

**PITCH\_IT**  
@SCREEN.TIME!



Pitch Jury 3

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Dear guests of  
Pitch\_IT@screen.time,



I am very pleased that we can present you the results of the “Pitch\_IT” workshop series at this year’s summer meeting in Ludwigsburg.

Five teams from Hungary, India and Germany will present their film ideas for the first time in a professional pitch!

The project was launched at the beginning of the year by the Goethe-Institut Budapest together with the Filmakademie Baden-Württemberg, in particular to attract young filmmakers from Hungary together with students from the FABW to support them with a basic requirement for filmmaking - namely the acquisition of funding for their projects, for which a professional pitch can be crucial.

I wish the teams every success and thank everyone who contributed to the realization of this pilot project!

With kind regards,

**EVELIN HUST**

Head of the Goethe-Institut Budapest



### BENCE FLIEGAUF

Bence Fliegauf is a writer, director, production designer and sound designer who lives between Budapest and Berlin. Born in 1974, he made his debut feature film FOREST in 2003. The film was selected for the Berlin International Film Festival where it won the Wolfgang Staudte Prize. His second feature THE DEALER (2004) was also selected for Berlin and won the Berliner Zeitung Audience Award. His third film THE MILKY WAY (2007) won the Golden Leopard, the top prize at the Locarno International Film Festival. He made his first English language film WOMB in 2010 with Matt Smith and Eva Green. His fifth film JUST THE WIND (2012) played in competition at Berlin and won the grand jury prize, the Amnesty International Film Prix and the Peace Film Award. LILY LANE (2016) also premiered in Berlin and has won many prizes around the world. His most recent film FOREST-I SEE YOU EVERYWHERE (2021) premiered in Berlin won the Best Supporting Actress Silver Bear.



### DR. CLAUDIA SCHREINER

Dr. Claudia Schreiner studied History, Political Science and Archeology in Cologne and New York City. Worked as TV-journalist and commissioning editor in several positions at ZDF and ARD - German public broadcasting. Since 2000 as Head of Program for Culture and Science at ARD/MDR, Leipzig, responsible for live broadcast of cultural events, documentaries and TV magazines. Her department initiated and was partner in several award winning international co-productions. In 2018 she joined Documentary Campus, one of Europe's most renowned professional training initiatives, as head of Studies of the Masterschool. The Masterschool is an intensive ten-month training program offering media professionals across Europe an excellent opportunity to access the international documentary market and to develop new business strategies. As Head of Studies, Dr. Claudia Schreiner shapes and oversees content and concept of the Masterschool.



### JANE MOTE

Journalist, storyteller and TV executive Jane Mote is a champion for the power and accessibility of documentary. As Consultant Editor for documentary funding foundation The Whickers she nurtures and supports new audio and film documentary-makers who share a curiosity for the world. She has helped develop film-makers at DocEdge Kolkata, (India), Docs by the Sea (Bali), MyDocs (Malaysia), AND - Asian Network of Documentary (Busan) as well as leading documentary training in Uganda and for the BFI (British Film Institute) in London, UK. The former UK MD of Al Gore's documentary channel Current and Executive Editor, BBC London has worked in senior positions for Discovery, Turner, BBC Worldwide, UKTV and the Africa channel. She is also Director of UK-based production company beechtobeach.



### ANA SOUZA

Born in Brazil, Ana Souza was partially raised in Amsterdam and now lives in Los Angeles. She works at the Sundance Institute as the Manager of the Programming department and a Programmer on the features team for the festival, focusing on fiction films. She is also the Head Programmer for the Sun Valley Film Festival, and the producer for this year's Palm Springs International ShortFest Forum. She programmed shorts and features for the LA Film Festival for several years before becoming Head Programmer of World Fiction for their last edition in 2018, and she was an Associate Programmer of Short Films for AFI FEST for four editions. Her work has ranged from programming to filmmaker/industry relations and event production in festivals including Outfest, the LA Latino International Film Festival, Ambulante California, the Indian Film Festival of Los Angeles, and NALIP's Latino Media Fest, among others. She has been a programming fellow for Film Independent's Project Involve and the Film Society of Lincoln Center's Industry Academy. She holds a BA from the University of Warwick and an MA from the University of Southern California.

**CHRISTINE TRÖSTRUM**

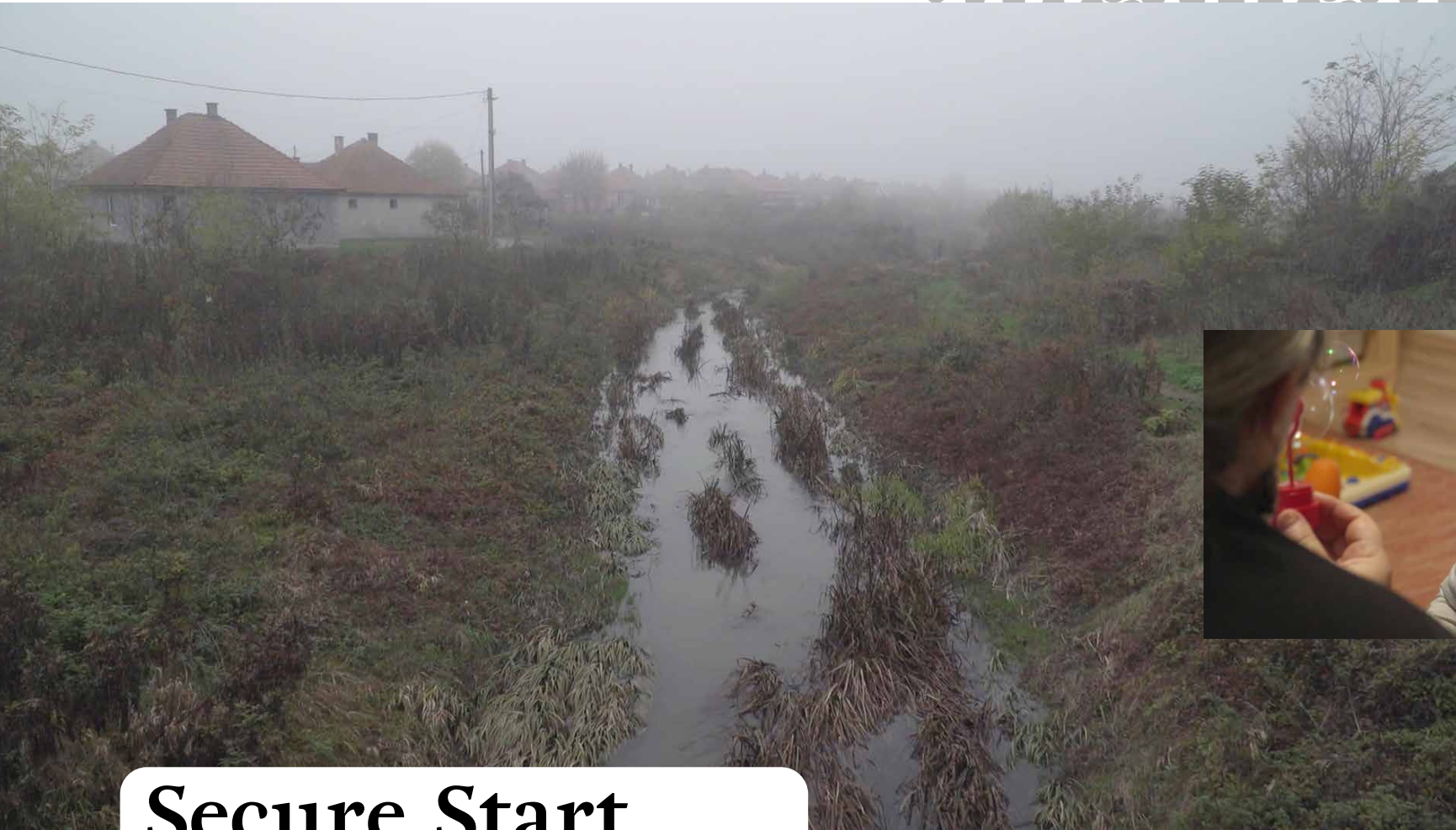
Christine Tröstrum was born in Ravensburg in 1972. She studied cultural and theatre studies / cultural communication in Berlin and is consultant for organizational development and change management (among others for the Berlin International Film Festival).

She worked for several film festivals in Germany and France until 2000. From 1998 to 2000 she was project manager at the European Film Centre in Babelsberg, where she was responsible for the CyberCinema pilot project, the first worldwide demonstrator for D-cinema. Amongst others, she was project manager until 2004 of Cartoon Movie, the European Co-Production Market for Animated Feature Films in Babelsberg, as well as head of an international conference series in Berlin-Brandenburg (today known as Media Convention) until 2005.

Since 2004, she has been working for Berlinale Talents, of which she assumed general management in 2008 and continues to manage together with Florian Weghorn since 2014. She is one of the initiators of the umbrella brand Berlin Film Residencies which is supported by the Berlinale as cooperation partner and several Talents International programmes such as Talents Durban (South Africa), Talents Beirut, Talents Guadalajara (Mexico), Talents Tokyo (Japan) and Talents Sarajevo, initiatives realized through cooperations of Berlinale Talents and other film festivals.

**FLORINA VILGERTSHOFER**

Florina Vilgertshofer holds a BA from LMU Munich in Drama and Theatre Studies as well as History of Fine Arts and received a master's degree in Arts and Media Administration at the Hochschule für Musik und Theater Hamburg. During her studies, she has been working as a freelance production manager for various international theatre productions, focusing mostly on pieces that deal with current political and social topics. She joined DOK.fest already in 2014. In 2018, after working for IDFA (Amsterdam), she took over the position as Co-Head of Industry and has sharpened the profile of the Industry Plattform DOK.forum. Florina is still involved in IDFA's market Docs for Sale, where she is responsible for matchmaking.



# Secure Start

*„I think what makes this idea unique is the combination of two topics. The mother-daughter relationship and the question of responsibility.“*



**AUTHOR:**

Judit Sára Elek

**DIRECTOR:**

Judit Sára Elek

**LOGLINE:**

I follow my mother's social work in an underprivileged village in the North-East of Hungary where both of us were raised. She faces huge dilemmas, like what is better for the kids: leaving or taking them away from their mothers. While I follow her, we also realize the unspoken topics between us: womanity, traumas and protecting ourselves.

**GENRE:**

Documentary

**FORMAT:**

Feature

**AUDIENCE:**

Mothers, Daughters, socially sensitive People

**STATUS:**

Production

**WHAT AM I LOOKING FOR?**

Funding to finish the shooting and post-production.  
Producer.

**CONTACT:**

elekjuditsara@gmail.com

**QUOTE:**

I think what makes this idea unique is the combination of two topics. The mother-daughter relationship and the question of responsibility.

**SYNOPSIS:**

Kerecsend is a village in the North-East of Hungary. My mother and I also grew up here. Despite the good location there are huge problems in this lovely village. Social inequalities and poverty aren't decreasing as the Hungarian Government communicates it. In our big, middle-class, intellectual family the private and the public life were merged from my very early years. Although to save the world and have a big family at the same time is not easy, my parents lived this way. My mother started to organize camps and programs for the underprivileged children in the village. Some years ago she established the Secure Start Children House. She and her colleagues support the young roma and nonroma mothers in parenting through the first three years of parenthood. In this film I follow her social work. She faces huge dilemmas in some cases. For example, what is better for the kids: to leave or to take them away from their mothers. Responsibility is high, decisions are very hard. I can easily connect with my mother through the feeling of social responsibility, but there are some differences between us, and difficulties in our relationship as well. While I follow her days, I understand her better, and we face the unspoken topics around womanity, traumas, and protecting ourselves. How can we get closer to each other, and what happens around us in this underprivileged area with other mothers and daughters?

**DIRECTOR'S NOTE:**

I think what makes this idea unique is the combination of two topics: The mother-daughter relationship and the question of social responsibility as an intellectual middle class person. I make this film because I personally was raised in this village. Therefore I have a lot of knowledge about the perspectives of those who live here. I feel, as a middle-class intellectual, I have a huge responsibility to speak about the problems here, even if the Hungarian Government communicates that the situation is becoming better and better. On the other hand my film also deals with the mother-daughter relationship which is a general topic. It connects us as humans never-mind where we were raised up. I feel that the time that I have to get closer to my mother is becoming shorter and shorter day by day. The medium of film can work as a healing tool, in our case with my mother. I think our example could make others think about their relationships to their mothers as well.

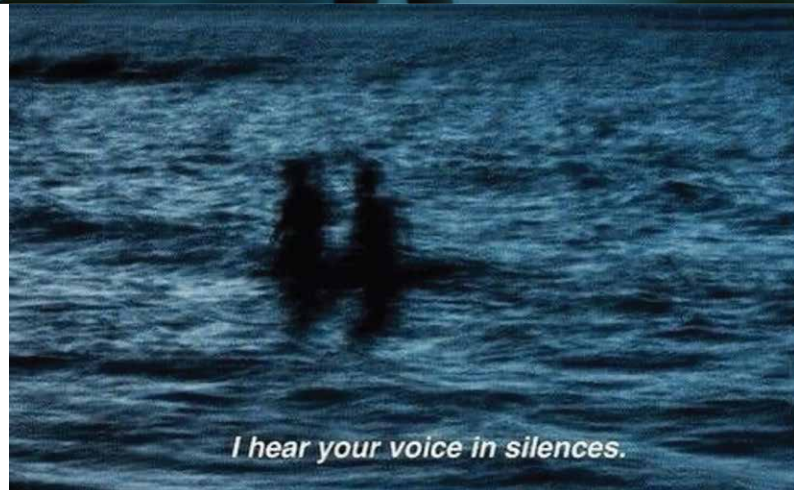
**BIOGRAPHY:**

Judit Sára Elek graduated in film theory and history at Eötvös Lóránd University, Budapest, Hungary. After one year of filmmaking master program she started her Master in documentary film directing at the University of Theatre and Film Arts, Budapest. Her first short documentary MEG II (Station) won the prize “The sweetest sad film” at the 65th Hungarian Independent Film Festival, and a „Special mention“ at BIDE, Budapest Documentary Festival.

**NOTES:**



**For a fish, a lake is an island.  
Fish died, no one cried.**



*“For a Fish a lake is an Island. Fish died, no one cried”, is a fiction film with documentary and surreal elements interweaving three different storylines: a man never returns from war, a young boy wants to save the life of his fish and a woman who constantly seeks a new reality.“*



**AUTHOR:**

Aditi Kulkarni, Payal Arya

**DIRECTOR:**

Aditi Kulkarni, Payal Arya

**LOGLINE:**

As female artists from India approaching film, confronted by our lived reality - we seek to create our version of a Fata -Morgana.

“For a Fish a lake is an Island. Fish died, no one cried”, is a fiction film with documentary and surreal elements interweaving three different storylines: a man never returns from war, a young boy wants to save the life of his fish and a woman who constantly seeks a new reality.

**GENRE:**

Fiction with surreal elements

**FORMAT:**

Mid-Length-Film

**AUDIENCE:**

Filmfestivals, Platforms, Art Museums

**STATUS:**

Development

**WHAT AM I LOOKING FOR?**

Indian Producer, German Co-Producer,  
Funding Opportunities

**CONTACT:**

fishdiednoonecried@gmail.com

**QUOTE:**

“For a Fish a lake is an Island. Fish died, no one cried”, is a fiction film with documentary and surreal elements interweaving three different storylines: a man never returns from war, a young boy wants to save the life of his fish and a woman who constantly seeks a new reality.“

**SYNOPSIS:**

“For a Fish a lake is an Island. Fish died, no one cried” is a fiction film with documentary and surreal elements. Everything appears and disappears as a pattern. The film is set in a fictional land which has its own survival politics. It follows the journey of three nameless protagonists, each striving to reach their island of salvation. The island appears in the form of a mirage - a Fata Morgana, which falls apart in an attempt to reach it. A man who is stuck in a war that is deemed to be non-existent but is thriving unseen. His quest is for his truth to be acknowledged. A woman, who desires a new reality and keeps moving from one place to another. But the further she moves, the more distant she gets from her yearning. And a naive, young boy whose obsession to save his unwell fish leads him on a journey. The boy releases the fish in a lake. Unknowingly he is sparking an ecological catastrophe. The dying fish not only survives but thrives and multiplies, turning into a predator and consuming everything in its path. The lake becomes the only source of food for the inhabitants of the land, making it the center of a war.

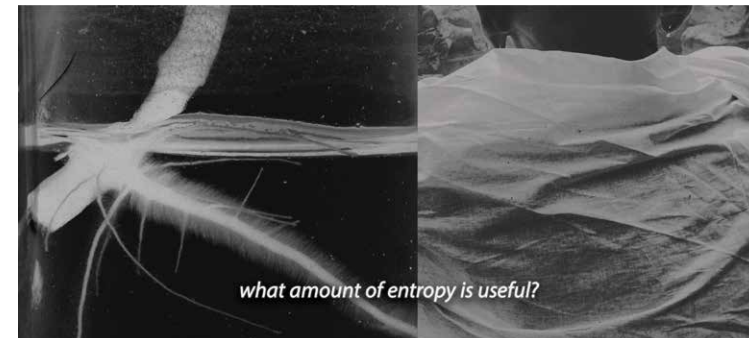
**DIRECTOR'S NOTE:**

We are living in a politically charged country, where most people do not take accountability for their actions and even when we want to speak up, most of us have turned into witnesses. As artists we want to employ various visual and conceptual strategies to question social and political structures. We see this film as a mirror for the viewer to see themselves and vis-a-vis the world. One of the directors has been with this idea for 14 years and even after so much time has passed, the core of the film has remained the same. The film delves into the consequences of endless consumption. As artists therefore we like to create our own world by tying the fictional world with scientific treatment and investigative documentary material using different associations of time to address these inquiries. The structure of the film is discontinuous and non chronological. Through each section we get a different point of view of the same situation, which opens the space for reflection to the audience.

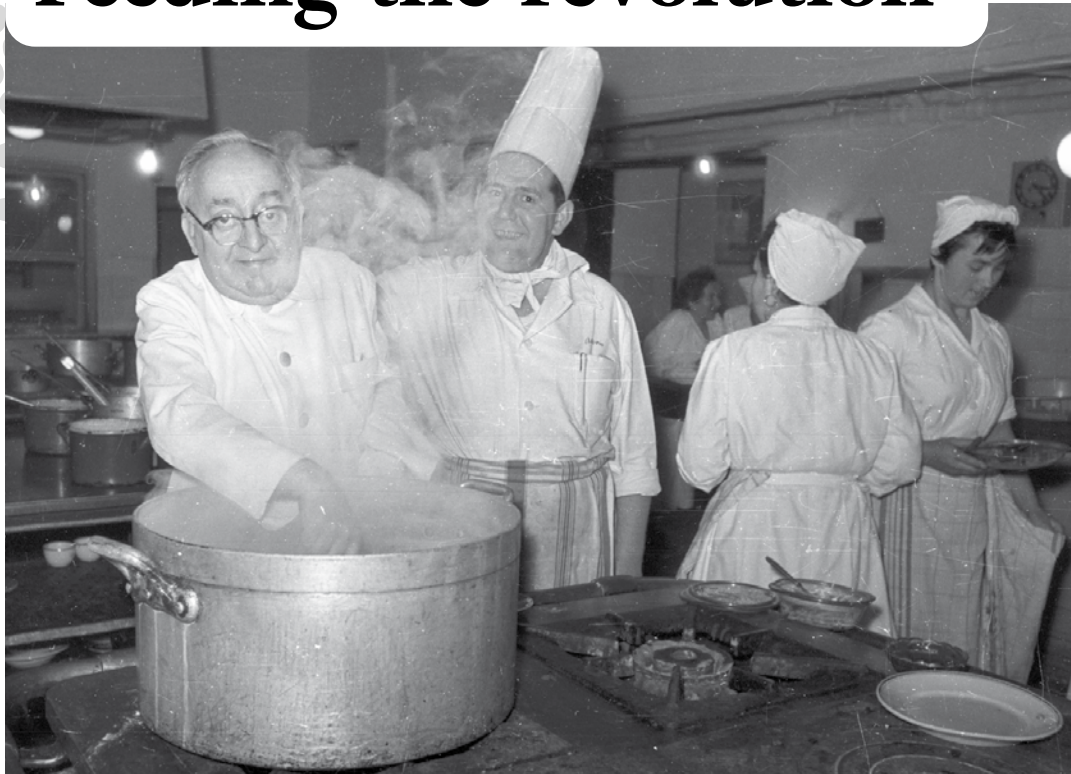
**BIOGRAPHIES:**

**ADITI KULKARNI**, a multidisciplinary artist based in Pune, India. She graduated in Fine Arts in 2005. Her practice deals with the concepts of laws of physics- space-time continuum and politics of every day. Aditi is British Council -Charles Wallace India Trust Awardee-, 2009 and recipient of French Embassy Travel Grant,2010. She was among the top twenty finalists for The Skoda Prize 2012 for her solo ALIENATION OF SPACE AND TIME... ONGOING EXPERIMENT. Aditi has also participated in various international residencies, workshops, and showcased her works at exhibitions/shows and film-video festivals. She was a resident at Triangle Workshop, Zambia 2007, New Media Workshop, Egypt 2007, KHOJ residency 2007, Spike Island Residency, Bristol- UK 2009, Braziers Residency 2010, UK, KYTA Indo-French Film Residency 2015, TIFA Studio 2019 etc. Her film/ video's were screened at various festival like, Mumbai International Film Festival(MIFF)-2004, 24th Biennale' Alexandria at Atelier' Festival Tous Courts 2010, Third Eye- 6th Asian Film Festival, Mumbai, Video Guerrilla, Brazil, VideoAkt -Biennial, Now & After, Moscow Museum, Time is Love.6, Festival of Independents, Amsterdam, Festival of Images Contre, P-Silo France, Instant Video-France, Festival Miden. In the past she has also worked as an assistant director Indian film industry.

**PAYAL ARYA** graduated with a BA degree in Psychology and Sociology from Bombay University, 2014, BFA from Rachana Sansad, Bombay, 2013, MFA degree from Shiv Nadar University, Delhi, 2016. Through her art practice, she creates immersive and affective spaces that people inhabit blurring the parameters of the room. She explores the concept of non linear time and notions of distance, position and bodily tolerance, to rethink what it means to have agency. Her exhibitions include WHEN NO ONE IS LOOKING, Kala Ghoda festival, Bombay, 2013 and her degree show AT DUSK THE SKY HAD TURNED VIOLET, Kiran Nadar Museum of Art, Delhi, 2016, REGIMES OF TRUTH at Gati Dance Forum, Delhi, 2018, SAAVDHAAN: THE REGIMES OF TRUTH, Kalakar Theatre, Delhi, 2018 - supported by Apexart, THE FUTURE IS HERE Bajaj Bhavan, Mumbai, 2019. She has been a part of several art residencies 'Amplified Voice' at Kochi in 2018 an American Arts Incubator program in collaboration with the Kochi Biennale. Artist residency at LAMO (Ladakh Arts and Media Organization) in July 2018 and 'Shifting Studios', residency at TIFA working studios, Pune, 2019 and 1st edition of 'Vacant Zone' an online artist residency, 2021.

**NOTES:**

# The last dinner: Feeding the revolution



*„This film is a personal journey alongside with József through his legacy of food in an attempt to understand what does it mean to be Danish but Hungarian at heart.“*



**AUTHOR:**

Péter Becz

**DIRECTOR:**

Péter Becz

**LOGLINE:**

An award winning master-chef enjoying his retired years in Denmark. Due to the 1956 revolution in Budapest, the young Hungarian refugee has ended up in Copenhagen, his new home. Now 65 years later meeting a new friend, a young Hungarian filmmaker living in Copenhagen urges him to look back at his life. What does it mean to be Danish, to be Hungarian and to be somewhere between? A portrait of an 80-year-old refugee of the 1956 revolution at the end of his life, told through his legacy: cooking food.

**GENRE:**

Documentary

**FORMAT:**

Feature

**AUDIENCE:**

International / Hungarian Audience

**STATUS:**

Pre-Production

**WHAT AM I LOOKING FOR?**

Producers in Hungary / Denmark,  
Mentoring, Funding

**CONTACT:**

mail@peterbecz.com  
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**QUOTE:**

„This film is a personal journey alongside with József through his legacy of food in an attempt to understand what does it mean to be Danish but Hungarian at heart.“

**SYNOPSIS:**

Recipe for a film, about an 80-year old retired chef who lives in Denmark, a refugee from Hungary.

**Ingredients:**

- 1 bohemian Hungarian master chef named József, he is the joyful and spicy one, with spirits cooked inside him during the 1956 revolution of Hungary
- 1 Hungarian director who lived for several years in Denmark with curious spirits
- 1 camera

Take József, the main character of the film, the retired chef full of life and stories to tell and make him meet a young fellow Hungarian living in Denmark. They will become friends very quickly and start cooking together the recipes of József. From appetizer to dessert a menu forms, all containing important dishes, tastes and smells from the past, memories of life shaping experiences.

This film is a personal journey alongside with József through his legacy of food in an attempt to understand what does it mean to be Danish but Hungarian at heart. Food connecting the present and the past, reflecting on the life-shaping memories, his struggles as a foreigner in a new home and his successes as a head chef of various restaurants in Denmark. The story of a man, a fighter who emerged from a revolution and no matter the circumstances kept his life affirming joy for life.

Serve this delight of a film to a larger audience in the cinema with gusto and pride, prepare your guests for tears and laughs. Recommended for all!

**DIRECTORS NOTE:**

I met József, the main character of my film while living abroad as an expat in Denmark. 7 years of my life, the experience shaped me fundamentally. Far from home, yet so close I always had the privilege to just jump on a plane and visit my family. My friends and family would jokingly call me: the “migrant”. I have always wondered about those of us, who needed to leave their homes because they had no choice. And I specially wondered about those Hungarians before me who needed to do so, what stories, what adventures they had.

During these years living abroad food became more important in my life. I missed a good fatty Hungarian dish so much when living in Denmark, missed my mother's and my grandmothers' gastronomical masterpieces or my favorite restaurants. When I moved to Denmark my mother gave me a gift at the airport, a recipe book full of her special recipes, so I will be able to cook any of the Hungarian dishes I crave.

This film is a love letter to my two “home countries” Denmark and Hungary. Danish ,hygge‘ (lifestyle) meets Hungarian struggle and hustle. A portrait film, that touches on universal stories and themes at the same time. It is my personal search for understanding what being Danish but being Hungarian at heart means. A fate I could have had if not for moving back to Budapest recently.

I also believe it is crucial to tell a story of a Hungarian refugee of the “You wanted the migrants, we didn't” - Hungary of Orbán today, from a Hungarian perspective to diversify the collective discussion on the current refugee crisis around Europe and Hungary.



**BIOGRAPHIES:**

Peter Bécz an upcoming director, currently studying MA in documentary filmmaking at the University of Theatre and Film Arts in Budapest (SZFE). Recently completed an MA in Film and Media at the University of Copenhagen. At the moment living in Budapest, with strong ties to Copenhagen where he finished his latest film a Danish-Hungarian co-production short, I MISS YOU, MARIUS is currently running at festivals with the distribution consultation of Syndicado. An invited observer at the 2021 edition of the dok.incubator rough-cut workshop. Previous work: I MISS YOU, MARIUS 2021 (Danish-Hungarian documentary 30'), ALONE / TOGETHER 2021 (DocNomads short).

**NOTES:**

# Climate Wars - Fighting an Invisible Enemy



*„By doing research for another film, I heard about these military climate networks. I was surprised: why should militaries care about the condition of our environment?“*



**AUTHOR:**

Johan Gabrielsson, Christina Honig

**PRODUCER:**

Christina Honig

**DIRECTOR:**

Johan Gabrielsson

**LOGLINE:**

Concerns about his children's future made Michael Thomas leave the army and search for a way to fight climate crisis. For more than five years now, he is trying to build bridges between the military and the society by communicating tomorrow's security threads. Still, he's trying to find his own place between these two worlds and is questioning the effects of his work.

**GENRE:**

Documentary

**FORMAT:**

Feature

**AUDIENCE:**

Audiences who have not otherwise engaged on the climate issue previously; people between 30 - 65 that are already interested in environmental or political topics, and younger audiences, aged 25 - 50 years, that are interested in outdoor activities, survival, action or military topics.

**STATUS:**

Development

**WHAT AM I LOOKING FOR?**

Development funding, Financing partners

**CONTACT:**

christina.honig@filmakademie.de

+49 (0)157 85355978

**QUOTE:**

What danger is there when the military is needed to combat the consequences of global heating?

**SYNOPSIS:**

„Climate Wars“ is a documentary reflecting on a new player in the global climate discussion: the military. Taking the effects of global heating as the biggest security thread of our time, high rank majors and security experts from all over the world started spreading the narration of a new, „invisible“ enemy. But what is meant to be a wake-up call to governments, can easily lead to negative effects, too. When budget is spent on enhancing warfighting capabilities instead of protecting our environment, this can pose a great risk to our democracies.

In our film, Michael Thomas sets off to explore these risks. He's a family father who decided to step out of the army in order to fight on the climate front. As a military expert he gives us unique access to climate and security networks all over the world. With his deeply inquisitive mind and a personable, warm and emotive character, he captivates the audience.

After studying climate and security for over a decade now, Michael is longing to get out of his head and get a close up experience by connecting with soldiers and civilist in the world's most affected climate conflict zones. His aim is to identify the unintended and dangerous consequences that the military's involvement into the climate discussion might cause. Also, he's looking out for solutions that have real potential to prevent climate wars - without military influence.

Our film gives a new perspective on the much discussed effects of global heating. Understanding that climate crisis will threaten our global security, adds a new angle to a long-time discussion and makes us again realize its urgency.

**DIRECTORS NOTE:**

Coming from filmmaking and climate activism, I started to specialize on the field of climate communication two years ago. Having realized that the whole way we discuss global heating has been influenced by the fossil fuel industry for decades, I made it my mission to tell stories that will adjust our understanding of climate crisis and that contribute to solving it.

By doing research for another film, I was surprised: why should militaries care about the condition of our environment? But then I understood that it's much more than that: the effects of our global heating will, and already do, cause plenty of effects that increase conflicts and lead to new wars. Realizing that, it was clear to me that this is something we need to talk about!

Coming upon Johan Gabrielsson eventually convinced me to go for that project. I'm looking forward to support him on his journey with Michael Thomas and hope to not only uncover serious consequences, but also explore unexpected alliances that might have the potential to really make a change - in our societies rather than in the military!

*Christina Honig,  
Producer*

–

I first met Michael in 2017 when I went to a Climate Conference in Canberra. He told me about the catastrophic dry spell in parts of Syria that forced people to seek aid in the city of Homs. It became the ignition of the civil war in Syria. It made me realize: if it could happen in Homs, it could happen in other places as well.

Besides my close relationship with Michael that involved during the last years, I'm experienced to work in war zones, due to making documentaries for the ABC in Egypt and Sri Lanka during their civil wars. Climate change



became part of my work as I made a program from Papua New Guinea and explored the rising tides and their consequences for villagers along the Sepik river. I'm currently directing a film with Australia's most prominent Climate scientist Tim Flannery about the upcoming Climate summit in Glasgow.

We are at the beginning of a global narrative where the military is increasingly involved in the consequences of climate change. And so far little is known about the perils to democracy and stability when the military is given an increased role. With Michael we have a golden opportunity to explore this topic.

*Johan Gabrielsson,  
Director*

#### BIOGRAPHIES:

##### CHRISTINA HONIG

Coming from film and transmedia production, Christina Honig got involved in storytelling about 10 years ago. Looking for a way to combine her passion with today's biggest challenge - the decarbonization of our planet - she focused on climate communication in 2020. Christina has a bachelor's degree in Media Management and is a student of International Producing at Filmakademie Baden-Württemberg. Her earlier films premiered at renowned festivals as Festival international du court métrage de Clermont-Ferrand and Filmfestival Max-Ophüls-Preis. She has a green shooting qualification and was awarded the sustainability prize at Bundesfestival junger Film.

##### JOHAN GABRIELSSON

Johan Gabrielsson was born in Sweden and studied Political Science and Law. He left university after being accepted at the renowned Institute of Drama where he got a rounded education in the fields of Radio, Theatre, Journalism, and Documentary. After graduation Johan went to York University Film School where he studied Film Theory and Cinematography. His first short film represented Canada at the Academy Awards' category for student films. Johan was tutored for two years by Ingemar Bergman's TV producer Måns Reutersvärd at SVT and in 1997 moved to Australia where he continued working on documentaries and short films for SVT, Swedish Radio and ABC.

#### NOTES:







**So that we don't win**

**„I have been training MMA (Mixed Martial Arts) for 6 years now and since doing so I discovered that I can control my aggression better, I'm more calm and more confident.“**

**AUTHOR:**

Zsombor Bíró (Sándor Jászberényi Novel Adaptation)

**DIRECTOR:**

Dániel Fűzes

**LOGLINE:**

Adam, a late teenager, and his friends live in the violent outskirts of Budapest. When one of their friends is hospitalized with serious bodily injuries due to a fight, they decide to get revenge. When they accidentally beat up the wrong person Adam's guilt won't let him be and the question raises what would a "real man" do?

**GENRE:**

Fiction

**FORMAT:**

Short

**AUDIENCE:**

International / Hungarian Audience

**STATUS:**

Pre-Production

**WHAT AM I LOOKING FOR?**

Exposure, Feedback, Festivals

**CONTACT:**

fuezesdaniel@gmail.com  
+36 30 242 2664

**SYNOPSIS:**

So that we don't win is about two late teenagers, Adam and Balint, who live on the outskirts of Budapest. Adam, our main protagonist is slightly more intelligent and sensitive than his surroundings and friends. Still, he always grew up in this violent world, with no perspective, and hope for a better future. His friends are like his family, especially Balint, who is older, bigger, bald, a leader type and particularly aggressive. The world of the friends is marked by honor, their principles are based on camaraderie and on a false image of what it takes to be a real man. When one of their friends is hospitalized with serious bodily injuries, Balint pushes them to get revenge. Well prepared, they go searching for the perpetrators at a nightclub, but as it turns out, they severely beat up the wrong person. Adam feels immense guilt about the situation and because he cannot come to terms with his conscience, he goes out again in the night, but this time chooses his opponents in a way that he has no chance to win. With that he takes responsibility, and accepts his punishment according to the rules of his violent world.

**DIRECTORS NOTE:**

I always had a personal connection with martial arts, aggression and the issues of masculinity. When I was a teenager I was very little and weak and the question of masculinity became a burning leading force in my life. How does a man behave? Does he have to be strong? Physically? Mentally? Can he be weak? What kind of acts are considered as manly? I have been training MMA (Mixed Martial Arts) for 6 years now and since doing so I discovered that I'm more calm and more confident. But not everybody has a chance for ventilation and self reflection as I had. And that's where Sándor Jászberényi's novel caught my attention as soon as I read it. The themes of amorality, brutality and nihilism connected with me quickly. Especially the character of the main hero, the late teenager, Adam, whose poor but testosterone filled surroundings don't give him any chance for an outbreak, resonated immediately with my personal life experiences.

**BIOGRAPHY:**

Dániel Fűzes is a Hungarian director, born in Germany. He graduated from Eötvös Loránd University with a BA degree in film theory and film history, and from the Budapest Metropolitan University with a MA in film directing. He is currently studying film directing at the University of Theater and Film Arts (SZFE). He made several short films including his graduation film *THE BUZZ* (2019) which has been screened at 29 Hungarian and international film festivals (including the 60. Zlin Film Festival and the Cyprus International Film Festival) and won several awards. Besides his studies he actively works as a director in music videos and commercials and as an assistant director in series, feature films, short films and commercials.

**NOTES:**

**ILDIKÓ ENYEDI**

The Hungarian film director was a member of the international jury for the main competition of the Berlinale 2021. Her film *TESTRÖL ÉS LÉLEKRÖL* (*BODY AND SOUL*) won the Golden Bear at the Berlinale 2017 and was nominated not only for an Oscar but also for several European film awards. Enyedi's debut film *MY 20TH CENTURY* (1989) was awarded the *Caméra d'Or* in Cannes. Enyedi has already been a member of the jury at festivals in Venice, Moscow and San Sebastián. She has just recently finished work on her next international film, *THE STORY OF MY WIFE*.

**THORSTEN SCHÜTTE**

German documentary filmmaker Thorsten Schütte has worked for over 20 years as a writer, director and producer. He has produced and directed numerous films and series including *WORLD JAZZ*, *TRIP TO BRAZIL*, *THE CACTUS OF KNOWLEDGE* and *EAT THAT QUESTION - FRANK ZAPPA IN HIS OWN WORDS* for broadcasters and theatrical release including ZDF, SWR, ARTE, DISCOVERY, SVT, VPRO, NBC and SONY PICTURES CLASSICS among others. His thought provoking and well-reviewed films have been widely shown at international festivals including Sundance, IDFA, San Sebastian and Berlinale. Thorsten is also coordinating the documentary and fiction studies at the internationally renowned film school Filmakademie Baden-Württemberg in Germany.

**DR. EVELIN HUST**

was born in Mainz. She studied political science, indology and economics at the University of Freiburg im Breisgau, at the University of Sussex, UK and at the University of Heidelberg. Her doctorate was in political science of South Asia. She wrote her dissertation on the quota for women in local parliaments introduced in India in 1991. From 2001-2004 she headed the branch of the South Asia Institute of Heidelberg University in New Dehli, India. She then took over the management of the Goethe-Institut in Bangalore, then worked as a consultant for overall strategy at the Goethe headquarters in Munich and finally as head of the Goethe-Institut Bucharest. Since September 2019 she has been the director of the Goethe-Institut in Budapest.

**PROF. DR. ELISABETH SCHWEEGER**

Since September 2014 Prof. Dr. Elisabeth Schweeager is artistic director and Managing Director of the Academy for Performing Arts Baden-Württemberg in Ludwigsburg. She studied comparative literature and philosophy in Innsbruck, Vienna and Paris. After that she was active as a curator (Venice Biennale, Ars Electronica, Documenta, etc.), journalist and cultural manager. She was also the artistic director of the Marstall / Bavarian State Theater (1993-2001), chief dramaturge at the Bavarian State Theater, director of Schauspiel Frankfurt (2001-09) and the director of the KunstFestSpiele Herrenhausen, Hannover (2009-15).

**MÓNIKA MÉCS**

is a Hungarian film producer. She graduated from the University of Theater and Film Arts with a degree in production in 1996. She is the founder of the company Inforg-M & M Film. Among other things, she was the producer of the film *JUST THE WIND* by Benedek Fliegau, which won the Silver Bear in Berlin in 2012, and the director's new film, *FOREST - I SEE YOU EVERYWHERE*, which successfully took part in the Berlinale competition this year. Mónika Mécs is also the producer of the film *BODY AND SOUL* by Ildikó Enyedi, which won the Golden Bear in 2017, as well as the director's new film, the international co-production *THE STORY OF MY WIFE*.



**FELIX EISELE**

Producer, Missing Link Films  
International Co-Productions and  
Financing Strategy

**TRACY HOLDER**

Filmmaker, Consultant, Producer and U.S.  
film funding specialist Grant applications,  
addressing TV stations and Film funds

**ELSA KREMSER AND LEVIN PETER**

Director and Producer, Raumzeitfilm  
PR and Release strategy

**SIBYLLE KURZ**

Pitching and Communication Skills  
Pitching training, Coaching

**ESTER VAN MESSEL**

Distributor, First Hand Films  
Grant applications, addressing TV  
stations and Film funds

**VICKY MIHA**

Consultant and Producer, Asterisk  
PR and Release Strategy

**DORA NEDECZKY**

Producer, Mindwax  
Co-Production with Hungary

**CAIT PANSEGROUW**

Producer, Urucu Media  
International Co-Productions and  
Financing Strategy

**ELIAS RIBEIRO**

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International Co-Productions and  
Financing Strategy

**PAUL RIETH**

Audience Strategist, Crowdfunding &  
Marketing Consultant, Filmmaker  
Audience Design and Budgeting

**BENJAMIN ROST**

Director  
Marketing + Packaging

**MÁRK SZILÁGYI**

Producer, MSZ Production and  
Consulting  
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**BENJAMIN ROST**  
Project Manager,  
Filmakademie Baden-Württemberg



**BOGATA SAROSSI**  
Program Manager,  
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**MÁRK SZILÁGYI**  
Head of Studies,  
Filmakademie Baden-Württemberg



**PITCH IT@SCREEN.TIME** is an international Pitching-Training and Producers' Workshop, organized by the Filmakademie Baden-Württemberg and the Goethe-Institut Budapest.

What makes us credible speakers? How convincing is what we say and is our offer appealing to others? Filmmakers and any cultural professionals must be able to convince funders of the international marketability of an idea.

**PITCH IT @SCREEN.TIME** is a workshop program designed to give professional and semi-professional filmmakers from Hungary and from other countries an international platform. It targets emerging filmmakers from all ages and gender who graduated from high school but have not finished their second feature-length-film yet. Main target-group are writers, directors and producers from all genres including animation, documentary and fiction. The program is designed to strengthen pitching and sales skills, mainly to get international exposure and finances for existing films and new project ideas.

Out of a great number of applications a Pre-Selection-Jury consisting of Film- and Media-Professionals selected a number of five final projects from Hungary, India and Germany to participate in an 8 weeks long program. The variety and creativity of projects in the program is wide: from classic documentaries, experimental films to fiction.

**PITCH IT@SCREEN.TIME** started with a consecutive five days Producers' week in which all participants had courses, lectures and workshops in the fields of International Co-Productions and Financing Strategy, Audience Design and Budgeting, Grant Applications, addressing TV stations and Filmfunds, PR and Marketing.

They learned from filmprofessionals, distributors and grant experts about the proper way of „packaging“ a project for an international pitch at film festival markets. This includes skills like budgeting, audience design, festival strategy planning, financing and release strategy.

How do I sell my project to international buyers? How do I develop a sensible packaging strategy for my film? And what skills are necessary to place my film successfully on festivals and on the international markets?

The Producers Module was followed by a Pitching Module in which the participants learned from Communication and Pitchtrainer Sibylle Kurz how to present their ‚film package‘ in the right way - verbally and visually. Over the course of 6 weeks in 6 Days with each project the participants learned how to present themselves and their project to international decision makers from festivals, film funds, distribution and production companies. The training was about how to pitch convincingly, effectively, even online.

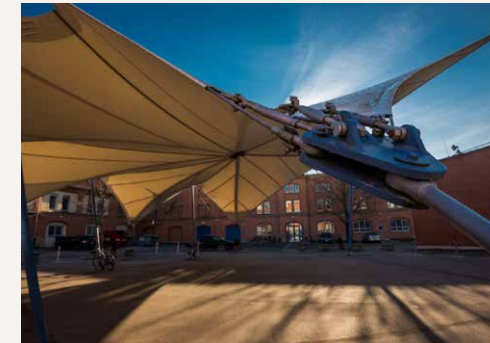
The Pitching Module also contained One-on-One Consultations with Pitching Trainer Sibylle Kurz as well as exercises to write Catalogue-Texts, the preparation for Q and A Sessions and the creation of a 5 minute long pitch video, which is presented during the Screenshot-pitch-event at the Filmakademie Baden-Württemberg. This annual pitch event connects students and alumni to the film industry to produce and distribute their film projects.

A highly decorated international jury of decision makers from festivals and markets (like Sundance, IDFA, Dok.Fest München, Sheffield and Berlinale) gives final feedback to each of the participants projects and advices for further progress with their actual and future career.



**GOETHE-INSTITUT**  
[www.goethe.de/budapest](http://www.goethe.de/budapest)

The Goethe-Institut is the Federal Republic of Germany's cultural institute, active worldwide. We promote the study of German abroad and encourage international cultural exchange.



**FILMAKADEMIE BADEN-WÜRTTEMBERG**  
<https://www.filmakademie.de>

Since it was founded in 1991, Filmakademie Baden-Württemberg has become one of the world's leading film academies. Around 250 films covering a range of genres are created by teams of students each year. Several won prizes at film festivals. The overriding objective of the program is to prepare students in the best possible way for a successful career in the film and media industries.