfi's Hungarian Film Week's main prize winner picture is bought by Fortissimo Films one of the most important world sales organization of innovative feature films from independent film makers from all over the world. WHITE PALMS by Szabolcs Hajdu is bought by Onoma headquartered in France.



Hommage á István Gaál



The Geneva CAC Voltaire Film Art Centre introduces a retrospective screening of the films by István Gaál. At the event devoted to one of the founders of the legendary Balázs Béla Stúdió, CURRENT (1963) and nine more films can be seen with István Gaál's personal attendance.

"Cinema Húngaro" in Porto

FANTASPORTO, Portugal's biggest film festival begins with legendary Hungarian movies reflecting the history of the past fifty years and with the most successful shorts from the recent past. In the special programme "Cinema Húngaro" films by Bacsó, Bereményi, Gothár, Koltai, Makk, Mészáros and Szabó are presented.

The 26th FANTASPORTO ends with a triple Hungarian success: JOHANNA by Kornél Mundruczó is awarded the **Special Prize of the Jury** and Orsi Tóth wins the **Best Actress Award** in Porto for playing the title-role. On the occasion of the selection "Cinema Húngaro" the Portuguese film fest honours the Hungarian film art with a **Special Prize**.



MARCH

The Works of Péter Forgács in Prague

The One World festival in Prague presents a selection from the works of Péter Forgács with the title "Banality and History". Connected to the retrospective programme Péter Forgács holds a master class at the international human rights documentary film festival in Prague.

Bálint Kenyeres Goes for the EFA's Short Film Award

BEFORE DAWN by Bálint Kenyeres wins the **UIP Short Film Award** in Tampere, Finland what means a direct nomination for the European Film Academy's 2006 Short Film Award.

Film Festival in Mar del Plata

The category A film festival organised in Argentina presents EL PERRO NEGRO, a documentary film by Péter Forgács, JOHANNA, an opera film by Kornél Mundruczó and THE DISTRICT!, an animation by Áron Gauder.

APRIL

Hungarian Films in Zagreb

The Croatian Cinematheque presents a selection from legendary Hungarian films: movies by Bereményi, Gárdos, Gothár, Koltai, Makk, Mészáros and Zsombolyai are screened in Zagreb.

Putyi Horváth's Award from Wiesbaden

DEATH RODE OUT OF PERSIA by Putyi

Horváth is awarded the **Federal Foreign Office's Prize** at the "goEast!" film festival in Wiesbaden. The showcase devoted to Central and Eastern European cinematography presents shorts by Ferenc Cakó, Bálint Kenyeres and Ágnes Kocsis as well.



MAY

Again After Twenty Years: Four Hungarian Films in Cannes



Photo: film.hu, Anita Libor

TAXIDERMIA by György Pálfi is invited to Un Certain Regard selection of the Cannes Film Festival. Ágnes Kocsis introduces her short, THE VIRUS in Cinéfondation programme on the Croisette. The Critics' Week invites Ágnes Kocsis' first feature film, FRESH AIR, while WHITE PALMS by Szabolcs Hajdu is presented at Cannes Directors' Fortnight. THE VIRUS by Ágnes Kocsis is awarded Cinéfondation's Third Prize (ex-aequo) at the Cannes competition of diploma films.

Films by István Gaál in Venice

The Giorgio Cini Foundation presents a retrospective selection from István Gaál's works in Venice. During the screening series the audience can see legendary movies like the Cannes Jury Prize winner THE FALCONS (1970) and LEGATO (1977).

Hungarian Day at the TRANSILVANIA festival

The TRANSILVANIA film festival's Hungarian Day offers new Hungarian films, presentations, parties and a concert in Cluj-Napoca (Kolozsvár). György Pálfi wins the **Best Director Award** for TAXIDERMIA.

JUNE

Ikarus Has Returned

The Festival of Young Hungarian Film-makers is organised – under the title "Ikarus Returns" – at the Moscow Fitol Cinema by the Moscow Hungarian Cultural, Scientific and Information Centre.



Hungarian Premier in Shanghai

István Szaladják's first feature film, *THE BIRD SAVIOUR, CLOUDS AND WIND* is first introduced to the international audience at Asia's leading film event, the 9th Shanghai IFF.

RELATIVES Starts in Moscow

The international premier of István Szabó's *RELATIVES* takes place at the competition programme of the 28th Moscow IFF. The category A film festival presents *JUST SEX AND NOTHING ELSE* and *TAXIDERMIA* as well.

JULY

Films by Hajdu, Kocsis and Pálfi in Karlovy Vary

The introduction of the young, Hungarian director generation debuted in Cannes goes on in Karlovy Vary, at the biggest international film fest of our region. Szabolcs Hajdu is awarded the East of the West Jury's *Special Mention* for *WHITE PALMS*.

Two Hungarian Films in Locarno



Hungarian world premiere in Locarno: Péter Mészáros' new feature film, *KYTHERA* is invited to the "Filmmakers of the Present" selection of the 59th Locarno IFF.



A GUEST OF LIFE – ALEXANDER CSOMA DE KÖRÖS by Tibor Szemző is presented by the Critics' Week of the Locarno festival, Szemző's first feature film is awarded a *Special Mention* by the critics.

AUGUST

"Tribute to Béla Tarr" in Sarajevo

The 12th Sarajevo Film Festival begins with a wide range of Hungarian films and a retrospective programme devoted to the works of Béla Tarr.



Again in Venice

The 63rd Venice International Film Festival's Corto Cortissimo short film competition invites *LETTERS*, a sand animation by Ferenc Cakó. *MY ONE AND ONLIES*, the first feature by Gyula Nemes is introduced to the

international audience at the Critics' Week of the Mostra. Following a break of 21 years, Hungarian cinematography returns to the Venice Critics' Week.

Ágnes Kocsis and *Krisztina Goda* in Montreal *FRESH AIR* and *JUST SEX AND NOTHING ELSE* represent Hungary at the grandiose World Film Festival in Montreal that shows the latest movies of five continents.

SEPTEMBER

Four Hungarian Films for the EFA Awards

The European Film Academy reveals the selection list for the European Film Awards 2006 that contains *BEFORE DAWN*, *WHITE PALMS* and *TAXIDERMIA* as well. Ágnes Kocsis' *FRESH AIR* is nominated for the European Discovery Award.



Life Achievement Award for Béla Tarr at the Split Film Festival

At the opening ceremony of the Split Film Festival Béla Tarr accepts personally the Life Achievement Award as an acknowledgement of his oeuvre, for the outstanding development of the art of the moving image.

WHITE PALMS is the official Hungarian entry for the OSCAR®



At the meeting of the Selection Committee for Academy Awards Entry, it is announced that Hungary enters *WHITE PALMS* by Szabolcs Hajdu for consideration for the Best Foreign Language Film of the Year.

OCTOBER

Hungarian Films in Chicago

The 42nd Chicago IFF, North-America's longest running competitive festival presents films by Krisztina Goda, György Pálfi and István Szabó. *TAXIDERMIA* by György Pálfi is awarded *Silver Hugo* for "the brilliant mise-en-scene".

Six Films in Warsaw

In Warsaw six Hungarian productions enrich the program of the film celebration: The biggest Polish film festival presents *FRESH AIR*, *WHITE PALMS*, *RELATIVES*, *MAESTRO*, *BEFORE DAWN* and *THE VIRUS* as well. Ágnes Kocsis' first feature film *FRESH AIR* is awarded the *FIPRESCI Prize*.

"Budapest is on Fire" at the Filmarchive Austria

The Collegicum Hungaricum Vienna, the Filmarchive Austria and Magyar Filmunió organizes a film event with the title "Budapest is on Fire". The sequence presents 40 less known Hungarian films about 1956 and about the fates of the revolutionists. Honorary Guest of the event is Márta Mészáros.

"Eastern Wind" in Essonne

Films by Ágnes Kocsis, Benedek Fliegauf, Szabolcs Hajdu, Miklós Jancsó, András Jeles, György Pálfi and Ferenc Török are screened in France, at the CINESSONNE film festival. *WHITE PALMS* by Szabolcs Hajdu wins the *Grand Prix* of the festival.

Films About '56 Around the World

In co-operation with the local Hungarian cultural institutes Magyar Filmunió presents film series introducing Hungarian movies in memory of the revolution of 1956 in Brussels, Berlin, Bordeaux, Edmonton, Copenhagen, London, Montreal, Paris, Ottawa, Vancouver and Winnipeg.

Hungary: Special Guest country in Valencia

Hungary is the Special Guest at the 27th Mostra de Valencia, on this occasion a wide range of Hungarian films are screened at the Catalan film festival.

Hungarian Film Week in Oslo

As a joint venture, the Norwegian Cinematheque and the Oslo University organise a Hungarian Film Week in Oslo to honour the 1956 revolution, the programme is presented in Bergen as well.

JUST SEX AND ... New York

At the Tribeca Cinemas in New York City the European Film Promotion and Magyar Filmunió present the Hungarian box office hit comedy by Krisztina Goda during an industry screening for American distributors.

Hungarian Films at the Lincoln Center

"Resistance and Rebirth: Hungarian Cinema, 50 Years After '56" – New York's world famous Lincoln Centre for the Performing Arts presents several dozens of Hungarian films. The nearly month-long event is organized around three different themes: *Remembering '56*; *The Currents of History: A Tribute to Miklós Jancsó* and *New Cinema from Hungary*.



HUNGARIANS IN CANNES

Selection from PRESS coverage

HUNGARIAN BLITZ ON THE CROISSETTE

With three features chosen from among the 26 films made in 2005, Hungary indisputably stands out one of the most visible countries of the 59th edition of the Cannes Film Festival. And this boom is concrete proof of the birth and growth of a *nouvelle vague* of directors ...

Cineuropa, Fabien Lemerrier



The three best Hungarian films of the past few months are very different from one another. György Pálfi's rather strange *Taxidermia* secured a place for itself in the selection of Un Certain Regard. In *Fresh Air* Ágnes Kocsis (who enjoys the luxury of having her short film *The Virus* in the programme of Cinéfondation, while her first feature is presented at the Critics' Week) tells us about the difficult relationship between mother and daughter. The pearl of the Directors' Fortnight is *White Palms*, in which Szabolcs Hajdu tells us about his own brother, who emigrates to Canada as a gymnast to become a coach there. In my opinion, this is the best Hungarian film of the year.

Cahiers du Cinéma, Joël Chapron

Taxidermia directed by the Hungarian György Pálfi is definitely the most crack-brained piece in the selection of Un Certain Regard. It is a burlesque story told in three parts. *Taxidermia* presents high quality vulgar improprieties...

Le Monde, Jean-François Rauger



THE REVIVAL OF HUNGARIAN CINEMA

Following UFO-like *Johanna* by Kornél Mundruczó last year, György Pálfi with his second film, *Taxidermia* and Ágnes Kocsis (who will also be present in Cinéfondation with a short film) with her first film, *Fresh Air* represent the young generation of Hungarian cinema in Cannes ... As regards the more commercial streak, *Just Sex and Nothing Else* by Krisztina Goda – a comedy that brings Bridget Jones to mind was the biggest box office hit in the Hungarian cinemas in 2005 – will be screened by the production company Megafilm at the Market.

Le Film Français, Sarah Drouhoud

EASTERN EUROPE REVIVED BY NEW TALENT

Hungarian filmmakers are celebrating their biggest presence at Cannes in 20 years with four films in official selection. Hungary, lead by György Pálfi's controversial *Taxidermia* in the Un Certain Regard section, is part of one of the 59th festival's most noticeable trends, with other Eastern European directors also set to make waves in and around the Croisette.

The Hollywood Reporter, Nick Holdsworth

EASTERLY WIND OVER THE CROISSETTE

Hungary, who, as usual, leaves its neighbours far behind (in the past 15 years 13 feature films have been invited to the Cannes Film Festival from Hungary) managed, this year, to get the best three Hungarian films, namely a first, a second and a third one, into the three selections in Cannes.

Le Film Français, Joël Chapron



MESSAGE ON THE TOILET WALLS

Hungarian director Ágnes Kocsis has no less than two films in Cannes this year – her feature debut *Fresh Air* is in Critics' Week and her 27-minute short, *The Virus*, is in Cinéfondation official selection.

Screen Daily, Mike Goodridge

EASTERN EUROPE'S FILMS GAIN

...young Hungarian director Ágnes Kocsis, who is fresh out of film school, is attracting a lot of attention. She has two movies in official screenings here this festival. Her short movie, *The Virus*,



is screening as part of Cinefondation that introduces work by film students, while her first feature film, *Fresh Air*, is being presented in Critics' Week.

The Washington Times, Audrey Stuart

GYÖRGY PÁLFI: SYMBOLISM OF GENERATIONS

The Hungarian filmmaker paints a disenchanting picture of the continuity of genetics. The style is hard, the loading is juicy, the symbol is enormous, but the film, which brings Peter Greenaway's esthetical attack to mind, works. The viewer leaves the cinema in shock, slightly disgusted, but for a long time enchanted by the parable, which brutally reminds him of the fact that his fate has been predestined.

Le Figaro, Dominique Borde

A NEW GENERATION OF FILMMAKERS

Following the festival success of György Pálfi's debut feature *Hukkle* in 2002, his second film, the Hungarian Film Week's Main Prize winner *Taxidermia* will have its world premiere at Cannes in the Un Certain Regard selection.

Cannes Market News, Thierry Hugot

PROMO OF THE DAY

This *Fresh Air* deodorant in honour of Ágnes Kocsis' film of the same name. We tested the smell on our office and it's not really as fresh as the name implies. But maybe that's just the mauvaise odeur of our office on day eight.

Screen Daily

Taxidermia is by György Pálfi, the Hungarian director of *Hukkle* (2003), a sort of wonderful movie almost entirely without human sounds except for hiccups. I am sure *Taxidermia* it is an important film and certainly a brave one, but I doubt if I know anyone who would thank me for recommending it.

Chicago Sun Times, Roger Ebert

György Pálfi's film, coproduced by the Austrian Amour Fou, is a wild "baroque shock". *Taxidermia* leads us with technical virtuosity through the story of three generations while celebrating games of bodily fluids Seeing the first reactions, all signs indicate that it will become a cult film.

Die Presse, Christoph Huber

MEAT THE PRESS

The festival's first clever marketing prizes goes to Fortissimo Films for this tasty slab-of-raw-meat press kit for Un Certain Regard title *Taxidermia*.

Screen Daily

YOUNG FILMMAKERS FROM EASTERN EUROPE CELEBRATED

...the Festival was, above all, an opportunity to confirm the very good health of the Hungarian film industry, present in nearly all sections. Having the advantage, over the last two years, of a law envied by its neighbours, young Hungarian filmmakers were certainly not reliant on this celebration to find audiences both in their own country and, particularly, abroad. And this law does not on its own explain the formidable freedom of these directors, a freedom unequalled today in European films.

Europa Cinemas, Jean-Baptiste Selliez



Budget for MEDIA 2007

The European Parliament has adopted the Council's proposal and foresees a €755 million budget for MEDIA 2007 for seven years. Once published in the European Commission's Official Journal, it will become effective 20 days after the publication. The programme starts the 1/1/2007.

The €755 million will be split in the following way:

- Training: 7%
- Development: 20%
- Distribution: 55%
- Promotion: 9%
- Pilot projects: 4%
- Horizontal costs (MEDIA Desks, Observatory etc.): 5%

The final budget is substantially less than the amount in the Commission's original proposal. Nonetheless, the €755 million budget still provides for a critical mass although certain schemes will also be subject to re-evaluation.

MEDIA Calls for Proposals

Current deadlines for MEDIA Calls for Proposals:

12/2005 Cinema Distribution /
Selective Scheme
Deadline 3: 1 December 2006

05/2006 Festivals
Deadline: 1 December 2006
(for festivals starting between
1 June 2007 and 31 October 2007)

The following Calls for Proposals will be published in November:

- Training: Deadline: March 2007, TBC
- Market Access (for events from
1 June 2007 – 31 December 2007)
Deadline: early December 2006, TBC
- Sales Agents:
Deadline: 22 December 2006, TBC

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BODILY STORIES

... The three most important films at the festival (Hungarian Film Week) this year, **Johanna**, **Taxidermia** and **White Palms**... present for us the motif of the body with such power that it also radiates over to other films, which use the same motif but less consciously and radically. The spirit emanating from the three works otherwise representing different styles and characters is such as what we usually mention as the basic condition of the birth of a new era or cinema "vague"...

The redeemed body, the tormented body, the liberated body – these three notions, which are in constant dialogue with and continue in one another, describe the works that will most probably prove to be the most lasting and often mentioned films of the 37th Hungarian Film Week. Before getting down to the analysis, it is also worth noting, that they are not merely linked by their motif, vision and form sensitivity as the three directors, not incidentally, are the members of the same generation. Kornél Mundruczó, György Pálfi and Szabolcs Hajdu (as well as Ferenc Török and Benedek Fliegauf who have had no new feature films this year) have become the most important characters of the young generation that first presented itself around the millennium. They, we can assert now with full certainty, have opened a new chapter in the history of Hungarian cinema after 1989. Moreover, it seems as if the real beginning of a new era in cinema was marked by their appearance on the scene about ten years after the political changes. The films of varied styles and themes have shown a common demand for new vision and form. The above mentioned directors have shot or are preparing their second or third films, thus showing that the first film boom was not by accident.

Kornél Mundruczó started out among the first. He has the longest filmography, he is a creator constructing a unified oeuvre. His films seem to follow from one another and he often presents the first draft of his full length features on the screen as short films. It was so in the case of *Johanna*, too, which was directly preceded by *Joan of Arc on the Night Bus*, the closing episode of a generational sketch film, *A Bus Came...* The motif of healing-redeeming by the body, by sexuality also appeared in the second piece of his series *Little Apocrypha*. Without venturing into analysing *Johanna* in detail, let me just refer to three most important elements in the very rich system of cultural relationships in the film. The first one is that of the relationship between art and reality, which is raised with a special sharpness. The story begins with a naturalistic sequence of the aftermath of a

traffic accident. Later we find out that what we are witnessing is a rescue operation practice and the bloody casualties are simply extras. After this essential relativising gesture, which, I may add, compared to the short version of the *Johanna* story receives lesser emphasis in the full length feature, a sequence of events begin, during which a girl with a deteriorated body in the aesthetical sense performs a natural-scientific miracle, she cures mortally ill men by sexual intercourse, until doctors with contradictory interests, headed by the refused one, burn her body as the final act of a religious persecution process. At the same time the profane story of the tortured-redeemed-liberated body, and this is the second most important reference of the film, it is based on the tradition of St. Joan's mystical-religious story, which tradition has been kept alive until today by cinema among others. And finally, we should mention the genre as the third element, we are watching an opera film, which means we are placed in a strongly stylized artistic context in which the music and poetry create the greatest possible distance between the presented life situation and the method of presentation. All three aspects, and we may also add the world of images, which oscillates between realistic and stylized in a continuously material-like but at the same time artificial closed space, which formulates the spiritual antagonism and unity of the visible and the invisible, that which is based on experience and that which is based on faith and the bodily and the spiritual. The greatest merit of *Johanna* is that it presents its abstract and general conceptual context not just as provocative but as a deeply moving human drama with

exceptional formal power.

The questions formulated in *Johanna*, however, connect with rather complicated transmissions to our direct social-historical experiences, for example the radical body-theology of the film is suppressed by the strongly estheticised context. The no less radical anthropology of György Pálfi's *Taxidermia*, however, is presented with a natural directness and even intensification of bodily functions, what is more, not



Johanna

embedded in abstract philosophical questions but in the history of the 20th century. The script, which was based on short stories by Lajos Parti Nagy, follows the lives of three generations in three different periods. The narrative-imagery vision of the film follows from the brilliantly achieved unity of two apparently incompatible, mythical and grotesque ways of representation. On the one hand we get family history as the history of an era, the life of each generation represents the history of the first half, the middle and the end of the 20th century, respectively, condensing the spirit of the age into a different bodily gesture in each. The adjutant, who has been cast into a pariah life, is at the mercy not only of his superior but also of his own sensual desires, the eating champion lives of and for his body, while the aim of the taxidermist is pure bodily self realisation, to make himself, even if just as a torso. The bodily events of the grandfather-father-son provide the mythical layer of the film, and the grotesque element is hidden in the same, viz. that the spirit of the periods of war, consolidation and freedom are represented as bodily functions or the consequences of them first in the child who is born with a pig's tail representing the subhumanity of war, then in the socialist dialectics of eating and vomiting and finally in the postmodern gesture of self creation. The conceptual context of the film spans from birth to death, from ethical to aesthetical, from full sensuality to stuffed spiritual existence just

to mention a few of the possible aspects of interpretation. The rough, distorted, visceral vision has a great significance not only from the aspect of grotesque presentation leading back to the original meaning of the notion but with regard to the negation of analytical-formal



Taxidermia

interpretation as well. The parallel of mythical and grotesque vision can reveal the most about this film from this aspect – spirit spanning historical periods and generations is linked together by the fibres of the body.

Already with his first feature, *Hukkle*, György Pálfi showed the originality and form-sensitivity of his vision. The story of village women murdering their husbands in itself did not carry too grave claims about, let us say, the status of provincial Hungary or the relationship between man and woman that would have had to be taken too seriously, or at least for the viewer all that was pushed to the background by the exceptional narration and imagery. This possible contradiction is raised even more sharply in connection with *Taxidermia*, whether the world of imagery that, with an understatement, is rather rough on the audience is well justified in the light of the story or whether we see an ingenious in itself, but otherwise empty showing off of form. It is not easy to give a quick and simple answer to the question. The fact that the film does not leave the viewer untouched and works on in him/her (even in the intellectual sense) is absolutely to its credit. After seeing it once and pondering over it for several days I feel that in all the three episodes Pálfi's grotesque vision of the world is able to grasp with elemental visual power the important, almost heuristic features of the given historical period while by hinging the episodes together he even manages to hint at the interrelation of events from an intellectual point of view. I especially find the middle one representing the Kádár era most convincing. It is elevated into an even more powerful position by the outlining of its origins and aftermath in the first and third periods, not to mention the image grasping with elemental simplicity the intellectual horizon of the age, a grandiose vision of the endless circulation of consumption-excretion presenting the factory-like way of life.

Both the viewer and the analyst are in an easier situation after seeing Szabolcs Hajdu's film. The world conception of *White Palms* is less grandiose, however it uses fully its own playing field or to use a simile closer to the film, it controls its chosen apparatus with

secure hands. The formal virtues of the film, which has an entirely different style, are the same as those of *Taxidermia*. Dramaturgical construction and vision have identically important roles and form the film together, mutually strengthening each other. (Usually, in Hungarian cinema the former used to be the weak point, while the latter tried hard to make up for its failings.) Furthermore, the unique and closed world, the world of gymnasts appearing in the film does not close in on itself, but stands in front of us as a model of a wider spectre of society, with the "ageless" Kádár era, conjured up in *Taxidermia* as well, as an important element. Finally, while in Pálfi's case the visual and formal features of his previous film can well be discovered, in the case of Hajdu we can experience a surprising and impressively self secure changing of style. After the poetic playfulness of *Sticky Matters* and *Tamara, White Palms* is much more dramatic and interesting, a film trying to achieve more direct effects. It was made in the spirit of mature and confident professionalism rather than that of an adolescent, "nouvelle vague" amateurism.

It is the entwining of past and present that makes the dramaturgical structure of *White Palms* really enduring, the drilling of childhood training has its effect on the conduct of the adult while the adult life of the coach-gymnast follows from the process of his education. The two threads of plot overlap at the dramaturgical climax of the film – with the uninhibited and virtuoso application and composition of the classic effect mechanism of parallel montage, the childhood failure foreshadows and explains that of the adulthood, while accepting the challenge in adulthood, in the light of the childhood trauma, makes both events cathartic. Thus we see an extremely simple, very personal story told with the tools of omission and delay, which has a strong magnetism and which can easily be brought into correlation with the every-day competitions, decisions, defeats and successes taking place outside the gymnasium. This magnetism, however, stems not only from the story but also from the external conditions of the development process, in other words from the fact that the director drew, or rather scratched or even

carved the personal life history into the map of the period. The Kádár era as a training plan - here is an image of our recent past that can be compared to, that is in fact in a deep mythical relationship with the eating competition in *Taxidermia*. And what a rich and complex image! After all the coach who works with intolerable means like a dictator means well, he wants to bring the best out of his pupils. Our hero can thank him for both his successes and his failures, he is the reason behind his bad decisions exactly as much as behind the good ones when trying to rectify his errors. And how exact is the depiction of the world outside the gymnasium, especially when we are shown that the drilling continues even there, there is no stepping out of it! A backward somersault performed at his parent's demand in a pre-fab flat – a tragic-comic needle sharp snapshot of the narrow-minded absurdity of an era.

Today it is already completely unnecessary to mention in connection with Hajdu's, Pálfi's and Mundruczó's films that they are in full possession of all the secrets of their trade. Instructing the actors, creating atmospheres, vision, montage - they are all on very high level in all the three films, which is a very remarkable accomplishment especially if we consider the fact that they are all directors at the beginning of their career. They are, however, the most talented members of their generation, and on the basis of the films seen at the Film Week we can mention Pálfi and Hajdu primarily, they stand before us not simply as artists of form but also as thinkers cross-examining our common past and present. Although they have set out to reform the Hungarian cinema, they do not ignore its intellectual traditions and sensitivity while they break the threads of genre and style connected to those traditions with firm and successful hands. After the "my way home" type of films which recurred in cycles in the past decades we have entered the age of "the way I went away" films to borrow the sub-title from the screenplay of *Taxidermia*.

A short version of an article published under the same title in BESZÉLŐ (11/3) in March 2006.

Translated by Annamária Róna

Cut

COMING SOON HUNGARIAN FIL

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



Igor & Ivan Buharov | *Álomvadászat / Dreamhunting*

Producer: György Durst, Edit Püski | Production companies: Duna Workshop, Álomvadász | Shooting: Sep 2005–Apr 2006, Budapest, Hajdúnánás, Ravasz, Mende | Expected premier: Feb 2007

In our dreams we are like fish in the water. At times we surface out of our dreams, we scratch the world on the shore with our eyes, but then we dive deep again, hurried and longingly, because we only feel good in deepness... Dreamhunting, swing the soul of humanity.



Gyula Maár | *Töredék / Fragment*

Producer: Béla Tarr | Production company: T. T. Filmműhely | Coproducers: Fred Kelemen, (Kinocombat, Berlin), László Cselényi (Duna Television), Ági Pataki (Filmpartners) | Shooting: Jul 2006 | Expected premier: Feb 2007

The confined world of a catholic monastery, not too long after the end of the Second World War. The chaos of life after the war excited and made this closed, inner community less severe and strict, the same way as it did with life outside its walls. The hierarchy, if it still exists, has already lost some of its importance. They live among faiths and doubts, passion and lethargy. This world, the world, which will ruthlessly step into the righteousness of another social dimension, is full of illusions, and doubts.



Ferenc Török | *Overnight*

Producer: Iván Angelusz, Gábor Kovács | Production company: Katapult Film | Shooting: Jul-Sep 2006, Taliándörögd, Budapest, Leipzig, Bombay | Expected premier: Feb 2007

Our protagonist is a promising and heretofore carefree securities trader. The film tells the story of the day his life suddenly turns into utter and irredeemable chaos.

Zoltán Kamondi | *Dolina*

Based on *The Archbishop's Visit (Az érsek látogatása)* by Ádám Bodor | Producer: Zoltán Kamondi | Production company: Honeymoon Films | Coproducers: MediaPro Pictures (R), GAM Film (I), Focus Film (H) | Shooting: Dec 2004–Aug 2005, Budapest, Hargitafürdő (R) | Expected premier: Feb 2007



Gabriel Ventuza lives the peaceful life of a herbalist, growing and cultivating medical herbs in Italy. One day he receives an order from his older brother, who is just out of prison for one day. Gabriel should go to the remote little town of Bogdanski Dolina in Far-Eastern Europe, the place of their childhood and take out the mortal remains of their father, the late people smuggler, the famous Victor Ventuza...

András Szőke *Hasutasok / Railroad Junkies*

Producer: Pál Sándor | Production company: Hunnia Filmstúdió | Shooting: Aug–Sep 2006, Taliándörögd, Hungary | Expected premier: Feb 2007

Four good old friends – all of them railroad men till the democratic transition – have become victims of the cut-downs. Many years pass, and when even the railroad station has been taken apart, the former stationmaster of the village *Honos, Dezső Béke (József Szarvas)* gets a notification from town to go to the central office. The Hungarian Railroad Inc., MÁV has selected their sideline station as the checkpoint of the delivered goods...



Attila Vidnyánszky *Liberté' 1956*

Producer: László Kántor | Production companies: Új Budapest Filmstúdió, Csokonai Theater Debrecen | Shooting: Aug 2006, Debrecen (Hungary) | Premier: 2 Nov 2006

Our film sums up first of all the 12 days of the revolution, but within the framework story it follows also the events of three decades. In June 1958, after the execution of Imre Nagy and his companions, the student members of a University club decide to stage the Budapest events of Autumn 1956...

Gergely Fonyó | *Idegölő / Last Minute*

Producer: Gábor Kálomista | Production companies: Megafilm, RTL Klub, Capsis (GR), Inkas (GR) | Shooting: Jun–Aug 2006, Rhodes, Budapest | Release: 23 Nov 2006

A Hungarian hitman is hired to do a job on Rhodes: he is to take care of a dentist. There are a few unforeseen problems, however; he gets a toothache, he meets a sexy policewoman and his deaf-mute mother arrives unexpectedly. This is going to hurt!



Róbert Koltai | *Megy a gőzös The Train Keeps a Rollin'*

Producer: Gábor P. Koltai, Production company: Filmsziget | Shooting: Sep–Oct 2006, Csongrád (Hungary) | Expected completion: Mar 2007

This film is a colourful countryside comedy. In the small village of Ivaros tucked away somewhere deep in the Hungarian countryside, a ceremonial train derailed while carrying the Ancestress of Barczika – a relic of great value to both the church and the state...

Ferenc Jeli

Sínjárók / Walking on Tracks

Co-authors: Anasztázia Gál, Sándor Kurucz, András Péterffy, Tibor Puszt | Shooting: Oct 2005–May 2006, Budapest, Neszmély, Csobánka (Hungary), Garampáld (Slovakie) | Premier: 23 Nov 2006 (Jeli Ferenc's birthday)

A contemporary painter on the threshold of the change of regime is tempted by love and the free life full of expectations, but the spirit of the past, the stormy love and tragedy of 1956 are still haunting. The painter finally realizes the truth: "Honey, we had a wonderful, fucked up life".





János Szász
Ópium – Egy elmebeteg nő naplója
Opium – Diary of a Mad Woman

Producer: Pál Sándor, András Hámosi | Production company: Hunnia Filmstúdió | Shooting: Apr–May 2006, Komárom, Tata, Budapest | Expected premier: Feb 2007

Hungary 1913. The story of the writer and doctor, Josef Brenner (*Ulrich Thomsen*) is a Faust-story of our times. Brenner works as a doctor in a mental clinic of the early last century. He has suffered a writing crisis for months; he is unable to put down a single line on paper, and meanwhile becomes a morphine addict. One day he gets a new patient, the 28-year-old Gizella (*Kirsti Stuboe*)...

István Dárday - Györgyi Szalai
Minden másképp van
Everything is Different

Producer: Jenő Hábermann | Coproducers: Áron Sipos, Stefano Albè | Production company: FilmArt | Shooting: Jul-Oct 2006, San Diego, Budapest, Naples | Expected premier: Feb 2007

The film presents the last years in exile of the worldwide renowned Hungarian author Sándor Márai – on original locations, in sunshine state California. The screenplay is based on the last volume of Márai's diaries *Diary 1984–1989*.



Gábor Herendi
Lora – Történet a szerelemről / Lora - A Story About Love

Producer: Gábor Herendi | Coproducer: Ágnes Havas | Production company: Skyfilm Stúdió | Shooting: Jul-Oct 2006, Budapest | Release: 25 Jan 2007

Bittersweet romantic story with lots of humour and music. Life can take a turn any time. Into both ways.

Pál Sándor
Noé bárkája/Noah's Ark

Producer: Pál Sándor | Production company: Hunnia Filmstúdió | Shooting: Sept-Oct 2005, Budapest | Expected premier: Feb 2007

A block of flats in Budapest – Noah's Ark. An old man, Ede Stock (*Dezső Garas*) raising his grandchild all by himself. A friendship – of many decades – with Aurél Tálás (*Ferenc Kállai*) who hasn't stepped out of the house for 15 years. And a TV show where the country's best grandpa can win 5 million forints...

Péter Forgács
Saját halál/Own Death

Producer: Enikő Szabó
Production company: Matrix Film | Shooting: Jun–Jul 2006, Budapest | Expected completion: Jan 2007

Own Death is the recital of a great writer about his experiences after his death, screenplay by Péter Nádas.



Tamás Sas
S. O. S. szerelem! / S. O. S. Love!

Producer: Ádám Neményi | Production company: World Film Entertainment | Coproducer: TV2 | Shooting: Aug-Oct 2006, Budapest, Hertelendy Castle Hotel | Release: 14 Feb 2007

A professional matchmaker (Sándor Csányi) must deal with the consequences when falling in love with one of his client's (Iván Fenyő) singled out girlfriend (Mónika Ullmann).



Gábor Dettre
Romazsarú / Roma cop

Producer: László Kántor | Production company: Új Budapest Filmstúdió
Coproducer: Tradewind Pictures (D) | Shooting: Jan–Mar 2006, Budapest, Bucharest | Expected premier: Feb 2007

Romacop is a film about discrimination and hatred. It is the story of an investigation in which all the investigator, the suspect and the murderer as well as Gypsies.



Coproductions with Hungarian Participation



Bille Eltringham
Mrs. Ratcliffe's Revolution

Producer: Lesley Udwin | Coproducer: Ildikó Kemény | Production companies: Assassin Films, Pioneer Projekt | Shooting: Aug–Sep 2006, Budapest, UK | Expected premier: May 2007

She left the land of Marks&Spencer and went to the world of Marx and Lenin. *Mrs. Ratcliffe's Revolution* is a feelgood Comedy following one dysfunctional family's journey from 1968 East Midlands to 19 below freezing East Germany and back again... Will Mr. Ratcliffe throw away his party card and fall in love with his brave new wife?



Srdan Golubovic | The Trap

Producer: Jelena Mitrovic, Alexander Ris, László Kántor | Production companies: Film House Bas Celik (SRB), Mediopolis GmbH (D), Új Budapest Filmstúdió (H) | Shooting: Jan–Mar 2006, Belgrade | Expected completion: Dec 2006

The Trap is a film about an ordinary man, who is forced to choose between life and death of his own child. It is a story about the moral dilemma of the protagonist – whether to save the life of his son by accepting to become a killer...

Rajko Grlić | Border Post

Producer: Ademir Kenović | Coproducer: Besim Hasim, Ildikó Kemény, Franz Novotny, Zovana Pigott | Gyártó: Refresh Production | Shooting: Bitola, Galčica, Macedonia | Premier: Nov 2006

At a small border-post on the Yugoslav-Albanian border, yet another generation of soldiers suffering the usual amount of boredom awaits the end of their service, counting days to the moment when they should take their uniforms off for good... Speaking about not so distant past with no nostalgia and no hatred, *Border Post* is a comedy about people on the verge of tragedy.



Radu Gabrea | The Beheaded Rooster

Producer: Arno Ortmair, Dieter Pochlatko, Radu Gabrea, László Kántor | Production companies: Film Line (D), Epo Film (A), Total TV (RO), Új Budapest Filmstúdió (H), Mediafondsz (D) | Shooting: Aug–Oct 2006, Sibiu, Medias (RO), Vienna (A) | Expected completion: Jan 2007

A moving and painful coming of age story in a time of extreme change: On August 23, 1944 in a small Saxon (ethnic Germans) city in Siebenbürgen in Romanian Transylvania, the 16 year old Felix Goldschmidt is waiting his classmates who are attending the Exitus Party, their big celebration of graduation from school... *The Beheaded Rooster* is the first feature film about the fate of the Siebenbürgen Saxons.

EUROFILM STUDIO

- Founded in 1992 • 12 feature films since 1997 • 6 Budapest Film Weeks – 3 Grand Prix, 19 other prizes •
- Over 150 international film festivals – 25 prizes •

TAXIDERMIA (2006) by György Pálfi

37th Budapest Film Week: Grand Prix



Three stories. Three ages. Three men. Grandfather, father, son.

The grandfather desires love. He warms up his freezing little shed with his feverish dreams in the cold winter evenings.



The father desires success. He stuffs himself. He is unbeatable in chocolate wafers.



The son desires immortality. He was born one and a half kilos. Now he has less than one and a half minutes left.



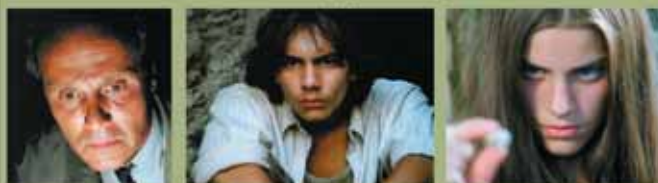
World sales: Fortissimo Films

AFTER THE DAY BEFORE (2004) by Attila Janisch

35th Budapest Film Week: Grand Prix



A wandering stranger may or may not be involved with a brutal murder. The psychology of sin.



LONG TWILIGHT (1997) by Attila Janisch

28th Budapest Film Week: Grand Prix

An unexpected decision casts the traveller into the depths of the night. Is there any hope for her to escape or the dreary, menacing world keeps her imprisoned eternally? A strange old woman's journey into the night full of secrets and surprises – this side of reality and beyond.



SIMON MAGUS (1999) by Ildikó Enyedi

30th Budapest Film Week: Best Director

I'll tell you an old story. 1998, Paris. We hardly remember what it was like. It was all too exquisite and rough, ironic and cheap at the same time. It was the end of something but not the beginning of anything yet. Just like ancient Rome in 100 AD when Simon Magus arrived there somewhere from the frontiers of the empire...



The Alchemist and the Virgin (1999) by Zoltán Kamondi



Paths of Light (2005) by Attila Mispál



In production: Paradise by György Pálfi
Development: Cobblestone by Gyula Gazdag
Mutabor by Can Togay
Tender Interface by Ildikó Enyedi

Copying Beethoven (2006) by Agnieszka Holland



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