

Afterlife

by Virág Zomborác

European Talent Prize 2011



SKELTON - KEY EVENTS

EXT. EDGE OF FOREST - DAY

The pastor takes the hunting equipment out of the car. He cleans his gun, he aims with it, testing it.

PASTOR
put on the vest.

Moses puts on a high-visibility vest. The pastor looks at him from head to foot.

PASTOR
What on earth are you doing?

MOSES
Well....

PASTOR
Take that off.

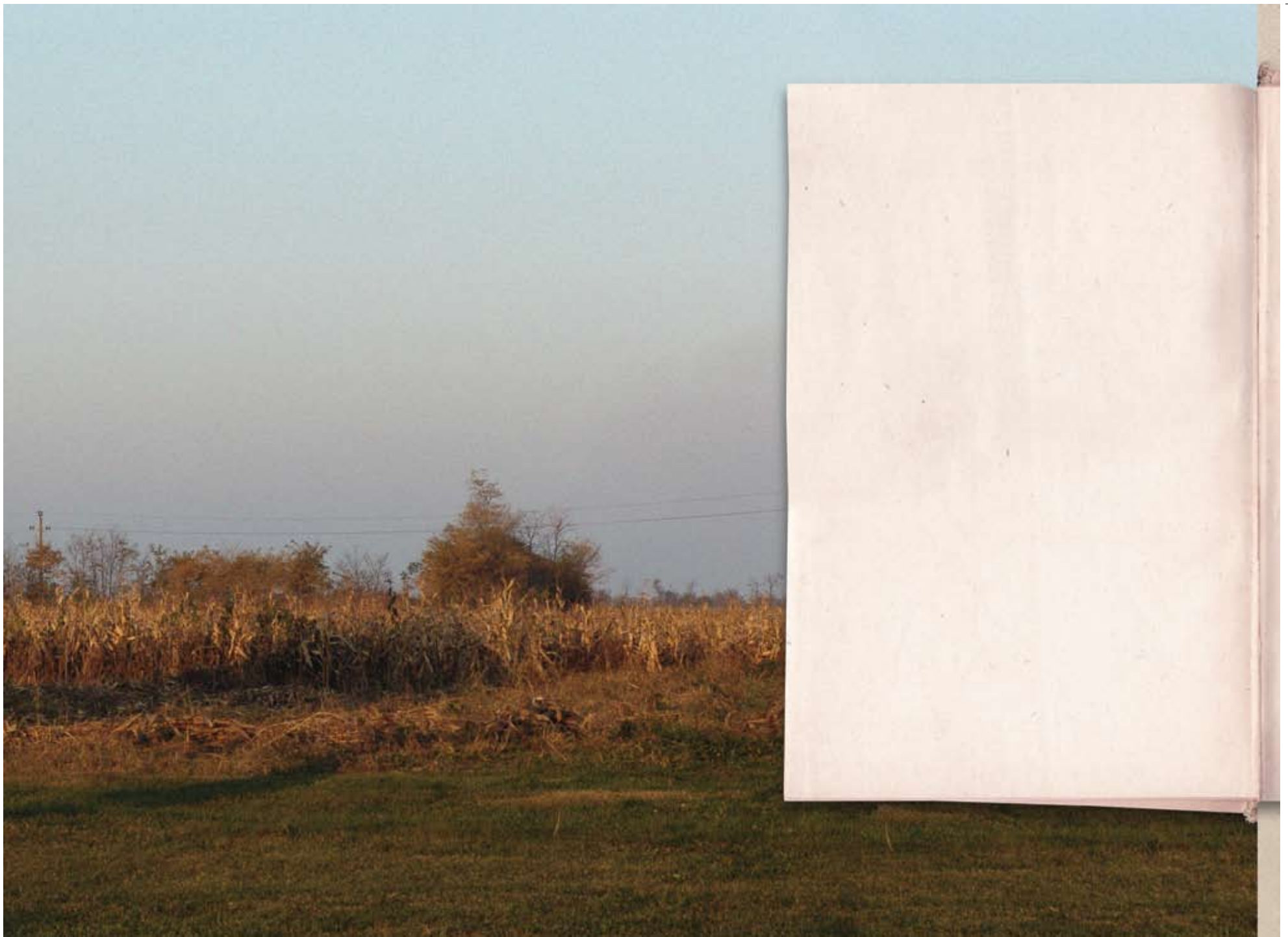
MOSES
Sorry.

The pastor hands Moses a hunting vest. Moses puts it on. He takes out an asthma spray, sprays into his mouth. In the meantime the pastor gets ready. He hangs a bag on Moses's shoulder who almost collapses under the weight.



AFTER
LIFE

SHOW NOT TELL



THE
AFTER
LIFE,

VIRÁG ZOMBORÁCZ

Translated out of the Original Tongues,

AND

WITH THE FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED.

WHICH IS APPENDED,

A CONCORDANCE, THE PSALMS OF DAVID IN METRE,

AN INDEX, TABLES, AND OTHER USEFUL MATTERS.

The Text conformable to the Standard of the Bible Society.

KMH Film,
BUDAPEST





father

THE ~~PERSON~~ WHO HAS ALWAYS CONSIDERED HIS SON AS A GHOST, ONE DAY BECOMES ONE.



A magical realistic story about the pastor's son, who gets a special opportunity from fate to fix the relationship with his dead father.

SYNOPSIS.

- 1 **M**oses is a 18-year-old boy, life is before him. He is living in a small, hidden village.
- 2 Behind the beyond his father is the PASTOR: a proud, healthy man, with strong, religion-based opinions and high expectations. Moses can't fit into the expectations, so his first step in real life was to get into the neurological department of the psychiatry of the County Hospital. Moses is hypochondriac. He has so many fears he basically can't live.
- 3 **H**is father feels ashamed by the situation. Makes an effort not to show it, so it always can be seen. The other day all of a sudden the father gets heart-attack and dies. Moses has all his theories about human vulnerability proven. The family collapses.
- 4
- 5 **O**n the funeral Moses is the only one who is able to see his father roaming in the mourning crowd. The father looks alive, with the difference of being slightly luminescent and being able to walk through things. First Moses is frightened and asks the local shaman's help. Moses tries to liberate the ghost. According to the shaman's instructions he is looking for the buried treasure, the vengeance, the undone business. Actually the ghost stucked because he needs to accept his son, and his son needs to feel that he is appreciated as he is.
- 6
- 7

The undone business is their relationship.





DIRECTOR'S STATEMENT.

In every culture, it was the community that helped people work through the loss of relatives. Nowadays, society's participation in this process is almost zero; it can't provide such assistance. It has become a widespread view that proper and decent grieving should, and does go on on the inside, where it doesn't disturb our fellow men and the peace of our neighbourhood. Due to this, even families try to repress and hide any sign of grief, and comply with the expectation above: suppressing emotions, not acknowledging grief, trying to "get it over with" quickly, or averting it altogether. Our customs and traditions don't include the rites needed for processing grief anymore.

Strictly speaking, Afterlife is the story of an irregular grieving process. Death and mourning are among the central tenets of the film and the feeling of time passing runs through the entire story. Yet this is a comedy. Its absurd world blends the harsh realities of life in today's Hungary with surreal and transcendent elements. The objective is for audiences to recognise their own lives and the environment they live in.



VISUAL CONCEPT.

The events are set against the backdrop of the Great Plains, the monotony of which conceal a surprising degree of visual interest. In terms of style and tone, I would like to invoke and update the lightness of the new wave of Czech cinema while playing on the cold existentialism of northern European filmmaking.

We envisage using colour-reduced visuals and varied depth of field to create a murky feel set against a high degree of contrast. On the basis of this, interiors will be dominated by darkness and half-light broken only by natural light from outside or the sharp shadows of interior lighting. We would like both the interiors and outside footage to resonate with an atmosphere of charming hopelessness: aimless animals, vegetable soup, the milking parlour, a single billboard by the side of the road and unique and eclectic objects that have gathered dust through the years.



„Te pot vsmrdobke?“

887

2009

2008

2007

2003





DIRECTOR'S BIO.



Virág Zomborác was born in 1985, in Budapest. She graduated as a scriptwriter from the Hungarian University of Theatre and Film. Since this year she continues her studies at the Moholy-Nagy University of Art and Design attending the multimedia PhD programme.

She worked on several short films as director and writer as well. *The Cat's Role In French Literature* was her first short fiction film. It's about two girls' desperate effort to pass their exams and understand each other. Her second one is *Track Change*, which is an adaptation of Boccaccio's *Decameron*: a renaissance story told in a modern but mystical way. *The Cheap Copy* is an experimental short film about the fear of death. Besides film, literature, cycling, power and mental diseases she also interested in experimental, media-art and cross-media projects.

SISTERS

THE BEST CONNECTIONS

Coming of age
for the boy
for the country

FIŰK

HATÁRÉRTÉKEK

	Közép- érték		
12,93	15,56	18,82	s
94,3	99,8	106,5	17
13,65	16,51	20,09	s
97,5	103,4	110,4	17,6
14,33	17,42	21,5	
100,6	106,7	114,3	16
15,44	18,89	23,50	3
102,0	110,—	118,4	3
17,6	20,68	24,09	3
108,3	114,4	120,1	1
17,46	21,91	27,—	1
108,5	117,5	126,—	1
19,69	23,22	27,—	3
114,1	120,1	127,—	08
19,5	24,58	3,—	02
114,0	124,1	13,—	12
22,0	25,9	—	14
120,0	127,1	—	1
21,77	27,26	—	0,24
119,6	130,0	—	0,04
24,4	28,62	—	0,0
125,7	132,8	—	



Virág Zomborács



HŰSVETI
GYONÁSOM
VÁLDOZÁSOM
EKERE
m. megbocsátat-
ás bűneid.
(Szent Mária IX. 2.)
SZIVE KAPOLNA

her relationship to Nixon



as
or

Go down, Pharaoh.

1. When Is-rael was in E-gypt's land: Let my people go,

Oppress'd so hard they could not stand, Let my peo-ple go.

Go down, Mo-sea, Way down in E-gypt land,

Tell ole Pha-rah. Let my peo-ple go.





Tell ole Pha - roh, Let my peo - ple go.



FILMOGRAPHY.

- 1 **SOMETHING BLUE**
/ Valami kék (short fiction, 2010) *writer, director* 2011
- 2 **SOCIAL IMPACT**
(social ad, OD World Summit, 2010) *writer, director* 2009
- 3 **AWS: HOTPLAY**
(music video, 2010) *director*
- 4 **REGARD**
/ Tekintet (short fiction, 2009) *writer, director*
- 5 **THE CHEAP COPY**
/ Az olcsó másolat (experimental short, 2009) *director*
- 6 **THE TAILOR of ULM**
/ Az ulmi szabó
(short fiction, 2009, directed by: Róbert Maly)
dramaturg
- 7 **LE(F)T**
/ Ha(gy) (short fiction, 2008, directed by: Vivi Papp)
dramaturg 2008
- 8 **TRACK CHANGE**
/ Nyomtávváltás (short fiction, 2007) *writer, director*
- 9 **ALIEN HABIT**
/ Idegen szokás
(experimental short, 2007, directed by: László Csáki)
co-writer 2004 2007
- 10 **BLOODY MARY**
(short fiction, 2007, directed by: Márk Bodzsár)
writer
- 11 **THE CAT'S ROLE in FRENCH LITERATURE**
/ A macska szerepe a francia irodalomban
(short fiction, 2006) *writer, director* 2003
- 12 **TWELVE MOMENTS OF AUTUMN**
/ Az ősz tizenkét pillanata (documentary, 2003)
director

FESTIVALS and AWARDS.

42ND HUNGARIAN FILMWEEK
MEDIAWAVE INTERNATIONAL FILM FESTIVAL, Hungary

JUVENALE INTERNATIONAL FILM FESTIVAL
Austria, Grand Prix

ALTER-NATIVE INTERNATIONAL SHORT FILM FESTIVAL
Romania

YOUKI INTERNATIONAL MEDIA FESTIVAL
Austria

REXFILM 24 HOUR FILM MAKING COMPETITION
Second Award

SOCIAL ADVERTISEMENT COMPETITION, Second Award

39TH HUNGARIAN FILMWEEK

IBSEN COMPETITION of the ROYAL NORWEGIAN EMBASSY
Main Prize

MUUUVI INTERNATIONAL FILM FESTIVAL
Romania, Best Short, Best Script

STUDENT AND SHORT FILM FESTIVAL SLEEPWALKERS
Estonia

ALTER-NATIVE INTERNATIONAL SHORT FILM FESTIVAL
Romania

38TH HUNGARIAN FILMWEEK

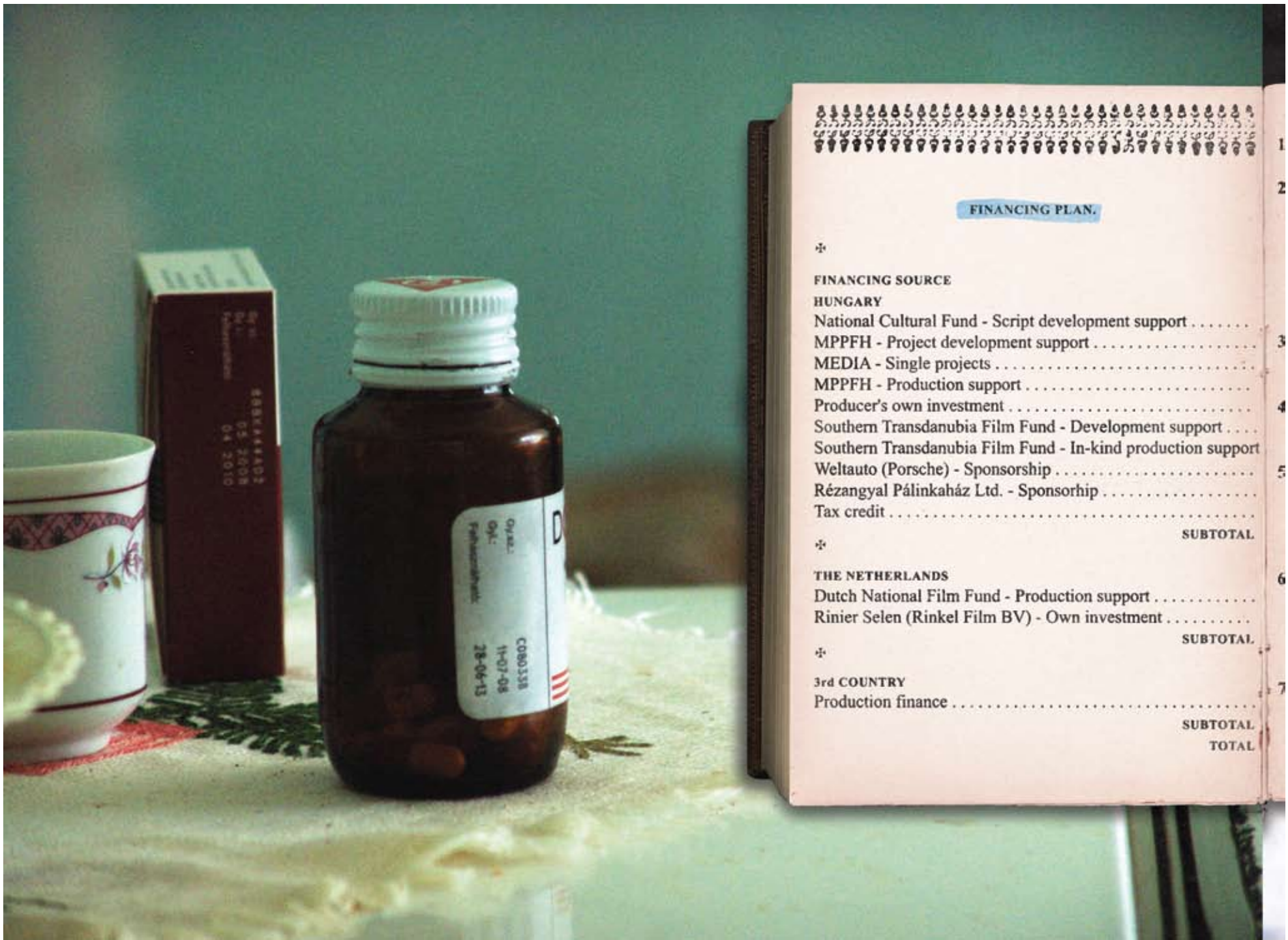
VIDEO FILM FESTIVAL DEGLI STUDENTI D'EUROPA, Italy

BUDAPEST INDEPENDENT FILM FESTIVAL
Creative Award

NATIONAL STUDENT AND YOUTH FILM FESTIVAL
Best Student Film

DIALEKTUS FESTIVAL
Hungary, student section, Second Award





FINANCING PLAN.

✧

FINANCING SOURCE

HUNGARY

National Cultural Fund - Script development support 3
MPPFH - Project development support 3
MEDIA - Single projects 4
MPPFH - Production support 4
Producer's own investment 4
Southern Transdanubia Film Fund - Development support 5
Southern Transdanubia Film Fund - In-kind production support 5
Weltauto (Porsche) - Sponsorship 5
Rézangyal Pálinkaház Ltd. - Sponsorship 5
Tax credit 5

SUBTOTAL

✧

THE NETHERLANDS

Dutch National Film Fund - Production support 6
Rinier Selen (Rinkel Film BV) - Own investment 6

SUBTOTAL

✧

3rd COUNTRY

Production finance 7

SUBTOTAL

TOTAL

FINANCING PLAN OVERVIEW.

FINANCING SOURCE	AMMOUNT(€)	AMMOUNT(HUF)	%
HUNGARY	542,470	148,230,000	69.33 %
THE NETHERLANDS	160,000	43,720,000	20.45 %
3rd COUNTRY	80,000	21,860,000	10.22 %
TOTAL	782,470	213,810,000	100 %

AMMOUNT(€)	AMMOUNT(HUF)	%	STATUS
2,928	800,000	0.37 %	In place
9,149	2,500,000	1.17 %	In place
40,000	10,930,000	5.11 %	To be confirmed
292,772	80,000,000	37.42 %	To be confirmed
29,277	8,000,000	3.74 %	Confirmed
7,319	2,000,000	0.94 %	Confirmed
29,277	8,000,000	3.74 %	Confirmed
10,979	3,000,000	1.40 %	Confirmed
18,298	5,000,000	2.34 %	Confirmed
102,470	28,000,000	13.10 %	Confirmed
542,470	148,230,000	69.33 %	Confirmed
100,000	27,325,000	12.78 %	To be confirmed
60,000	16,395,000	7.67 %	To be confirmed
160,000	43,720,000	20.45 %	
80,000	21,860,000	10.22 %	To be confirmed
80,000	21,860,000	10.22 %	
782,470	213,810,000	100 %	

KMH FILM

Ferenc Puztai - producer



provides opportunities for young artists mainly in the frames of an international co-production. Several feature films were created in KMH FILM's workshop, among others **Fresh Air** (2006) and most recently **Adrienn Pal** (2010) by Agnes Kocsis, both premiered at Cannes, and **The Investigator** (2008) by Attila Gigor. Each of them gained huge appreciation worldwide, winning more than 25 festival prizes including 'A' category ones and FIPRESCI awards.

As producer Ferenc Puztai always sticks to the high professional level of his projects. KMH FILM's upcoming works, the authors and the producer himself are continuously participants on widely appreciated international trainings, project development programmes and co-production forums even overseas (ACE, EAVE, NO BORDERS, CINEMART, SOURCES2, SOS, LES ARCS, CINELINK for instance). In 2011 his feature project in development by writer/director Virág Zomborác received the MEDIA European Talent Prize.

CONTACT:

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Ferenc Puztai
Producer

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Hungary



Ferenc Puztai



THE
**AFTER
LIFE**

FACTS.

COUNTRY: Hungary
WRITTEN BY: Virág Zomborác
DIRECTOR: Virág Zomborác
SCRIPT CONSULTANT: Louise Gough
SCRIPT DEVELOPMENT WORKSHOPS: SOURCES2,
Save Our Scripts
APRODUCTION COMPANY: KMH Film
PRODUCER: Ferenc Pusztai
CO-PRODUCERS: Reinier Selen (Rinkel Film BV)
CINEMATOGRAPHER: TBC
BUDGET: 782 470 €
FINANCING IN PLACE: 209698 €
LENGTH: approx. 100 min.
SHOOTING LANGUAGE: Hungarian
SHOOTING PERIOD: September 2011 – February 2012

SELECTED FILMOGRAPHY:

2011: **THE OTHER SIDE OF SLEEP** / directed by Rebecca Daly
Feature film, Irish-Dutch-Hungarian co-production**

2010: **ADRIENN PÁL** / directed by Ágnes Kocsis
Feature film, Hungarian-Dutch-French-Austrian co-production*

2010: **CZUKOR SHOW** / directed by Tamás Dömötör
Feature film, Hungarian – Swedish co-production*

2010: **TEAM BUILDING** / directed by Réka Szabó
Feature film, Hungarian-English-German co-production*

2008: **7 MINUTES in HEAVEN** / directed by Omri Givon
Feature film, Israeli-French-Hungarian co-production**

2008: **The INVESTIGATOR** / directed by Attila Gigor
Feature film, Hungarian-Swedish-Irish co-production*

2006: **FRESH AIR** / directed by Ágnes Kocsis
Feature film, Hungarian production*

* produced by Ferenc Pusztai

** co-produced by Ferenc Pusztai

BOOKLET

PHOTOGRAPHY :
Virág Zomborác
DESIGN:
Krisztián Kristóf
<http://eyelids.randomroutine.net>

GHOSTBUSTERS logo courtesy of Sony Pictures

Ramona

She st
silenc



INT.

When
He looks into the mirror and startles. The smeared make up
has dried on his face. He starts to wipe it off.

He starts to look for the ghost. More and more desperately.

EXT. PARSONAGE - DAY

Moses runs out into the courtyard. He stares at the sky.
Thick, impenetrable clouds whirl above his head. He feels
pain in his whole body. He can feel the absence of the ghost
all over.

EXT. WATERSIDE - DAY

Moses jumps into a boat, holding the vase with the carp
inside.

The move he makes is not precise enough, the boat starts to
float away before Moses could take the paddles. The boat
drifts inwards. The paddles stay on the jetty.

In the middle of the water, Moses throws the carp in the
lake.

Then considers his chances.

He dips his hand in the water, it is freezing. He drifts
further and further away until he disappears in the distance.

END