



**Vilmos Kondor's Best Selling Hungarian Crime Thriller Brought to the Screen
by Éva Gárdos**

Hungary, 2017, 95 min., DCP, 1:1,85, colour, Sound: 5.1 Linear PCM
-Hungarian with English subtitles-

**Best Original Score - Foreign Language Film
Hollywood Music in Media Awards 2017**

World Premiere @ [Chicago IFF](#)
Hungarian release: 2 November 2017 by Big Bang Media

[TRAILER](#)

Pioneer Pictures presents with the support of the **Hungarian National Film Fund**
a film by **Éva Gárdos**

Music by **Attila Pacsay** Costume designer **Andrea Flesch** Production designer **Pater Sparrow** Editor **Mátyás**

Fekete Sound Attila Tózsér DoP Elemér Ragályi, Márton Ragályi

Based on the novel of **Vilmos Kondor** Screenplay by **András Szekér**

Executive producer **Vilmos Kondor** Associate producers **Eleonóra Peták, Iona Antal**

Produced by **Ildikó Kemény** Directed by **Éva Gárdos**

CONTACTS

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CAST

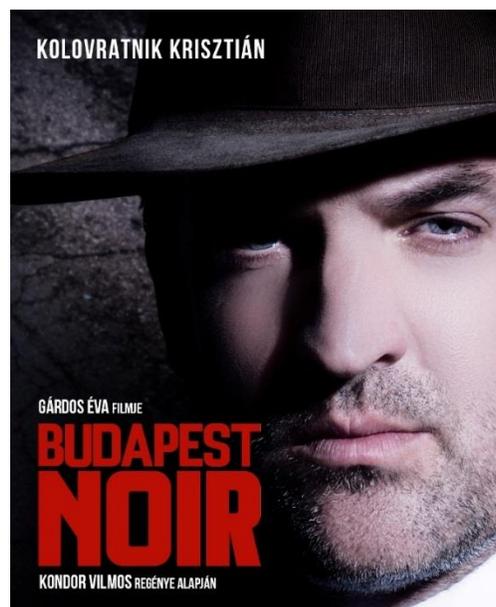
Krisztián Kolovratnik (Gordon), Réka Tenki (Krisztina), Tamás Fodor (Mór), János Kulka (Mr. Szöllősy), Adél Kováts (Mrs. Szöllősy), Zsolt Anger (Gellért), Kata Dobó (Vörös Margó), Franciska Törőcsik (Fanny), Mari Nagy (Teréz Ökrös), Szabolcs Thuróczy (Skublics), Zoltán Mucsi (Vogel), István Hunyadkürti (Mester), Imre Sipos (Pojva), Zoltán Schneider (Csuli), Hanna Pálos (Mira), Tibor Gáspár (chief-editor Turcsányi), Ágnes Bánfalvi (secretary Valéria), Balázs Galkó (Kovách), Simon Szabó (Kalocsai)

Réka Tenki was chosen to '10 Europeans to Watch 2017' by [Variety](#)

SHORT SYNOPSIS / Budapest, 1936. The Hungarian prime minister returns from Germany in a coffin, his dream of making Hungary into a fascist state snuffed out—for now. Crime reporter Zsigmond Gordon has other things on his mind. A cynic who thinks he has seen it all, a tip leads him to an unusual crime scene in a seedy part of the city - a beautiful, well-dressed young woman is dead, with only a Jewish prayer book in her purse...Investigating the mystery girl's murder, Gordon enters a world of pornographers, brothels and Communist cells leading to the highest echelons of power. The more people try to scare him away, the deeper he digs in, not knowing who to trust, or what ulterior motives are working against him and the truth.

LONG SYNOPSIS / Budapest, 1936. The Hungarian prime minister returns from Germany in a coffin, his dream of making Hungary into a fascist state snuffed out—for now.

Crime reporter Zsigmond Gordon has other things on his mind. A cynic who thinks he has seen it all, a tip leads him to an unusual crime scene in a seedy part of the city - a beautiful, well-dressed young woman is dead, with only a Jewish prayer book in her purse. His curiosity is aroused - didn't he just spot her in a sexy photo in the office of the Chief of Police? But an official stonewall blocks investigation of the mystery girl's murder, provoking Gordon to solve the puzzle of her demise. Enlisting the help of Krisztina, the beautiful photographer who once broke his heart and whom he doesn't fully trust, Gordon pursues his own investigation, following a murder suspect into the city's dark underbelly. Gordon enters a world of pornographers, brothels and Communist cells leading to the highest echelons of power. The more people try to scare him away, the deeper he digs in, not knowing who to trust, or what ulterior motives are working against him and the truth. Driven by one thing, finding the girl's killer, the increasingly endangered journalist is the only one who seems to care in a world gone mad, with Hitler looming on Hungary's horizon.



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ÉVA GÁRDOS is an award-winning film director and editor born in Hungary who began her professional career as a teacher in New York City's toughest schools. "The kids in Harlem were my first influence," says Gardos. "They teach you a lot about life."

Francis Ford Coppola gave Gardos her first job in movies, working as a production assistant on Coppola's epic **Apocalypse Now** in the Philippines. When Coppola asked her what job she was interested in she immediately replied 'director'. "I learned more on that film than I would have in any film school," she says. "Francis was really my teacher and to this day I remain in touch with him and his family."

She went on to establish a career as a film editor (**Valley Girl**, **Mask**, **Bastard Out of Carolina**), working with distinguished directors such as Barbet Schroeder, Peter Bogdanovich, and Anjelica Huston. "All of the films I worked on had a dark side," she recalls. "I'm always attracted to books, movies, art and music that are dangerous, oddly beautiful and funny in weird ways." In 1997 Andy Vajna asked her to come to Hungary to edit the comedy **Out of Order** (A miniszter félrelép). That was her first experience working in Budapest. A few years later she edited **Children of Glory** (Szabadság, Szerelem).



Éva's screenwriting and feature film directorial debut, **An American Rhapsody**, starred a young Scarlett Johansson. The film was based on the true life events of Éva's family escaping from Hungary in the 1950's and being forced to leave their infant child (Éva) behind. Éva spent six years in Hungary with foster parents before rejoining her biological parents in America. This was a traumatic experience for her. "I'm never sure which country I really belong to," she says. "Perhaps both. That is a feeling that only immigrants can understand."

After discovering the bestselling Hungarian novel, **Budapest Noir**, she returned to Hungary to develop and direct the film version, "The minute I finished the novel, which I read in English, I was determined to make this film. After making *An American Rhapsody*, a very personal story, I was excited by the idea of making a genre film with political undertones. I loved the idea of Budapest being a character of the film. Right from the start it was an adventure since Vilmos Kondor, the author of the book, is a pseudonym and so first we had to find this mystery man to secure the rights."

The process of adapting the book (with the late András Szekér) into a feature film was difficult, requiring a great many creative choices. "I wanted to make a period film that looked authentically like Budapest in the 1930s but was not just imitating classic film noir. For instance, I wanted Krisztina to be a modern woman who holds her own."

The casting of the film was a lengthy process. "Many people said there wasn't a Hungarian actor who could play the main character, Gordon," she says. "But we found him! Our stars Krisztián Kolovratnik and Réka Tenki are both wonderful actors who understood their characters and their complicated relationship. The large supporting cast are the finest actors in Hungary."

Budapest Noir is produced by Pioneer Pictures' Ildikó Kemény. "In her, I found a true partner and a lifetime friend."

Represented by Gersh Agency

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Filmography as writer & director

Budapest Noir - director, produced by Ildiko Kemény / Pioneer Pictures
An American Rhapsody – writer, director, Seven Arts / Paramount Pictures
Too Young to be A Dad - director, Lifetime TV
Magic Boys - co-director, editor, B&B Ent.
Children of Glory – co-writer, editor, produced by Andrew G. Vajna / Cinergi
Unknown Soldier – co-writer with John Densmore, The Doors Inc.

Filmography as editor

The Truth About Lies Phil Allico writer, director, Rumpus Ent.
Jenny's Wedding Mary Agnes Donogue, writer, director MM Prod.
Harvest of Empire - A History of Latin Immigration by Juan Gonzalez
Children of Glory, Andrew G. Vajna, producer
In The Time of the Butterflies, Tony Bill, Helen Bartlett producers
Showtime Agnes Browne Anjelica Huston, director / USA Films
The Informant, Jim McBride director / Showtime
Out of Order, Andrew G. Vajna, producer
Bastard Out of Carolina Anjelica Huston, director / Showtime
Mask, Peter Bogdanovich director / Universal
Barfly, Barbet Schroeder director / Cannon
Things to do In Denver When You're Dead, Gary Fleder director / Miramax
Paradise Mary, Agnes Donaghue director / Disney
Waiting for the Light, Chris Monger director / Miramax
Murderers Amongst Us, Brian Gibson director / HBO
Under the Cherry Moon, Prince director / Warner Bros.
Valley Girl, Martha Coolidge director / Atlantic Release

NYFA professor directing and editing

Member of Directors Guild of America, The Academy of Motion Pictures and Editors Guild

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ILDIKÓ KEMÉNY
producer

Latest credits
include,
apart from
'Budapest Noir':

Co-producer
'Colette'
Bold Films, Number
9 Films, Killer Films
feature
Director: Wash
Westmoreland
Cast: Keira
Knightley, Dominic
West

Co-producer **'Red Sparrow'**
20th Century Fox feature
Director: Francis Lawrence
Cast: Jennifer Lawrence, Joel Edgerton

Co-producer **'Mars 1 & 2'**
National Geographic/Imagine/Radical Media TV series
Director: Everardo Gout
Cast: Jihae, Alberto Ammann, Clementine Poidatz, Anamaria Marinca

Production Executive **'Strike Back 6'**
Left Bank Pictures, HBO-Sky -TV series
Director/Exec Producer: Michael J Bassett
Cast: Warren Brown, Phil Dunster, Roxanne McKee

Production Executive **'The Crown 2'**
Left Bank Pictures, Netflix TV series
Directors: Stephen Daldry, Philip Martin
Cast: Claire Foy, Matt Smith

Co-producer **'Atomic Blonde'**
Focus Feature, Sierra – feature
Director: David Leitch
Cast: Charlize Theron, James McAvoy

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Co-Producer ‘**Don’t Breathe**’
Good Universe - feature
Director: Fede Alvarez
Cast: Stephen Lang, Jane Levy

Education

Inside Pictures UK
Media Business School/Spain
ACE (Ateliers du Cinema Europeen), France - Producers Training Course
The National Film and Television School, UK - Producers Course
East-West Producers Seminars, London and Prague
Ryerson Polytechnic Institute, Toronto and Canada - MotionPicture Course
Budapest Eotvos Lorand University of Science - Graduated with a BSc

Personal awards

“PRODUCERS ON THE MOVE – UK” – Cannes Film Festival 2001
“NEW DIRECTIONS ’96” – NY & Los Angeles - First Film Foundation



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PRODUCTION / Originally published in 2008, *Budapest Noir*, the novel proved popular with both public and critics, and became an instant bestseller, which sparked several sequels and has gone on to appear in numerous languages around the world.



Set in the politically-troubled autumn of 1936, the story follows Zsigmond Gordon, a world-weary reporter asking unwanted questions about the seemingly unimportant murder of a young prostitute found beaten to death and dumped in a courtyard. While supposedly covering the funeral of fascist-leaning real-life Hungarian prime minister Gyula Gömbös, Gordon's investigation leads him deep into the city's dark underbelly - a shadow world of pornographers, fixers, all-night "smokers", boxing rings, seedy brothels, powerful crime syndicates and Communist cells - all the way to the highest echelons of power, where one of Hungary's most influential business figures plans to make a fortune through his political ties to Germany's leadership - as long as he can somehow keep secret the fact that he is of Jewish heritage.

Capturing the atmospheric look of 1936 Budapest, award-winning cinematographer Elemer Ragalyi ('Rasputin', 'An American Rhapsody', 'Corn Island'), production designer Pater Sparrow and costume designer Andrea Flesch ('X Company', 'The Childhood of a Leader') are shooting at authentic locations throughout the historic city.

"'Budapest Noir' will be Pioneer Pictures' first Hungarian production," said Kemény of Pioneer Pictures ('The Duke of Burgundy', 'Fleming', 'Houdini', 'Atomic Blonde', 'Red Sparrow'), one of the leading producers of international films in Hungary. "After so many films shooting in Budapest where our great city stood for Berlin, Paris, and even Baltimore, we are glad to produce a real Hungarian story in which Budapest can be Budapest."

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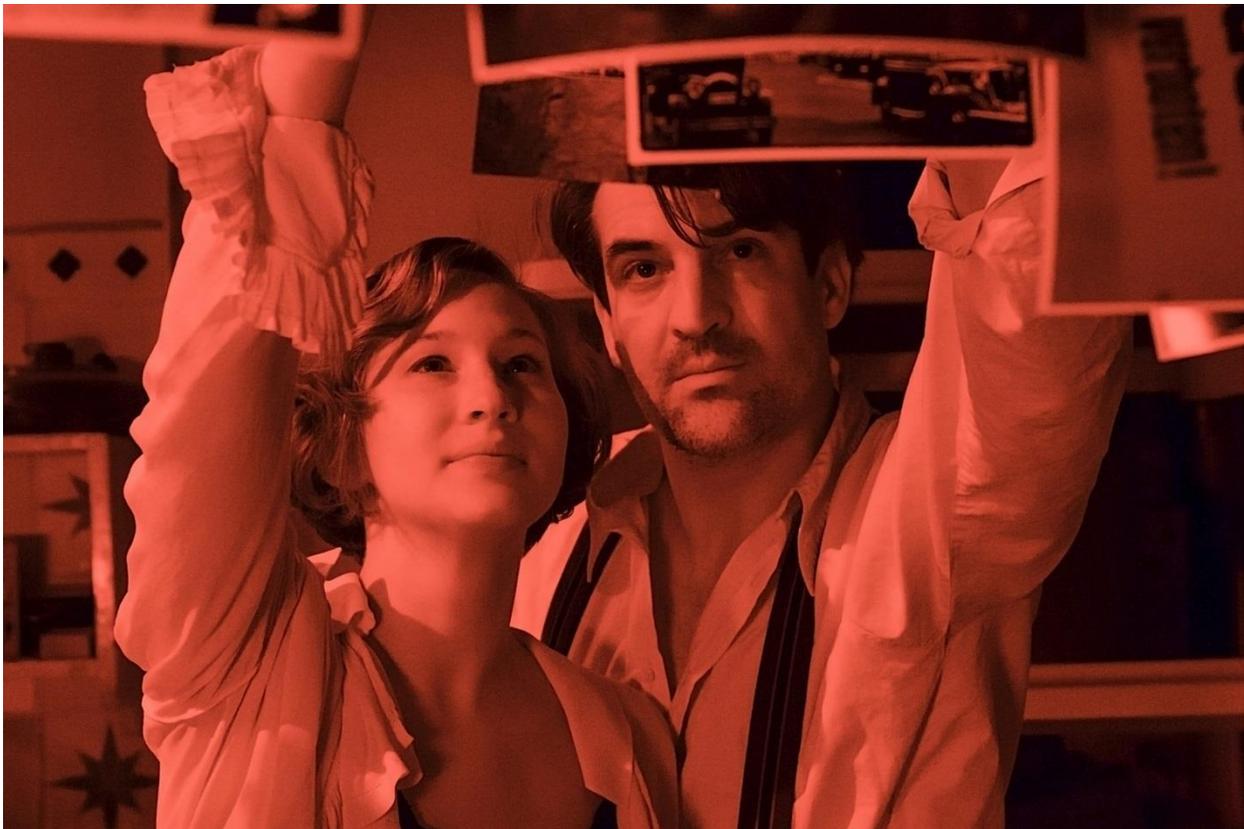
PRESS: papp.csaba@filmalap.hu

‘Budapest Noir’ was adapted for the screen by the late Andras Szekér (‘The Notebook’) from the original novel by Vilmos Kondor, the first of a highly successful series, first published in 2008. Zsigmond Gordon, Kondor’s reporter hero, has often been compared with the detective protagonist in Philip Kerr’s Bernie Gunther historical thriller series.

Vilmos Kondor is the pseudonym of the secretive author whose real identity remains unknown. The film was developed and supported by the Hungarian National Film Fund who recently financed Cannes Grand Prix, Golden Globe and Oscar winner ‘Son of Saul’.

Eva Gardos’ 2002 directing debut for Paramount Pictures, ‘An American Rhapsody’, starring Nastassja Kinski, Scarlett Johansson and Tony Goldwyn, was partially shot in Budapest, and starred many of the Hungarian actors cast in ‘Budapest Noir’.

Gardos said, “I had been looking for a film to make in the city of my birth and I knew this best-selling book would make a thrilling picture where Budapest is actually a character on the screen. It’s great to work with Elemér Ragályi, along with actors and crew I’ve worked with before, and after a 6-month search, we found Krisztián Kolovratnik who is a perfect Gordon in the leading role.”



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ABOUT THE NOVEL / Vilmos Kondor's crime thriller *Budapest Noir* - a novel proved popular with both public and critics when it was originally published in 2008 and has gone on to appear in numerous languages around the world (HarperCollins Publishers).

A dark, riveting, and lightning fast novel of murder, intrigue, and political corruption, set in 1936 Hungary during the rise of Adolph Hitler and the Nazis in Germany, *Budapest Noir* marks the emergence of an extraordinary new voice in literary crime fiction, Vilmos Kondor.

Kondor's remarkable debut brings this European city to breathtaking life - from the wealthy residential neighborhoods of Buda to the slums of Pest - as it follows crime reporter Zsigmond Gordon's investigation into the strange death of a beautiful woman. As Gordon's search for the truth leads him to shocking revelations about a seedy underground crime syndicate and its corrupt political patrons, *Budapest Noir* will transport you to a dark time and place, and hold you there spellbound until the final page is turned.



PUBLISHERS WEEKLY Review / Set in the fall of 1936, Hungarian author Kondor's atmospheric debut introduces Zsigmond Gordon, the crime reporter for the Evening, a Budapest newspaper. Gordon is less interested in covering the funeral of real-life Hungarian prime minister Gyula Gömbös (who had been "a sincere friend of Italy. And, of course, of Mussolini. And Hitler") than in investigating the murder of a young prostitute found on a seedy neighborhood street with a Jewish prayer book in her purse. Gordon works his contacts in the police force, including homicide head Vladimir Gellért, who happens to possess a photo of the victim naked, and sleuths his way into the cigarette-littered lair of a voluptuous courtesan known as Red Margo. In classic noir fashion, he even takes a savage beating and keeps on ticking. Fans of Philip Kerr's Bernie Gunther series (Field Gray, etc.) will find a lot to like.

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PRESS

Chicago International Film Festival, Day 2

CULTURED VULTURES / [Devvon Eubanks](#)

09/11/2017

It is 1936: a gloomy and dreary period. Hungarian Prime Minister Gyula Gömbös is dead, the streets are littered with Nazis, Hitler is continuing his expansion in Europe, and a woman's mysterious death in Budapest starts a criminal investigation in Eva Gardos' **Budapest Noir**, a murder mystery based on the 2012 novel of the same name. Zsigmond Gordon (Krisztian Kolovratnik) is a well-known crime journalist for a local newspaper who is covering the funeral of the fascist-leaning Prime Minister Gömbös. One day, after meeting a mysterious woman in a café a few days prior, Gordon finds the corpse of the same young prostitute at a crime scene, beaten to death in a courtyard. On top of that, when Gordon later visits the morgue to look at the body, the corpse turns up missing. Suspecting foul play, Gordon looks into the city's dark underbelly – a world of boxing rings, brothels, and influential businessmen – to gather clues about the murder and uncover the dark secrets behind what is occurring.

What is instantly noticeable in this film is its vintage atmosphere and setting. It has the distinct feeling of a classic 1950s detective drama, complete with jazz music, a smoky atmosphere, old-school Hungarian dialects and conversations, introspective narration, and a gritty, brownish filter. Needless to say, Gardos nails the ambiance extremely well. ...

<https://culturedvultures.com/chicago-international-film-festival-day-2-favela-olimpica-budapest-noir-pre-crime-blue-years>

Budapest Noir: Murder on Nagydíófa street

Eva Gardos directs a classic film noir thriller, delving into the slums of the Hungarian capital in 1936.

CINEUROPA / Fabien Lemercier

06/11/2017

"I've worked in the world of crime for so long that I've developed a sixth sense; things are never what they seem." It's with pure devotion to the tradition of the investigative noir, with its secrets, wayward witnesses, twists and poorly concealed threats, that **Eva Gardos** has submerged herself, bringing *Budapest Noir* to the big screen, adapted from the eponymous novel by **Vilmos Kondor**, with the screenplay written by **Andras Szeker**. But the feature film, which was released in Hungarian cinemas by [Big Bang Media](#) on 2 November following a world premiere at the Chicago Film Festival, has added a weighty historical ingredient to the genre's typical recipe, with the plot taking place in 1936 in Hungary, where the shadow of fascism is spreading. The film opens to the fanfare of Prime Minister Gyula Gömbös' coffin arriving at the train station, after having ended an alliance with Nazi Germany.

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A journalist specialising in criminal cases, trained in the United States and very well-connected in police circles, Zsigmond Gordon (the incredible **Krisztián Kolovratnik**) has no interest in politics. Described as cynical by his family, he considers himself to be more of a realist who only trusts himself. Always keeping an eye out for the slightest sign of a corpse on the horizon, Gordon is obsessed with the prospect of making the headlines by dealing with "the destiny of those for whom death is the last stop." And as you may have guessed, a fitting case pops up following the discovery of the body of an unknown woman (**Franciska Tőrocsik**), abandoned in the courtyard of a dodgy neighbourhood. Previously a prostitute in a city where misery abounds, the victim catches the attention of Zsigmond who has already happened upon her by chance after catching a glimpse of a revealing picture of her while nosing about (almost second nature to him) in the office of his friend, Police Chief Gellert (**Zsolt Anger**).

The disappearance of the corpse from the morgue confirms his intuition to follow the case and, aided by Krisztina (**Reká Tenki**) with whom he's having an affair, he traces the story back to a photographer (**Szabolcs Thuroczy**), before sinking into the city slums, with local gangsters (**Zoltan Schneider**), luxury brothels (**Kata Dobo**), and the very chic Ring Klub managed by Baron András Szöllösy (**Janos Kulka**). But his stubbornness to discover the truth becomes more and more perilous...

With classical craftsmanship, *Budapest Noir* shines particularly brilliantly thanks to the very accomplished patina of its reconstruction, owing a lot to the talent of **Elemer Ragalyi**, director of photography, and **Pater Sparrow**, responsible for the film's sets. With strong performances

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and a progressive narrative that is rich in events – somewhat less predictable than it may seem at first glance – Eva Gardos' debut feature film successfully creates a stimulating atmosphere in which the flowers of evil, services, blackmail and sacrifices become entangled in a historic environment, where darkness has already taken over from light.

Produced by Pioneer Pictures, *Budapest Noir* is sold internationally by the Hungarian National Film Fund.

<http://www.cineuropa.org/nw.aspx?t=newsdetail&l=en&did=342440>

Hungary's Thriving Film Culture Facilitated Director Eva Gardos' 'Budapest Noir'

VARIETY / Nick Clement

02/11/2017

Crime drama used dark corners of Hungary's capital to create unique post-World War II atmosphere. Hungary has become a hotbed of movie production, with Hollywood taking advantage of the strong exchange rate, and the country's capacity to convincingly double for other parts of the world. As a result, Hungarian artisans have been spread across big-budget projects such as "Blade Runner 2049" and the upcoming "Red Sparrow," as well as local films that are produced through the Hungarian Film Fund. But a rising tide lifts all ships and Hungarian artists have not been left behind.

Homegrown filmmakers like Eva Gardos are getting enticing projects made that stand an excellent chance of emerging with a worldwide impact. Gardos' new film, "Budapest Noir," is based on an international best-selling novel, and tracks a crime reporter investigating the mysterious death of a woman, with deceit, femme fatales and murder lurking around every shadowy corner.

"I'm a film noir fan in general," says Gardos. "I read the book and was immediately hooked by the characters and the chance to work within this milieu. I instantly thought this should be a movie." Gardos adds that she "wanted to make a film that allowed Budapest to become an integral character."

She notes that Budapest is often used a stand-in for other cities, but that in her new film "it's a major element. We initially did some black and white tests, but I decided to shoot in color because I wanted to show off the vibrancy of the city. We did a combination of on-location and soundstage shooting."

She left Hungary as a child with her family, and as an adult, Gardos found work in Hollywood, serving as a production assistant on "Apocalypse Now" before becoming an editor on "Barfly," "Mask," "Valley Girl" and "Bastard Out of Carolina." Her directorial debut, 2001's "An American Rhapsody" starring Scarlett Johansson, was based on the true-life events of Gardos' family and their escape from Communist Hungary in the 1950s.

Now that she's back in her home country making movies, the circle feels complete. "Making films in Hungary is very comparable to working in Hollywood," Gardos says. "Hungarian technicians are well-versed in how to work on large productions, and they can easily bounce back and forth between local films and when Hollywood comes to town. There are some

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extremely exciting Hungarian filmmakers working right now, like Laszlo Nemes (“Son of Saul”) and Krisztina Goda (“Home Guards”).”

Like other filmmakers, Gardos seeks out that balance of artistic expression and commercial appeal. “I made a personal film for a wide audience and it’s going to do very well in Hungary,” she says, adding that she “worked for a year on the screenplay adaption with Andras Szeker.” Gardos notes that “the role of the director, writer and producer is the same in Hungary as it is in America, and it was a great collaborative process. Thankfully, the Hungarian Film Fund selected us for financing.”



The film fund essentially operates like a studio. It accepts pitches and screenplays, and after its committee meets, they approve who will receive funding.

Gardos is currently working on multiple projects, including “Cindy in Iraq,” which details a female truck driver working as a contractor, and “More Was Lost by Eleanor Perenyi,” a Hungary-set love story told against the backdrop of WWII.

“Budapest Noir” premiered in North America earlier this month at the Chicago Film Festival and will screen at the Palm Springs Intl. Film Festival in January.

The film has also been chosen as the closing night selection at the 17th annual Hungarian Film Festival, which takes place at the Laemmle Theatres in Santa Monica on Nov. 16. “Budapest Noir” will be released in Hungary on Nov. 2, and the film will be screening at the American Film Market in Santa Monica the same month in hopes of landing an international distributor.

<http://variety.com/2017/artisans/news/blade-runner-2019-hungarys-thriving-film-culture-backed-directors-eva-gardos-budapest-noir-1202605029/>

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53rd Chicago Int'l Film Fest #9: "Budapest Noir"

NO SPOILER REVIEWZ / Jason Jints

19/10/2017

Based on the bestselling Hungarian novel, "Budapest Noir" by Vilmos Kondor, director Éva Gárdos has taken the title to heart in her film of the same name. Not simply a love letter to the old-school noir genre, it's a note-for-note xerox. Which, in this case, is not a bad thing at all. What could have easily fallen in to parody stays within the genre by giving us a great story, in a historical period that heightens the stakes, and with fantastic three-dimensional characters. In other words, this is about as good as we're going to get when it comes to an honest noir film. Set in Budapest in 1936, the foreshadowing of what's to come acts as a seventeen-ton elephant in the room. You might think that the actual murder mystery would suffer from all that heaviness, but it doesn't in the least. This is mostly down to Gárdos firmly planting her foot on the noir pedal throughout. The asides, the imagery, the music...everything is exactly as it was. As a result, the ending of the mystery comes as a satisfying surprise, and we feel as if we were in a world, not merely amused by that world.

The production design is spectacular. A love letter to a Pest that no longer exists, Elemér Ragályi's stunning cinematography and Pater Sparrow's detailed designs create a real, living piece of history. Andras Szeker's screenplay is taut, funny, serious, and violent with the requisite twists and turns necessary to pull off a whodunnit. And Atti Pacsay's music, while just a little too old school, certainly puts you in the frame of mind necessary to appreciate the goings-on. But, for me, it's the acting that makes this thing connect. Krisztián Kolovratnik's Gordon Zsigmond has a Harrison Ford presence about him that make the serious bits mean something, the funny bits land, and his ease with women seem appropriately effortless. And Reka Tenki is sublime as the both the messenger of things to come and our hero's love interest. They're joined by a cast of terrific character actors. Truly a joy to watch an ensemble have so much fun nailing a period and an attitude.

This is a really well-executed film that is also really fun to watch. And given the dearth of good noir coming out these days, that's more than enough! If and when it comes to your 'hood (or streaming thingee), make sure to give it a watch.

<https://nospoilerreviewz.com/2017/10/19/53rd-chicago-intl-film-fest-9-budapest-noir-hungary/>

Reka Tenki, Actress, Hungary - 10 Europeans to Watch in 2017

VARIETY

01/2017

Versatile thespian Tenki's star will rise in 2017 with a leading role in helmer-writer Éva Gárdos' forthcoming period crime thriller "Budapest Noir." "She is sexy and loving and can be as tough as nails," Gárdos says. "She's part of this young, modern generation of Hungarian actors that are willing to go deep into their characters." A sensual beauty and graduate of the Hungarian

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Academy of Drama and Film, Tenki boasts numerous stage credits and legit acting awards. She's a member of Budapest's Örkény Theater. Her film roles include the hit comedy "Poligamy" (2009), István Szabó's "The Door," (2011), and auteur György Pálfi's "Free Fall" (2014). Berlinale audiences can see her in Ildikó Enyedi's competition title "On Body and Soul." <http://variety.com/gallery/10-europeans-to-watch-in-2017/#!11/undefined>



First Look: Meet Hungary's Next Oscar Contender, 'Budapest Noir'

INDIEWIRE / [Riyad Mammadyarov](#)

05/04/2016

Hungarian cinema has always had a prestige that few can claim they know about. They've been submitting films to the Academy Awards since 1965, making the Eastern European country the second longest-running submitter to the Oscars, with only France beating them to the punch by 9 years.

With nine nominations and two wins, including last year's runaway smash critical hit "Son of Saul," it wouldn't be surprising to see a sudden resurgence from Hungarian filmmakers in the near future. In her latest feature film, the award-winning editor turned director Éva Gárdos decides to change the Hungarian cinematic norms and film something that has surprisingly never really been explored in their national cinematic identity: Noir.

Based off the award-winning 2008 novel of the same name, "Budapest Noir" is a period thriller set in 1936 Budapest during the politically charged era of pre-Nazi Hungary, wherein a weary, beatdown, but incessantly inquisitive reporter, Zsigmond Gordon, cannot let go of an unsolved murder of a prostitute, going to long lengths to discover the truth about the seemingly insignificant tragedy. Driven to sleazy brothels, smoky lounges and other parts of the Hungarian

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criminal underworld, Gordon is let down a path that will make him question the morality, goals and hubris of the right-leaning Hungarian government.

“Budapest Noir” is set to have its theatrical release sometime in 2017. The film’s rights are being handled by the Hungarian National Film Fund World Sales (HNFF World Sales).

<http://www.indiewire.com/2016/04/first-look-meet-hungarys-next-oscar-contender-budapest-noir-21837>

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