

FEAR

feature film



screenplay by:
Róbert Pejó
Terry McMahon

director:
Róbert Pejó

producer:
József Berger

The Background

Excerpt from a newspaper article, 2010:

“Members of Roma communities were attacked in the following settlements: Galgagyörk, July 21, 2008; Piricse, August 8; Nyíradony, September 5; Tarnabod, September 29; Nagycsécse, November 3; Alsózsolca, December 15; Tatárszentgyörgy, February 23, 2009; Tiszalök, April 22; Kisléta, August 3. One person died in both Kisléta and Tiszalök, two siblings perished in Nagycsécse, while a 27 year-old father and his 5 year-old son lost their lives in Tatárszentgyörgy.”

The remainder of the article goes on to inform the readers about the current state of the investigation, along with certain details and assumptions. It also talks about the perpetrators, speculating about whether the killers might have been hired assassins, how they planned out each murder, how their work was organized, etc. This serial murder case has been solved since then, albeit with some difficulty. The public prosecutor will make an indictment and most likely request the most severe sentence in court. The killers will be convicted and the case will be closed and filed along with the rest.

The initial shock and general(?) social bafflement seems to be slowly subsiding. Exhibits and newspaper articles, commentaries and analyses recall the primary national indignation, but after the momentary effect, things move on in time.



Nevertheless, these organized attacks against the Romani, which might correctly be labeled as acts of terrorism, cannot be “degraded” to the level of mere court cases and “rightfully deserved” prison sentences, even if they are for life.

Society must face the facts and ask: what really did happen in Tatárszentgyörgy or Nagycsécse? What is it that happened in a European country?

We must understand that this was not simply an isolated series of criminal acts executed by depraved killers in Hungary, but the result of a process generated by society as a whole, which is most probably (and among others) “governed by a certain cunning fear” and nearly impossible to pin down (at the moment, anyhow).

The goal of our film is to make an attempt to pinpoint a part of this fear and to depict it. Our goal is to show that there are no winners of violent acts; there are only losers.

We hope to make a film which portrays the human drama behind the murders: that of individuals who kill and who are killed. The stepping over the bounds of the completely dim boundaries

and limits generates a tragedy and an irreversible crime, ruining the life of those, too, who committed them.



Balogh Balogh Istvánné, Mariska néni áll lánya Balogh Mária koporsójánál a kislétai temetőben. Református gyászszertartással, cigány szokás szerint zeneszó kíséretében helyezik örök nyugalomra a kislétai gyilkosság áldozatát, a 45 éves Balogh Máriát a Szabolcs-Szatmár-Bereg megyei község köztemetőjében.
MTI Fotó: Balázs Attila

There is no way back from here. For anyone. No one will survive the moment. Neither the victims, nor the killers.

Or will they? What can we, the real survivors do, who watch the liquidation of an entire Roma settlement from the comfort of our own homes? Can we simply dismiss the images by saying, “No problem, the authorities will just catch the killers and punish them!” Can we remain indifferent and stay wrapped in our calm, sober “voting citizen’s” housecoats, waiting for our politicians to solve the “situation.” After all, they promised!

What can we do against racism, exclusion, and xenophobia? What can we do to bridge the gaps, to initiate tolerance and acceptance?

Do I have personal responsibility for all that happened and all that can happen?

The film does not offer answers to these questions or a key to solving the “situation.” The film’s only goal is to shake up society and to urge each individual, in addition to the attempts made by politics, to do everything in their power to curb extreme, racist, and intolerant behavior and to move efforts towards the manifestation of a common will and purpose. As the Reverend Martin Luther King, Jr. said, “I have a dream...” The Reverend’s dream – though not yet entirely – has become fulfilled. Now it’s time for us to have a dream...

The Action

The film has no concrete connection to the actual, individual murders or the investigation. The screenplay is based on fiction with regards to both the events and the characters.

The objective of the film is to present a general atmosphere, beyond the lives of the individual characters, which carries within itself and almost “spawns” race-induced slaughter.

Here there is no sign of considering the consequences of the crime; this deed falls to an entirely different category since “they are gypsies”.

The origin of their hate and aggression is almost incomprehensible, but society itself generates it when groups of similarly thinking friends convene and draw in more and more followers. However, at the same time, they themselves are frustrated, since many are unemployed or protective of their jobs. Often the things in life they have acquired with difficulty are stolen by others, generally the Roma around them, who then use these things to make ends meet or to uphold the basic survival needs of their families.

The people living in Roma settlements exist in such a deep state of poverty that this is nearly unimaginable to most of society. They are forced to steal; but for them, theft makes up an organic part of every-day life. They stand in line for welfare, collect iron scraps, or steal, whichever happens to be available at the moment.



Synopsis



As an electrical engineer, fifty-year old Janos Molnar is a hard working and devoted. In good shape for his age, Janos defines himself by his job, his family and his home, and he is proud of all three. He and his family are having breakfast, engaging in the normal, functional conversation of normal functional people. It could be any home. Any family. Any town.

His pregnant daughter is due to marry her fiancé in a few weeks and though he would have preferred if they had married before his daughter got pregnant, Janos even likes her fiancé, grooming him to be a second son of sorts, even inviting him to join him and his long time friends on their infrequent hunting trips. He has to take out a loan to pay for the wedding but he's happy to do so. A little territorial, it's true Janos may occasionally drink, but it's not as if there is a problem; pleasant and gregarious with alcohol, like many of his ex-army peers, Janos works hard, plays hard, and is loved by his family and enjoyed by his loyal friends.

Armando Lakatos isn't in the same line of work as the engineer, Janos Molnar, but he does share Janos's love for family, and his taste for alcohol. Armando, however, doesn't have the same type of home as Janos, because Armando is a Roma gypsy and his home is a run down shack on the edge of a gypsy site. Armando sometimes works in construction but often can't get work, not even in the village because of the dishonest behaviour of some other gypsies. The people are afraid to give them work in their homes or fields. Armando has three sons, and though they are younger than Janos's, Armando is as equally rigorous as Janos in implementing a his own moral code. Armando eldest son is in prison, for petty thievery, but he is due to be released in a few weeks and

Armando's wife is already making plans for his homecoming. Armando's youngest son is nine year old, Django. An animal lover beyond measure, Django, adores his dog, his life and his family, and is incredibly excited about his brother's imminent return. When their electricity is disconnected for nonpayment of the bill, Armando's wife berates Armando for squandering money and insists he find a way to pay the bill and have it reconnected before her son's return.

In a different world Armando and Janos may even have been friends, but, while never deliberately offensive to a gypsy, Janos would never befriend one. "They live their way and we live ours..." would be Janos's summation of their differences, but, unlike some of his fellow workers and ex-army friends, Janos has no problem being assigned to install electrical lines in the gypsy camp where Armando lives. So, when Armando, with a degree of ingenuity, successfully raises the money to pay the bill, Janos, his co-worker and long term ex-army friend, Balazs, and his soon to be son in law, who has come along for the ride, drive into the camp to reconnect the power to Armando's home. The son-in-law is proudly showing Balazs the invitation cards to his wedding but puts them away when the curious gypsy children swarm around Janos's van and stare in the window. The children are no danger to the three men but there are so many of them and their curiosity is so intense it makes work difficult.



As Janos and Balazs reconnect the electrical line, Armando's son, Django, grabs Janos's screwdriver and runs. Trying to impress Janos, the soon to be son-in-law pursues the boy as Janos calls after him to let it go but the soon to be son-in-law is determined and, as he chases the boy towards the shack on the outskirts of the camp, the other children chant and shout causing the gypsy adults to take notice. The soon to be son-in-law gains on the boy, reaches out and misses just short of contact as Django dodges him. Armando and his family come out of the house to see the soon to be son-in-law make one final effort, clip the boy on the shoulder, and

Armando's wife shouts in rage as Django slumps face-first onto the ground. The soon to be son-in-law reaches down to retrieve the screwdriver but, as he turns the child around, he discovers Django has impaled himself on the screwdriver, blood already pumping from the stomach wound.

As his soon to be son-in-law panics, Janos sprints over, picks up the boy and bolts towards Balazs, bellowing at him to start the engine; but, as Janos runs towards the van, his path is impeded by wailing gypsy women and emerging gypsy men. The gypsies don't know what has happened but all they see is a non gypsy running with a badly bleeding gypsy child and they are going to protect that child. Janos beseeches them to let them drive the boy to hospital but one of the gypsies punches him in the face, and, as Janos drops the boy, Balazs pushes one of the other gypsies and things get dangerous fast. As Armando comforts his injured son, Janos, Balazs and the soon to be son-in-law struggle to get into the van. The violence visited upon them is swift and brutal. The front window is smashed in, blood is everywhere, but they manage to get into the van and, as they drive away, Janos watches Armando try to revive his son in the side view mirror. As the van speeds off into the distance Armando looks down at the tire tracks left behind and sees one of the wedding invitation cards soaking in the muddy water.

At home both Janos, Balazs and the shaken soon to be son-in-law agree it is in their best interest not to involve the police. Janos checks the local hospitals and the morgues to verify the boy is not badly injured or dead. With the wedding coming up he doesn't have time to obsess about what happened and he quickly moves on with his life. His friend, Balazs, however, is close to losing his job at the engineering plant because of the eye injury sustained in the melee and resentment against the gypsies spreads quickly among his fellow workers, each one making their own fictional addition to the story, Chinese whispers giving life to self-aggrandizing prejudice.

Armando and his family return to their own normality on the gypsy camp, with the boy surviving the accidental stabbing. However the medicine is expensive and Armando's wife wants an eye for an eye, insisting Armando and her older sons somehow avenge her small boy's attack. But Armando insists he will do it his way, and, as he takes the dried out wedding invitation from its hiding place, he calls several of his fellow gypsies together to form a plan.

The big day arrives and during the wedding preparations the familial rituals of both men are meticulously observed as we cross cut between the standard domestic interactions that are ingrained in every family, whether they be rich or poor, educated or illiterate, settled or gypsy. In the church, beautiful music plays as, pregnant and pretty, Janos's daughter walks up the aisle towards her waiting groom. However, unknown to the celebrants, there are eyes discreetly watching them from outside behind the stained glass windows.

The after wedding function is joyous and loving with many of the celebrants putting envelopes containing cash into a basket and congratulating the bride, the groom and the parents. There is a hush of expectation as the musicians prepare for the bride's first dance, and, as the music begins, the son-in-law steps onto the dance floor and as he is joined by his pregnant bride everybody rapturously applauds. As they dance and the music grows louder they are unaware that the back doors to the venue have been quietly bolted shut from the outside. The musicians continue as Armando suddenly and calmly comes in through the back area and steps onto the dance floor. When the son-in-law sees him he becomes nervous and looks over to his father-in-law, who is at the far end of the room, talking and laughing with Balazs and his other ex-army friends, unaware of Armando's presence. Armando gently takes the pregnant bride's hand and the confused and uneasy son-in-law steps back as Armando slowly begins to dance with her. The musicians become wary of the situation and some of their music becomes off tune. Balazs laughter is cut short as he looks up and sees Armando dancing with the pregnant bride and, as he gestures to Janos, Janos is stunned. However, as they move towards Armando and the pregnant bride, the music abruptly halts as a massive gang of gypsies, both male and female, led by Armando's wife and a reluctant Django, calmly come in through the back areas of the venue. Janos's ex-army friends immediately attempt to intercede but when he sees his pregnant daughter's concern he stops them and calmly demands to know what Armando wants? Armando explains that Janos owes him money for the expensive medicines required to heal his son and further compensation for the trouble he caused. Janos and his ex-army friends know they are severely outnumbered but that's not what stops him fighting back. It's his daughter's expression as she quietly pleads with her father to give them what they want. Armando's wife picks up the basket of envelopes and hands it to Django. As they are about to leave, Armando's wife sees the wedding ring on the pregnant bride's finger and decides she never had a wedding ring and now is a good time to get one. The pregnant bride refuses to take it off and as Armando's wife struggles to slide it off the bride's finger, Django, instinctively

trying to protect his mother, pushes at the pregnant bride. Skinny and lithe, Django barely has the strength to push a girl his own age, much less a fully grown woman, but the pregnant bride is off balance and as she collapses, the side of the table jams into her stomach and she screams out. Everyone freezes, the tension palpable, both parties knowing it has gone too far. The pregnant bride falls down, feels pain, the delivery likely commenced. She whispers to Janos: "Daddy." Now everybody runs to help her. Armando quickly apologizes, grabs the basket off Django, leaves it back down on the table, and he and the rest of the gypsies bolt out of the building as it is Janos's turn to nurse his own bleeding child. He bellows at his ex-army friends to forget the gypsies and get an ambulance.

In the hospital the groom holds the bride down as she wails in agony and terror while surgeons perform an emergency caesarian section on her. Outside Janos looks at the setting sun and listens as his ex-army friends and other men argue intensely about what to do next – involve the police or dispense their own justice? As it escalates Janos interrupts and declares nothing is to be done until they know for certain the outcome of the baby's health.

Back in the gypsy camp, Armando punishes his young son, but Armando's wife intercedes on the Django's behalf insisting he was simply trying to protect her and the accident that happened to Janos's daughter now evens the balance for the accident that happened to Django. Armando insists the boy must learn the meaning of consequences and will therefore not be allowed to join in the homecoming festivities. The argument is interrupted when their eldest son strolls towards the camp and sees the celebration lights spread out for his homecoming. Released from prison to a family that adores him the festivities will be long and glorious.

The baby girl is lifted out of her mother but she isn't breathing. The bride and groom watch as the hospital staff struggle to revive the child. The groom informs Janos and the men that the gypsies have killed the baby. Janos suddenly becomes quiet. He opens the boot of the car, takes out his shotgun, turns to the rest of the men, and asks who's with him? The men look to each other, then, one at a time, nod yes.

At the gypsy camp music and laughter mix with danger and flirting as night's abandon settles. Armando's son sits alone in his house, grounded, staring out at the festivities across the camp and as he watches the festivities it is intercut with the hospital staff trying to revive the dying baby. As Django watches, a figure approaches, and, as it gets closer, he sees it is his father, carrying a plate of food and a drink. Armando places the food and drink down beside the boy, and as Django, delighted, proceeds to eat and drink and enjoy the love his father has for him, Armando explains the history of his gypsy family to his attentive son.

Janos and the other men, still in their suits from the wedding, drive along the dirt road leading to the camp, and, as Janos pulls up alongside a concealed area, he switches off the car engine and lights. The rest of the men do the same. Janos tries to convince some of the hesitant men that it's not too late for any of them to go home but they insist on seeing it through with him. Janos loads his shotgun and, as he vanishes into the woods, the rest of the men follow him.

At the gypsy camp in the darkness of his home the boy suddenly wakes and listens to his father's drunk snore and his mother's breathing along with the various other sounds of sleep from the rest of the family. As he stares at the ceiling a shadow crosses the window. Peering out, he sees the men with guns approaching from the woods, but, as he turns to warn his family, the butt of a

shotgun lashes out from the darkness and smashes into his face. As the boy collapses to the ground, Janos silently steps out of the darkness and we hear a newborn wail as the baby in the hospital suddenly breathes and the staff celebrate the saving of a life.

Janos quietly pours the petrol onto the floor and walls. He climbs back out through the window, opens the cap of his lighter, lights it, throws it into the pool of petrol and vanishes back into the darkness of the woods. He and the other men listen in darkness to the screams of people waking up. The family run out the door to escape the flames but Janos is determined they won't escape the bullets and, as the gypsy camp erupts into mayhem, he and the other men pick off each family member, one by one, and shoot them. Armando's neighbour arrives to help the family by the burning house. Balazs and János glance at each other, then Balazs shoots down the neighbour, too. Fear rips through the gypsy camp and, as the flames crawl into the air, the boy regains consciousness and, barely able to breath, but seeing the onslaught outside, he escapes undetected through the back window. Janos watches from the darkness of the woods, as the fire grows, and he is at peace.

Next morning, the police questions onlookers as the bodies of the family members are covered in black plastic bags. One of the policemen mutters under his breath, "Four less gypsies in the world?" and his indifference is clear.

As we observe the breakfast family rituals in Janos's household, discussing the visit to his daughter in hospital today. As they eat and are excited at the progress of the baby they engage in the normal, functional conversation of normal functional people. It could be any home. Any family. Any town.

In the hospital the recently wedded bride is exhausted but she smiles as the nurse lifts the suckling baby from its mother's breast. She closes her eyes to sleep as the nurse carries the baby into the nursery and tenderly places it into a crib alongside the other sleeping newborns. The nurse checks one last time then leaves the nursery.

As we pull back further from the babies we note they are being watched; one baby in particular; watched by a young boy, watched by Armando's gypsy son, Django....

The film does not weave the story any further. There are no lessons or problem-solving keys. It depicts violence in its own horrible, shocking reality, in its disturbing detachment. It is not a crime story or an action movie, and also not a sociographic documentary. It is a realistic film which calls attention to that which is unacceptable, using the authenticity of illustration. This is what we must stand up against and which cannot be rejected with the arrogance of indifference. And what we really can no longer say is: they deserved it! Why don't they just live like we do?

The Realization

The creators of the project view this film as a social duty. If a low budget exists, then this film must be made from it. There are no producer's, director's or production company's premiums and no superfluous expenses. We plan on making only the most necessary payments and working exclusively with partners who do not demand any extra money in addition to the basic funds essential for making a living.

We will create this film with participant companies who, in addition to the usual concessions, are willing to offer further discounts and who might give us funding in certain cases.

In order to procure the required budget, we are requesting grants from several organizations and institutions and making an effort to include foreign partners in our film plan.

We would like to shoot the film at early spring of the year 2011, so we could present the film during the Hungarian EU presidency in 2011, as well as create a chance for the film to have a serious international career in festivals.

The development of the film plan is still in process; the entire framework of the screenplay will be completed by the end of October.

Parallel to the writing of the script, casting and location scouting are also underway. In order to maintain the authenticity of the film, we are primarily looking for amateur actors and genuine locations.

The actual production preparations will begin in the middle of January, and after shooting, the editing and post-production work will take place in the summer months.

The Director

Róbert Pejó has had great success with his Roma-themed films and his theater productions as director.

His film, *Dallas Pashamende*, did exceptionally well both nationally and internationally (premier at the Berlin film festival as well as success at numerous other festivals).

His latest theater direction (*Jelinek: Rod, Staff and Crook – Handmade*, premiered last season) was created in a similar theme and was played with great success last year and also during the beginning of the new season as well.

Róbert Pejó was born in Arad, Romania and spent his childhood and student years in Austria. Since 1996, he has been dividing his time between New York and Budapest. He works in both Europe and the USA.

FILMS – as director (selection)

Kameramörder/Látogatás 2009, award for best director, Hungarian Film Week 2010

Upstairs, USA/Germany, 2008

Dallas Pashamende, CICAÉ-award - Special Merit, Berlinale, 2005

Mordshunger, TV, 2007

Kidnapped, TV, 2007

Franz & Anna, TV, 2002

Tatort "Tod am Kongress", TV 2001

Tatort "Nie wieder Oper", TV, nominated for best Austrian TV film in 1999

Rest in Pieces, 1996 documentary

Road to Eden, 1995 documentary, Golden Frame Award for Best Documentary

Lipstick, 1993, Prize der Diagonale.

music video – Lou Reed: Modern Dance

PLAYS – as director

Rod, Staff, and Crook – Handmade by Elfriede Jelinek, Trafo Budapest, 2010

AS WRITER (selection)

18 Drops, rewritten, 2008

Simple Simon, co-written with Terry McMahon, 2006

adaptation of the novel, *Kameramörder*, by Thomas Glavinic, as *Visitation*, co-written with Agnes Pluch, 2008

Loud, co-written with Magda Dajani, 2006

co-writer of Géza Csemer's *Dallas Pashamende*, 2005

co-writer of *Smith: Tatort Episode "Nie wieder Oper"* TV film, with Peter Conolly, 2002

writer of *Road to Eden*, documentary, 1995

Lipstick, co-written with Reinhard Jud, 1993

Stiller Tod, co-written with Reinhard Jud, 1992

EDUCATION

Consultant at Moonstone Directors Lab, 2005- 2006

The Producer

József Berger has been the producer of numerous successful feature films and TV films. He worked together fruitfully with Róbert Pejó in the past: following the Hungarian Film Week premiere of *Visitation*, the internationally co-produced feature film (where Pejó received the shared award for Best Director), he was invited to 4 so-called "A-category festivals" and was asked to take part in several smaller film festivals.

Filmography as Producer

2010: *A zöld sárkány gyermekei* (aka. *Children of the Green Dragon*) feature film 90', directed by: Bence Miklauzic
producer

2010: *Essential Killing* (aka. *Az ölés esszenciája*), feature film, directed by: Jerzy Skolimowski,
Polish-Norwegian-Hungarian-Irish co-production
co-producer

2009: *Maybe in an Other Life* (aka. *Talán egy másik életben*) feature film, directed by: Elisabeth Scharang
Austrian-German-Hungarian co-production
co-producer

2009: *Oda az igazság* (aka. *So Much for Justice*) feature film 88', directed by: Miklós Jancsó
Hungarian-Austrian-Polish co-production
producer

2009: *Látogatás/Visit* (aka. *Der Kameramörder*) feature film 94' directed by: Róbert Pejó
Austrian-Swiss-Hungarian co-production
co-producer

2008-2010: *Mamarosh*, feature film (in post-production), directed by: Momcilo Mrdakovic
German-Serbian-Hungarian co-production
co-producer

2006: *Tavaszi, nyári, őszi/Spring, Summer, Autumn*, TV film, Hungarian Television (MTV), directed by: György Molnár
Hungarian production
producer

2004-2005: *Az erények könyve/The Book of Virtue*, TV-miniseries, directed by: Róbert Pajer, Bence Miklauzic, János Vecsernyés
Hungarian Television, ORTT
creative producer

2004: *Apám, feleségem, szeretőm* (aka. *My Father, My Wife and My Lover*), directed by: Michael Kreihsl, Austrian-Hungarian-Polish co-production (epo-film, Austria; Apple Film, Poland)
co-producer

2003: *Magyar szépség/Hungarian Beauty*, feature film, directed by: Péter Gothár, (34th Hungarian Film Week: Jury's Special Prize, 2003)
producer

2001: *Paszport/Passport*, feature film, directed by: Péter Gothár, Hungarian production (shown at more than 60 festivals, 2 European Film Academy nominations)
producer

2000: *A leghidegebb éjszaka/The Coldest Night*, TV film, directed by: Péter Gothár, Hungarian production
producer

The Writer

Róbert Pejó works together with an Irish screenplay-writer. The foreign writer superbly complements the writer/director's ideas about the story. Terry McMahon helps Róbert Pejó in formulating the dramaturgic system of this shocking story.

TERRY MCMAHON

Screenplay-writing:

- *Soul Cages*, screenplay, commissioned by Daryl Hannah
- *Savage*, screenplay, upon commission for Emmy-Award winning Valerie Red Horse
- *Simple Simon*, co-written with Róbert Pejó
- *Slice*, screenplay, commissioned by Richie Smith
- at present: *Oliver Twisted* script development with Rob Walpole, producer, and Damien O'Donnell, director
- script-outlines for the US/UK pilot comedy show *Days Like This*, upon commission
- at present: *Swordland* script development with Rob Walpole, producer, and Paddy Breathnach, director
- invitation to the Moonstone International Screenwriters Lab with the screenplay titled, *The Dancehall Bitch*
- the scripts of more than 70 episodes of *Fair City*, the biggest TV-drama on RTE, upon commission
- completion of a radio play together with RTE Radio titled, *Together Again*

Awards, recognitions:

- First Class Honours Master of Arts Diploma for Screenwriting from the Institute of Art in the field of Design & Technology in Dublin
- Honored with the Tiernan McBride International Screenwriting Prize
- Award for the screenplay titled *Sisk and the Hartley-Merrill* International Screenwriting Prize in Cannes
- Award at the Academy of Motion Picture Arts and Sciences in Hollywood
- Honored with the Gregory Peck Scholarship to UCD Film School recognition

Teaching:

Former member of the Irish Film Academy Screenplay and Acting Faculty
Former guest instructor at the Institute of Technology, Dublin, the Institute of Art Design and Technology, Dublin, and Galway University
Taught acting for four years at the Bull Alley Theatre School

The Director of Photography

Gergely Pohárnok, Budapest, 1968

Filmography as Director of Photography

2010 A Quiet Life (in post-production)

2010 Der Kameramörder

2009 Transmission

2009 La partita lenta (short film)

2009 Nem vagyok a barátod/I Am Not Your Friend

2009 Vonat (short film)

2008 Born Loser (TV-series, 2 episodes)

– Az ember legjobb barátja (2008)

– Ászpóker (2008)

2007 411-Z (short film)

2007 Tejút (Milky Way)

2007 Hourglass (2008 Hungarian Film Week: Best Cinematography)

2007 Csapás (short film) (Blow)

2006 Szalontüdő (short film)

2006 Taxidermia/Taxidermy

2005 Fekete kefe (Black Brush)(2005 Hungarian Film Week: Best Cinematography)

2004 Magyar vándor

2003 A titkos hely (Secret place) (short film)

2003 És jött egy busz... (And a bus came...)

2002 Hukkle (2002, Special Prize: Cottbus Film Festival of Young Eastern European Cinema; 2003, Hungarian Film Critics Award: Best Cinematography in a Motion Picture)

2002 Forward!

2002 Az ötödik szoba (The fifth room)(short film)

2001 I Love Budapest (2001 Hungarian Film Week: Best Cinematography; 2002, Hungarian Film Critics Award: Best Cinematography in a Motion Picture)

2000 Rosszfiúk (Bad boys)

The Composer

Lajos Kathy-Horváth

The world-renowned composer of Roma descent will create the film's main musical motifs. Kathy-Horváth and Róbert Pejó worked together previously in the film *Dallas Pashamende*.

The Production Company

Over the course of its ten-year existence, Mythberg Films achieved numerous national and international successes, from nominations by the European Film Academy (EFA) to various awards at the Hungarian Film Week (Main Prize, Best Director, etc.) up till its most recent success: the co-produced film, *Essential Killing*, directed by Jerzy Skolimovski, received the "Jury's Prize" and the Best Actor in a Leading Role at the Venice Film Festival. The world premier of Mythberg's own production *Children of the Green Dragon* (directed by Bence Miklauzic) will be at the Pusan Film Festival; directly after, it will be shown in the competition program of the Warsaw "A-category" film festival.

The company profile below briefly introduces the company's activity:



Company profile 2010

Mythberg Films is a feature- and television film-production company based in Budapest, Hungary. Besides its in-house developed majority films, the company very much focuses on minority international co-productions as well.

By having a well-developed company structure for more than a decade Mythberg has successfully produced or was involved in more than 12 cinema and tv movies in the past.

Only in the last two years the company has produced or co-produced five films with the total budget of over 11m €. All projects were finalized on a successful legal and financial basis, using the most benefit of the Hungarian tax-rebate system (over 1m€ in total) and other local and international financing sources.

Over its more than a decade existence, Mythberg Films became a trustable and reliable company known for its experienced and friendly team, for its creative involvement in the projects and most importantly for its professional production management with legal and financial advisors and partners whose assistance enabled the company to handle productions in the most cost-effective manner and solve different matters for the benefit of partners and financiers.

for more details please turn page

Please contact:

József Berger, producer; mobile: + 36 30 239 4290

Company address:

Mythberg Films Kft. 1021 Budapest, Budakeszi út 51. Hungary

Tel./fax: + 36 1 413 7236, e-mail: office@mythbergfilms.hu, www.mythbergfilms.hu



PROJECTS IN PRE-PRODUCTION AND DEVELOPMENT

- ‘The Carers’ a feature film project by János Edelényi (Prima primavera), based on the script by Gilbert Adair, a production by Vita Nova film (UK) and Mythberg Films. Sir Michael a legendary actor is terminally ill and needs someone to take care of him, which he is not use to at all. The relationship with his ‘carer’ forms a friendship at the end by helping each other to fulfill their dreams.
- A new television film is in pre-production by György Molnár, based on the short novel by Pál Bekés, titled: „**Csikágó**” (a nickname of a Budapest district).
- an international feature titled „**Ikaros**” by young debuting director, Árpád Bogdán, about a young gypsy boy who leaves his village in the East of Hungary to live in the city of Budapest than trying to search for a decent life in America. But it does not help: he is the person who is always „in a wrong place at the wrong time”.
- a film titled „**Amrita**” is about the short but very intensive life of painter Amrita Sher-Gil, a Hungarian born (1913) half Indian woman who became India’s first contemporary artist after she died in 1944. A possible French-UK-Indian-Hungarian co-production
- „**The Green Dragon Football Club**” is a pure comedy, a possible Chinese-European co-production based on the company’s recent movie „Children of the Green Dragon”. The main character Wu is returning to China and wants to fulfill his dream of creating his Chinese football (soccer) team...
- „**The four rascals**” is an adventure movie taking place in the 16th century in the north part of the disrupted Hungarian Kingdom. A gang of robbers are permanently attacking villagers when they decide to call superannuated soldiers from the Turkish war to help them to defend themselves and a secret treasure. The old soldiers of different origins (German, Polish, Turkish, Hungarian) decide to go for their possible reward and battle the gang...

PROJECTS IN PRODUCTION

- **Mythberg’s** new in-house developed comedy-drama feature titled „**Children of the Green Dragon**” and directed by Bence Miklaucz is at present in post-production phase. A story involving a Chinese warehouse-keeper and a Hungarian real-estate agent, is a high quality ‘feel-good’ movie in Hungarian and Mandarin language.
- **‘Maybe in an other life...’**, by Elisabeth Scharang, an Austrian-Hungarian-German co-production (EPO-film Vienna, Mythberg, Filmline Munich) based on real life events at the end of the second world war.
- In 2008/09/10 the Serbian black comedy titled „**Mamarosh**” written and directed by Momcilo Mrdakovic is being produced by **Corazon International**, Hamburg, **Paprika Film**, Belgrade and Mythberg Films. The film is backed by **Wild Bunch** as an international sales agent and investor. At present the film is shot in New York.
- The „**Essential Killing**” by Jerzy Skolimowski is also in post-production phase presently, starring Vincent Gallo, a Polish (**Skopia Film**) Irish (**Element Pictures**) Norway (**Cylinder Productions**) and Mythberg Films co-production, presented by Jeremy Thomas, **Hanway Films**.

COMPLETED FILMS

- This year’s (2010) production was the opening film of the 41st Hungarian Film Week titled „**So much for Justice**” (EPO-film Vienna, Pleasnar Film, Warsaw) and directed by one of Hungary’s most renowned directors, Miklós Jancsó.
- In 2009-10 Mythberg Films produced a film titled „**Kameramörder**”, directed by Robert Adrian Pejó, and prepared in coproduction with the Austrian **LOTUS Film** and the Swiss **Cobra Film** and won an ex-aequo ‘Best Director’s prize at the 41st Hungarian Film Week.
- In 2006/07 Mythberg Films produced a television film by György Molnár, „**Tavas, Nyár, Ősz**” (Spring, Summer, Autumn) in co-production with the Hungarian Television. In the same years the company was also involved in a documentary directed by Barbara Puskás from EPO-film, titled „**Hallo**”, about the life of Tivadar Puskás, the inventor of the telephone center.
- In 2004 an Austrian-Hungarian-Polish co-production was completed with the contribution of the Austrian **EPO-Film** and the Polish **Apple Film** directed by Michael Kreihsl, titled „**My Father, my wife, my lover...**” (Received the main prize at Biarritz International Television Film Festival) and the Romy Award.
- In 2003 Mythberg Films produced a new Péter Gothár’s feature the „**Hungarian Beauty**”, that won the Grand Prix of the Jury at the 34th Hungarian Film Week.
- In 2001 Mythberg Films produced another Péter Gothár film titled „**Passport**”, in coproduction with **Duna-Television**. ‘Passport’ was selected to more than 50 festivals, won three major awards and was nominated for two European Film Academy awards (Best Director 2001, Best Cinematographer 2001).
- In 2000 Mythberg Films produced a television film titled „**A leghidegebb éjszaka**” (The Coldest Night) for the **Hungarian Television**, as a Christmas prime time tv-film on MTV Channel 2.



György Cserhalmi and Daniel Olbrychski in **So much for Justice** by Miklós Jancsó



Vincent Gallo in **Essential Killing** by Jerzy Skolimowski



Ursina Lardi and Andreas Lust in **The Cameramurderer** by Róbert A. Pejó



Dorka Gryllus and Merab Ninidze in **The Cameramurderer** by Róbert A. Pejó



Orsolya Tóth in **Maybe in an Other Life** by Elisabeth Scharang



Yu Debin and Zoltán Rátóti in **Children of the Green Dragon** by Bence Miklaucz