

**BIBLIOTHEQUE**  
**PASCAL**





## DIRECTOR'S THOUGHT

I doubt there is a film in which an object, picture, sentence, or scene - intentionally or accidentally - would not rise to an exceptionally rich dimension of interpretation, to the level of metaphors, where the audience imagines a meaning beyond their simple material quality. There will obviously be scenes like this in my film. There will be scenes I can explain and ones I would never expect anyone to analyze in this or that way. I could write these down, talk about them, analyze these pictures or scenes, but I might be depriving them of their essence or mystery. I believe that the real desire to tell a story lives inside you only until you are able to preserve these enigmas.

## CAST

ORSOLYA TÖRÖK-ILLYÉS, OANA PELLEA, RAZVAN VASILESCU  
ANDI VASLUIANU, SHAMGAR AMRAM

## CREW

COSTUME DESIGNER: KRISZTINA BERZSENYI  
PRODUCTION DESIGNER: MÓNIKA ESZTÁN, PÉTER MÁTYÁSSY  
SOUND DESIGNER: GÁBOR BALÁZS H.A.E.S.  
ORIGINAL MUSIC: FLANGER, BURNT FRIEDMAN AND ATOM™  
EDITOR: PÉTER POLITZER  
DIRECTOR OF PHOTOGRAPHY: ANDRÁS NAGY H.S.C.  
LINE-PRODUCER: ANDREA TASCHLER  
CO-PRODUCER: MARCO GILLES, DANIEL MANN, ERNŐ MESTERHÁZY,  
MÓNIKA MÉCS, JUDIT ROMWALTER  
ASSOCIATE PRODUCER: ÁGI PATAKI, PÉTER REICH  
PRODUCER: IVÁN ANGELUSZ, ANDRAS HAMORI, GÁBOR KOVÁCS  
WRITTEN AND DIRECTED BY SZABOLCS HAJDU

## PRODUCTION COMPANIES

FILMPARTNERS, KATAPULT FILM  
IN CO-PRODUCTION WITH: GILLES MANN FILMPRODUKTION,  
M&M FILM, SPARKS, TV2  
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Hungary/Germany 2010, 111', colour

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**BIBLIOTHEQUE**  
**PASCAL**

A FILM BY SZABOLCS HAJDU

## SYNOPSIS

Mona Paparu is a Romanian citizen of Hungarian nationality. By the Black Sea she meets a runaway convict, who takes her as hostage and locks themselves in a bungalow of a tourist camp. Viorel is an uneducated and dumb man, but his rich imagination and simple emotions have a great effect on the girl. They spend the night together but the next day the police surround the camp and kill Viorel while he is trying to escape. The fruit of Mona and Viorel's relationship is a baby girl whom Mona names Viorica...

Mona is alone with her three-year-old daughter and she gives marionett performances to make a living. At a performance she runs into her father, Gigi Paparu, whom she has not seen in years. Paparu tells her that he is very ill and has to travel to Germany for an operation. He asks Mona to travel with him. First she refuses, but then she appears at the station when the train is already leaving. She leaves Viorica with a distant relative, Rodica the fortuneteller.

During the trip father and daughter get closer and closer to each other. As they approach their destination, however, Paparu begins to behave strangely. When they arrive at a station in Germany Mona finds out that in fact, Paparu trades in prostitutes and to settle a debt he leaves Mona with two dangerous slave traders.

They smuggle Mona and several other East European girls to England in the back of a truck. Mona is to work for Pascal, who is the owner of a brothel camouflaged as a literary café called Bibliothèque Pascal. Mona is supposed to satisfy the desires of the rich clientele in the hidden rooms of the brothel.

In the meantime, the court of guardians takes the little girl from Rodica the fortuneteller. When Mona returns, she has to tell the authorities in detail what happened to her in England in order to get her daughter back. The film is Mona Paparu's account of her trips, her love affair and her calvary in Western Europe.



# SZABOLCS HAJDU

Szabolcs Hajdu was born in Hungary in 1972. He studied at the Hungarian Film Institute and directed his short film Necropolis, which gained remarkable critical acclaim. Sticky Matters, his first feature film, was awarded the Jury's Special prize in the Kiev MOLODIST film festival in 2003. His next film Tamara won first Prize in the AVANCA film festival in 2005. His autobiographical movie White Palms was presented in Cannes - Quinzaine des Realisateurs in 2006. It went on to win numerous international awards. His television feature Off Hollywood was presented in the Edinburgh International Film Festival in 2008. Bibliotheque Pascal is his fifth feature film.

## **STICKY MATTERS** (Macerás ügyek)

2000, feature, 35mm, colour, 100 min

### PRIZES:

**2001 Budapest Hungarian Film Week:**

Best First Film Director: Szabolcs Hajdu

**2001 Kiev MOLODIST International Film Festival:**

Special Prize of the Jury

## **TAMARA** (Tamara)

2004, feature, 35mm, colour, 75 min

### PRIZES:

**2005 Avanca Film Festival:** Cinema Prize

**2004 Budapest Hungarian Film Week:**

Special Prize of the Jury for Best Production Design

to Szabolcs Hajdu, István Szaladják and Mónika Esztán

## **WHITE PALMS** (Fehér tenyér)

2006, feature, 35mm, colour, 100 min

### PRIZES:

**2006 Budapest Hungarian Film Week**

Best Director: Szabolcs Hajdu

Best Cinematography: András Nagy

Best Producer: Iván Angelusz, Gábor Kovács, Ágnes Pataki,  
Péter Reich

Best Editor: Péter Politzer

Gene Moskowitz Prize awarded by the foreign critics

People's Choice via Internet

**2006 Essonne CINESSONNE:** Grand Prix

**2006 Istanbul Cinema & History Meeting International  
Film Festival:** Best Film

**2006 Karlovy Vary International Film Festival:**

Special Mention East of the West

**2006 Ljubljana International Film Festival:**

FIPRESCI Award

## **OFF HOLLYWOOD** (Off Hollywood)

2007, feature 35mm, colour, 76 min.





# SZABOLCS HAJDU

## ABOUT BIBLIOTHEQUE PASCAL

### **For how long have you been working on Bibliothèque Pascal?**

SZH: I basically came up with the concept of Pascal 10 years ago when I was making Sticky Matters.

### **Does it often happen that you are already thinking about your next move while you still making a film?**

SZH: Whenever I am shooting a film, it feels great to start something new, not to mention how this is an opportunity to escape. This is like an island where you can escape to from every single problem and trouble arising in the present in connection with the film being shot. I generally make good progress at such times. After a certain point, I prefer thinking about anything other than the film I am actually shooting. During the shooting of Sticky Matters it was Pascal that represented this fresh, new area. I worked in Romania as an actor, during which period I began putting the pieces of my first film together, and then I wrote a short novel from these around the time I was making Tamara, my second film.

### **Is this the final version of a finished novel?**

SZH: Yes, this is a nearly 20-page short-story. In any case, every one of my films are based on literature, either novels or excerpts from dramas, or even an entire drama, like in the case of Tamara, which we performed on stage before actually making the film.

### **To what extent did the story portrayed in the novel change by the time it was adapted into a film?**

SZH: Originally, this is a very simple sociological novel: it traces the life of a girl who leaves Romania to work in Western Europe, becomes a prostitute, then undergoes a complete personality change and can barely be recognised by the time she returns home. I wrote this novel in first person singular and the girl tells her very own story. Back then, there were not really any films that focused on the sex trade theme; however, Romanian film-makers have since made at least 2-3 such films and this is also the theme of the film Lilja 4-ever directed by Lukas Moodysson. First of all, I developed the storyline of the girl that became a prostitute, which I then further developed and linked to the paraphrases of the character Fantine in the Les Misérables scene, i.e., added the plight of a child to the story. This is about where I stood at the time Béla Tarr contacted me to tell me that he was setting up a new studio and asked me to join should I have any plans. I generally have several novels on stand-by, which was also the case at this particular moment, and even though I did not consider the theme of novel to be very relevant, I came to the point that it would be ideal for this studio and in this atmosphere.

### **Did you ever work with Tarr before?**

SZH: No, we never worked together. I imagine he noticed my films and this is what led to us getting together. Otherwise, the ambiance of the original novel is completely different to what the film ended up like. Perhaps this is also why we did not end up shooting the film in Tarr's studio. In any case, Béla actively engaged in the creative preparatory work, read the novel and made recommendations about what should be changed in the first version of the screenplay.

### **What kind of changes did he recommend?**

SZH: He recommended many things. He tried to remove trivialities and sneak special elements into the screenplay. He would also have liked me to make Mona less passive, since he was not impressed with how the main character hardly does anything, but simply lets things happen to her. Even when she knows she may get into trouble, she simply goes with the flow, because she does not dare or does not want to do the opposite. I actually really like these sorts of passive, drifting characters; however, I did manage to enhance Mona's level of activity thanks to Béla. As things went at the time, we mutually agreed to each go our own way, after which I began adding stylistic elements to the story.

### **Why do you like passive figures?**

SZH: I prefer the leading actor to be the least typical character, who functions like a sort of black hole in the middle of the film. I attempt to bestow the least possible character traits onto this figure; but naturally the figure becomes quite a character in the end, even though this figure was depicted as a passive onlooker in the screenplay. This is obviously because I myself am somewhat like this.

### **By the time you were ready with the story, films with similar themes began to appear in cinemas and at festivals.**

SZH: I was aware of how others have already made films adapting similar themes, which is why I instead began thinking about why this film is timely from a functional perspective. As a matter of fact, my assistant recently showed me a Lady Gaga video clip on YouTube I have never seen before, which nonetheless has very similar elements to those in our film. Basically, what we imagined 2-3 years ago is now beginning to become functionally relevant.

### **What does this functional actuality mean?**

SHZ: Materials, colours, extreme forms, continuous contrast of contradictory things; or using kitsch instead of harmony to create disharmony. I always try to break through the barriers of some sort of apathy. This is also what fashion is all about and certain films try to make an impact by using the same set of instruments. The way in which the Internet is capable of impacting people in all sorts of ways is also very exciting to me. It is easy, for example, to sit back and observe the wildest sexual habits; I wasn't the one who invented the latex fashion of the Bibliothèque Pascal luxury brothel, nor the vacuum bed featured in the film. I came across the latter when I was searching for the most extreme thing that shocks me the most and drives me to despair. Naturally, you are on the wrong track if a film, however clever and artistically elaborate, only serves to make the snob and enervated intellectuals of Western Europe dribble. I explicitly get annoyed whenever something only focuses on this or current trends. This is actually criticized in Pascal, or more specifically, thinking about this is what I picked on. In any case, when we shot the film, we gained first hand experiences about how in one end of Europe jumping into the irrigation canals heading towards the Black Sea after a hard day's work is the utmost and greatest joy for village boys, whilst in Western Europe, we need to go as far as the vacuum bed and suffocate to be able to start enjoying life once again. This is how far apart Europe is at present. At the moment, I am reading Tolstoy's Anna Karanina for the umpteenth time, and I have come to the conclusion that nothing much has changed over the past 100-150 years, only back then, this story was all about intellectuals with French education and Russian pheasants.

**You mentioned that whenever you are busy working on a film, coming up with new film plans is a great escape. Where did you escape to when you were making Pascal?**

SZH: Sometime in summer when I had two free months and took a short break from Pascal I wrote the first version of a screenplay. During the same period, I happened to bump into Jim Stark, one of Jarmusch's producers, when I was on the judging panel of a festival, so we began contemplating what we could do together. I told him about this screenplay and the first application for funding we submitted has since been approved. I once took part in a sociology survey assessing deviant sub-cultures in eastern Hungary, and slavery after the era of political changes was one of its specific themes. This story tells the story of a criminal who is hidden away in a slave compound which once functioned as a cooperative, where, beyond marginalised people working for their daily ration and a roof over their heads, criminals also hide for shorter or longer periods of time, as it turns out from one of the interviews.

Gábor Köves



# ORSOLYA TÖRÖK - ILLYÉS

## ABOUT BIBLIOTHEQUE PASCAL

### **A How many times have you worked with Szabolcs?**

OTI: If counting feature films, this is the fourth time; however, this is a tricky question, since I was also very much involved in the films I did not play any role in. I too sometimes have to consult IMDB to find out which films I was officially involved in.

### **You continuously work together and are also a family. Do you understand each other without necessarily saying anything?**

OTI: I don't know whether this makes things easier when we work. From a certain perspective it naturally does, since we know how the other person relates to the given piece of work from the very beginning. But I think we deal with this issue shyly. Once we work out the character, we don't really discuss relevant things on location. Just like you don't tell the other person how much you love them every five minutes.

### **Do you see any similarities between Mona in Bibliothèque Pascal and the other Hajdu heroines you played?**

OTI: For instance, my hair at the beginning of the film is quite similar to the hair style I had in Sticky Matters. But to come to the point, I really like the way Szabolcs leaves a great deal of room for movement for his female figures; he is interested in what women are like and doesn't want to instantaneously dissect them or peg them down. I generally get quite annoyed when I see that the director has a very definite

opinion about the lead actor, which is why they end up having nothing to hide, no secrets left. Beyond the way Szabolcs's female figures are very feminine, they also play a sort of catalyst role. This is what Mona is like. She encourages the men she happens to meet to act, without doing much to achieve this. This catalyst role is a relatively passive thing; it was difficult to resist making Mona a more active figure in the film. We had to some way or other work out the amount of space and energy each meeting should occupy in the character's figure.

### **Did your character undergo any change during shooting?**

OTI: There were no major changes, just fine-tuning rather. It mostly occurs in the beginning that we do something in a thriller way than actually needed, which works there and then, however seems far too exaggerated in light of scenes shot later on. For example, there is a puppet show in the film, which originally began much more like a show; however, when we shot the scene for the second time, the whole thing became more intimate and minimalist.

### **Does it help you build the character if you shoot in chronological order?**

OTI: I am sure it would; however, in a film of this magnitude, this is practically impossible to execute. We managed to follow some sort of chronological sequence in the beginning; however, we were shooting the film for two years, which altogether excludes this possibility.

### **Is it difficult to pick up a scene that was not finished weeks or even months later?**

OTI: This is practically potluck. We need to take aim once again. I do try, but it is very difficult, also because I never watch my scenes after shooting. This is even hard for me later on, not to mention immediately there and then. It has nevertheless happened that I felt that something was missing after finishing a given scene, but we didn't have to shoot it again, since that little something that makes everything fall into place was already there on the monitor, namely, the composition, lighting and co-actor. However, to do this, you need to see things from the outside, which the actor is incapable of; only the director is able to view things from an external perspective.

**Except for you, mostly Romanian actors played in the film. Did you know any of them before?**

OTI: Seeing I am from Mures, I knew them very well; Razvan Vasilescu, Oana Pellea and Mihai Constantin were my role models as a teenager for whose sake I travelled all the way to Bucharest just to see them on stage. At the beginning of the 90s, which coincides with my teenage years, Romanian theatre and cinematography was experiencing a golden age and these actors were in the limelight at the time. I later managed to pass this enthusiasm on to Szabolcs, too.

**Did the Mures filming location give you a slight upper hand?**

OTI: Whenever I am shooting on location, I could just as easily be on the moon; this is about the way I feel. There was a moment, though, when I was sitting at a zebra crossing in the middle of Mures at 3:30 a.m. getting make-up put on; this really did seem absurd, since all this was actually taking place on the main square of my home town.

However, whenever we are filming on location, I generally find it impossible to relax and go sight-seeing; at such times, I even hate having a day off, since I am constantly preoccupied with what has happened so far and feel anxious about what comes next.

Gábor Köves



# ANDRÁS NAGY

## ABOUT BIBLIOTHEQUE PASCAL

**You worked together with Szabolcs Hajdu in two feature films. To what extent did *Off Hollywood* and *White Palms* prepare you for cameraman tasks in *Bibliothèque Pascal*?**

AN: *White Palms* has a strong documentary strand; we shot the whole film with a hand-held camera and very often under natural light. The imagery of *Off Hollywood* cannot be compared to that of *Pascal*; we shot the film in a very short period of time, moreover, it was not destined to be a feature film, but to be screened on television. This is the story of the calamities of a woman, which the imagery also mirrors and this is why we worked with gloomy colours. However, in *Bibliothèque Pascal* we trace the story of a woman with a very clean conscience, namely, Mona, who has the ability to look in awe at the world, like a just like a small child. This is why it was absolutely evident that we need to use clear imagery, i.e., work with clear colours and light, or make the material glow, since we need to tell the whole story from Mona's perspective. In this regard, *Bibliothèque Pascal* is very different to *White Palms* and *Off Hollywood*. This is a wonderful film with clear colours.

**Are there any images used as anchorage points to portray this world?**

AN: In the beginning, when we began to work with Szabolcs on this film, we selected a good number of images, films and music as references, for example, the 1964 film classic *I am Cuba* directed by Kalatazov.

This film is filled with extremely long and complex scenes; I hardly know of any other film that is as modern as this black and white movie. Jeff Wall's imagery was also a great help; there is some sort of dense leanness in his photos that helped me elaborate Pascal's imagery. Paintings by George Grosz were a similar help, as was Flanger's music, which in any case Szabolcs and I have been keen on using ever since *White Palms*; however, it did not suit this film, but was all the more adaptable to *Bibliothèque Pascal*. It suited Pascal to such a degree that we shot many scenes by playing Flanger from playback, and it was this music that gave us the tempo.

**Did you use any other kind of music?**

AN: For example, Beatles. The song *Penny Lane* was an obvious choice for the scenes shot in Liverpool.

**How much did the imagery change during the course of shooting?**

AN: 5 dialogues, Mona's 5 encounters are the backbone of this film. The screenplay originally included three of these; however, later on Szabolcs and Péter (Péter Politzer, editor of the film) both realised that two dialogues are missing, which would provide pillars underpinning the film. For me, from a visual perspective, the most difficult task involved resolving the visual presentation of these stations. Filming a spectacular scene where, say, a crowd of 100 appears on the scene is one thing from the cameraman's perspective; filming a conversation taking place between two people in a confined space is a completely different task. And this is exactly the sort of intimate space where Mona's encounters take place throughout the whole film, and it was these scenes that had to be designed in the context of colour dramaturgy.

For example, there is a red room in the luxury brothel of the Bibliothèque Pascal. Mona basically has no idea where she is or what will happen the first time she enters this room. We knew beforehand that we need to choose an extremely strong monochrome venue evoking strong emotions, for which the colour red is the perfect choice. However, as the story moves forward and Mona is beginning to dawn on the situation she has landed herself in, we begin adding various colours to the scene. In the final scene when Mona is making her mind up, as far as I can recall, 4 different coloured lights were used to illuminate the actors. This too moves the story forward, even if the audience is not aware of this.

**What kind of lighting was most suitable for Mona, i.e., Orsolya Török-Ilyés playing this role?**

AN: Orsi Török-Ilyés is a very special actress both in terms of technique and appearance. She is easy to light; however, too harsh lighting needs to be avoided. Highlighting her eyes is what suits her best. This is particularly relevant in this story. I had to come up with different sorts of lighting for each actor and actress; however, I had to rely on Orsolya's lighting for finding the lighting that best suits their face-character.

**What kind of materials and techniques did you decide to use?**

AN: At the very beginning I decided that I will use analogue technology in this film wherever possible. Analogue material has a distinct personality and black colour that is impossible to imitate. Visualising this pure chemistry was an extremely important objective for me.

We even defined each minute camera movement in advance. We used many camera movers, cranes, remote heads and hand-held cameras. The one thing we decided was that we do not wish to use a steadycam, since the movements of a steadycam are far too soft and delicate, which by no means suits this story. We attempted to devise the visual rhythm which best adapts to the film by using a combination of conventional devices and hand-held cameras.

Gábor Köves















# GÁBOR KOVÁCS

## ABOUT BIBLIOTHEQUE PASCAL

### **When did you first see a film directed by Szabolcs Hajdu?**

G.K.: About 5-6 years ago at one of the National Film Festivals where I saw the film Season and Tamara one after the next, and this was when I decided that I would like to make a film with these guys.

### **How many times have you worked with Szabolcs and which of his films did you like most?**

G.K.: This is the second time I worked with Szabolcs after making White Palms. I like every one of his films, but perhaps White Palms is my favourite.

### **In your opinion what is Szabolcs's approach to film-making?**

G.K.: Every one of his films radiates his talent and the intent that he definitely has an opinion about the world. The lack of screenplays and the way in which the directors themselves actually write the screenplays are in my view serious problems in Hungarian cinematography. Szabolcs is an exception in this regard; he is an excellent writer, which is why the film unfolds before our very eyes when reading the script, especially because we are familiar with his style and way of thinking.

He even knows who to select for his ideas to get through to the audience and is always great at choosing the right actor.

### **What do you remember about the shooting?**

G.K.: The location in Mures and especially the market scene had a special ambiance, similarly to scenes shot inside the Pascal. The most memorable scene was the night scene in Liverpool when we shot the scene coming out of the Pascal in the freezing cold and all of the actors were almost naked, however, managed to avoid coming down with a bout of pneumonia, since the film made us burn from the inside.

### **What is your opinion about the artists' work?**

I find it important to mention the fabulous and disciplined team and especially the cameraman Andris Nagy, who perfectly created the film's imagery.

# IVÁN ANGELUSZ

## ABOUT BIBLIOTHEQUE PASCAL

### How did you meet Szabolcs?

I.A.: At the turn of the millennium I met some friends and went to the cinema. We definitely wanted to see a Hungarian movie, so we decided to choose the first film of an unknown director. And this was Sticky Matters. Some of my friends were baffled by the scenes; however, we undeniably continued to discuss the film for hours after we left the cinema. I was under the influence of the very special tone and imagery of the film for many days.

We founded a film production company in 2002 with young artists studying in the „notorious” Simó-class, with the ultimate aim of finding a common cultural home for the generation we represent by uniting and searching for some sort of moral and ideological common ground. This was a special venture. 12 of us founded this business venture, not exactly in a capitalist fashion. To be a bit cheeky, we chose the name Katapult Film to suggest that our company would like to launch an assault against old and crumbling structures and “fortified castles”. We have since naturally lost much of this vigour. Only one signature was missing to submit the articles of association, and that was Szabolcs’s signature, who at the time was working on various theatre projects in Transylvania, Romania. He was the only person in the class I had never met personally. We were very much in a rush. Then I found out that Szabolcs would definitely be attending an event organised at one of the art cinemas in Budapest. And there he was at the counter, a boy with messy hair who looked much younger than his age and who signed the papers on a beer coaster without reading or going over any of the documents.

### In your opinion, what is Szabolcs’s approach to film-making?

I.A.: Szabolcs is an absolute maximalist. It is difficult to convince him on the grounds of simple, materialistic arguments. On many occasions, he continues to believe and clings onto things we have long abandoned or which seem impossible to us from a producer’s angle. He doesn’t believe in losing the ball, which often causes tedious moments. It is most certain that this power to convince and this faith are among the greatest seals of his talent.

### How does B. P. rate in relation to the director’s earlier films?

I.A.: BIBLIOTHEQUE PASCAL is a truly unique film, however, still bears traits characteristic of the work of Szabolcs Hajdu. Many of the themes portrayed in White Palms focusing on Eastern European existence or the wide horizons of freedom suddenly opening up re-emerge in B.P. However, White Palms is more realistic and is largely based on real-life events. As regards its style, Bibliotheque Pascal retains much of the audacity of Sticky Matters and the magic of Tamara; however, this film definitely creates a new visual language.

### What do you think about his earlier films; since when have you been following his work?

I.A.: We became quite close during the editing of Szabolcs’s second film, Tamara. Szabolcs and the editor often invited me to show where they are up to in the seemingly everlasting editing process. I was taken aback by his continuous persistence with which he tried out the most diverse possible range of music, combinations, cues, as well as the way he believed in them, and then suddenly decided against them.

Tamara was eventually finished and is still one of my favourite films today. The first time I saw the final version I immediately felt that I am dealing with an extremely talented artist.

We then worked together on his next film, White Palms. This was when I irrevocably committed myself to film production. I am incapable of being objective about this film, which for me is perhaps the most important Hungarian film ever made. This is what inspired me, i.e., to work with Szabolcs once again.

**What do you think about the lead actors in B. P.?**

I.A.: This role is definitely Orsolya Török-Illyés' most brilliant piece of acting.

Razvan Vasilescu, Andi Vasilianu and Oana Pellea are very convincing and their exceptional performance is indeed worthy of Romanian cinematography.

**What do you remember about the shooting?**

I.A.: It was the most gruelling shooting I ever experienced. I don't mind that it is all over.

**Which was the most typical location?**

I.A.: I best enjoyed the seaside scenes. With its undeniable beauty and awkward post-communists chaos, the Romanian seaside proved a matchless choice.









## FILMPARTNERS COMPANY PROFILE

Filmpartners was founded in 1993. The company is one of the largest private financiers and private fundraisers for Hungarian feature films. In addition to co-producing Delta, they produced White Palms by Szabolcs Hajdu (Director's Fortnight 2006 and Special Jury Prize Karlovy Vary), Overnight by Ferenc Török (2007), Black Brush (Grand Prize 36th Hungarian Film Festival and Thessaloniki Film Festival 2004).

## KATAPULT FILM COMPANY PROFILE

Katapult Film Ltd was founded in 2002 by members of the intellectual workshop of Sandor Simo, the outstanding filmmaker and teacher. After graduating from the College of Film and Theatre Arts in 2000 the eight directors and two editors decided to continue their collaboration as professionals, inviting two producers to handle the business side. Katapult boasts some of the best young directorial talent in Hungary. The company's main activities are experimental, feature films, shorts, commercials and documentary making. Up until now, Katapult Film has produced eight feature films, several shorts, documentaries and animations.

## GILLES·MANN FILMPRODUKTION COMPANY PROFILE

Based in Germany, Cologne, gilles-mann filmproduktion develops and produces both national and international motion pictures made for TV or theatrical release.

The ambition is the creation of entertaining programs by means of sophisticated stories and strong emotions with the prospect of a responsive and numerous audience.

Managing partners are Marco Gilles and Daniel Mann. Short films produced by Mann and Gilles in the course of their studies at the Filmakademie Baden-Wuerttemberg have been successfully presented at more than 350 film festivals in more than sixty countries, including Cannes, Berlin and Venice and have won numerous awards. The corporate film JUST IN TIME, produced by gilles-mann filmproduktion in association with teamWorx, won the "Deutscher Wirtschaftsfilmpreis" and was awarded the Gold Medal, as well as the Grand Jury Award by the New York Festivals.

FUGITIVES (working title), a two-part mini-series directed by Andreas Linke and produced by Daniel Mann und Marco Gilles in association with teamWorx for the German network Pro Sieben is currently in post-production.

As freelance producers, Marco Gilles and Daniel Mann also acquire and coproduce international motion pictures on behalf of MMC Independent, an affiliate of the major Studio MMC in Germany, Cologne. First project of the joint venture was the film CHÉRI, directed by Stephen Frears from a screenplay by Christopher Hampton, with Michelle Pfeiffer and Rupert Friend in the lead roles. CHÉRI was in competition last year's Berlinale and distributed worldwide by Pathé.

## CONTACTS:

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