

PARTNERSFILM PRESENTS

A FILM BY ZSÓFIA SZILÁGYI

LEÓ  
FÜREDI

ZSÓFIA  
SZAMOSI

ANNAMÁRIA  
LÁNG

# ONE DAY

WITHIN THE FRAME OF THE HUNGARIAN NATIONAL FILM FUND'S INCUBATOR PROGRAM

cast: Zsófia SZAMOSI, Leó FÜREDI, Ambrus BARCZA, Zorka VARGA-BLASKÓ, Márk GÁRDOS, Annamária LÁNG  
script: Zsófia SZILÁGYI, Réka MÁN-VÁRHEGYI | cinematographer: Balázs DOMOKOS | editor: Máté SZÓRÁD  
sound editor: Tamás SZÉKELY | costume designer: Mari BENEDEK | first AD: László KÁDÁR | production manager: Sarolta PÉLI  
co producers: Judit ROMWALTER (Sparks), Gábor KOVÁCS (Filmpartners), Judit VARGA (Prop-Club), Hungarian Film Labor  
producers: Ági PATAKI, Edina KENESEI | supported by: THE HUNGARIAN NATIONAL FILM FUND



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A FILM BY ZSÓFIA SZILÁGYI

WITH ZSÓFIA SZAMOSI, LEO FÜREDI, AMBRUS BARCZA, ZORKA VARGA-BLASKÓ,  
MÁRK GÁRDOS, ANNAMÁRIA LÁNG, ÉVA VÁNDOR, KÁROLY HAJDUK

WITHIN THE FRAME OF  
THE HUNGARIAN NATIONAL FILM FUND'S INCUBATOR PROGRAM

## CANNES 2018 SEMAINE DE LA CRITIQUE SCREENINGS & PRESS DAYS

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## SYNOPSIS

A mother of three, Anna is constantly running around - from work to the nursery, to school, to ballet, to fencing class. As if this wasn't enough, she suspects that her husband is cheating on her.

Her issues are hardly unique, but she has simply no time to stop and think them through. They build up relentlessly, threatening to crush her. Carrying on takes more energy than she has left.

Will she be able to save what's fragile and unique in her life?





## DIRECTOR'S NOTE

When her kids were little, a friend of mine described her typical day for me. She broke it down into ten-minute segments. It was surprising to see what it takes to be a mother on such a detailed timetable. It was also surprising to see how hard it was, but the most surprising was how little clue I had about how hard it was. It was as if the burdens of being a mother were a secret or a taboo. I tried to understand what made her description of her typical day so heart-wrenching.

I have often seen mothers stress over trying to do everything perfectly or at least trying to finish everything they started. On top of that, they seem to suffer from a guilty conscience all the time. It's a race against the clock. They can't fulfil everybody's different needs, so someone invariably ends up getting the short end of the deal. Most of the time the mothers are that someone. For want of a better solution, they put their own needs on hold for years or even decades. Motherhood seems to bring about a sense of how finite our options are.

Anna, the film's protagonist takes care of things: she fulfils the others' demands, she tries to balance and prioritise the different expectations. The matters to take care of are different: sometimes they are funny, sometimes stressful, sometimes surprising or even beautiful. Anna carries on with her day, as these small matters fill her days. She reacts to them, for they demand a reaction, and she has but a few stolen moments to digest or to look out a window or to let go of her composure for a beat when no one can see her. For years now she's been under the impression that she has but very little time for herself.

Slowly and consistently, the film shows — from her viewpoint — how Anna's day marches on. It is this very perspective and the handling of time that make up the film's core. We do not elegantly pass by certain repetitive actions and we do not change our perspective either. We go through them, just like she has to. Neither she, nor we can avoid them. The film tells about everyday time and the forceful nature of routine.



There is something absolutely common and yet incredibly ruthless (and how can it be so ruthless and yet so common) about someone – and not only mothers or women – having to take care of things, fulfil demands, solve problems and remember chores all day for years on end. To have no chance of doing something for yourself and after a while not even knowing what that something might be. When the maximum time allowed for just sitting around quietly and not thinking of your next chore is ten minutes a day. This is the sum of your options to free yourself from the constraints of your duties and good manners. We let our lives pass us by without much drama as if it were just the morning train.

The biggest challenge for me was putting the family together. I wanted a real family, whatever that may mean. I remember the moment clearly when at the end of a very long casting process we finally had our family. I thought all you have to do now is shoot the film. It can't be that hard.

During shooting we had the chance to share in the struggles of our protagonist: when it came to time, each time counted, when it came to money, so did each penny. We couldn't afford any delays, the children couldn't afford to get sick, we couldn't afford rain... An extremely modest budget meant a proportionally large number of shooting days, which required real team work and a lot of creativity, including from the team not traditionally regarded as the creatives.



## DIRECTOR'S BIOGRAPHY & FILMOGRAPHY

Author and director **Zsófia SZILÁGYI** graduated as a Hungarian grammar and literature teacher at the University of Pécs in 2002. She continued her education as a film and tv director at the Academy of Film and Drama of Budapest from 2002 to 2007. During her studies, she participated in a scholarship by Leonardo Da Vinci Programme and studied production at Mediopolis Film- und Fernsehproduktion GmbH, Berlin in 2006. In the same year she took part in "Heimat, Europa?", an audiovisual project by the organisation of Kolleg für Management und Gestaltung nachhaltiger Entwicklung GmbH where she was a scriptwriter and camera assistant. In 2011, she won a Scholarship to the Goethe Institute in Hamburg.

She worked as assistant lecturer to Golden Lion and Oscar-nominated director Ildikó Enyedi at the Hungarian Academy of Film and Theatre between 2007 and 2009. In 2012, she directed *If you can (Ha birsz..')*, a documentary supported by the European Integration Fund.

She also worked on several short features and documentaries, most prominently as a casting directed for Ildiko Enyedi's Oscar-nominated 'On Body and Soul'.

'One Day' is her debut feature.

### FILMOGRAPHY

2013	<b>Impasse</b> (documentary, 50')
2010	<b>In Captivity</b> (documentary, 18') Hungarian Independent Film Festival, Special Prize of Jury for 'In Captivity'
2009	<b>Step test</b> (short film, 25') Brest International Short Film Festival, 2009, in competition, 'Mention spéciale du Jury'
2007	<b>The siege of Budapest – part III.</b> (2007, television documentary series, 40')
2006	<b>Somewhere neutral</b> ( short film, 15') 38th Hungarian film week, in competition

### FILMING EXPERIENCE

2014 - 2016	<b>On Body and Soul</b> by Ildikó Enyedi – ass. and casting director <b>The office</b> (docu) by Viktor Nagy
2013	<b>Wednesday child</b> by Lili Horváth – ass. director
2012	<b>Soft rain</b> by Dénes Nagy (short feature) – casting director
2011	Scholarship at Goethe Institute in Hamburg
2009 - 2011	<b>Allah minden napján szaladnak a lovak</b> by Anna Kis (documentary) – ass. director <b>Maradandó sérülések</b> by István Nemes (documentary) – ass. director <b>Hidegzuhany</b> by Orsolya Nagypál (short feature) – ass. director
2007 - 2009	Assistant lecturer to Ildikó Enyedi, Academy of Film and Theatre
2006	Leonardo Scholarship, Berlin

## CAST AND CREW

starring	Zsófia SZAMOSI, Leo FÜREDI, Ambrus BARCZA, Zorka VARGA-BLASKÓ, Márk GÁRDOS, Annamária LÁNG, Éva VÁNDOR, Károly HAJDUK
director	Zsófia SZILÁGYI
script	Zsófia SZILÁGYI, Réka MÁN-VÁRHEGYI
director of photography	Balázs DOMOKOS
producer	Edina KENESEI, Ági PATAKI
editor	Máté SZÓRÁD
supervising sound editor / re-recording mixer	Tamás SZÉKELY
production manager	Sári PÉLI
costume design	Mari BENEDEK
music	Máté BALOGH
make-up	Júlia NAGY
sound mixing	Ervin STARK
production	Partnersfilm Ltd.
co producer	Judit ROMWALTER / Sparks, Gábor KOVÁCS / Filmpartners, Judit VARGA / Prop-Club, Hungarian Film Labor
supported by	Hungarian National Film Fund



## Zsófia Szamosi (Actress)

A holder of the prestigious Mari Jászai theatre-award, Zsófia Szamosi was born in 1977 and graduated from the Academy of Theatre and Film in 2001. She started her stage career at the Budapest Vígszínház, then continued as a leading actress with the internationally renowned Béla Pintér Company. In 2015 she chose freelancing and continued to work with the best in the theatre profession. Her most important film and TV work includes a recurring character in the popular Hungarian version of HBO's "In Treatment". She also won Best Leading Actress at the Hungarian Film Week 2017 for her role in Árpád Sopsits' "Strangled", as well as playing the adult lead in Kristóf Deák's Academy Award-winning short "Sing!" (2017).

### THEATER

2016	<b>PALI - a verbatim monologue</b> (PanoDrama)
2013	<b>Our Secrets</b> - directed by Béla Pintér
2010	<b>Muck</b> - directed by Béla Pintér
2010	<b>The Cloud</b> (first, Amsterdam version), Theatregroup Space (NL)
2005	<b>Zero</b> - directed by Kornél Mundruczó
2000	<b>Alcestis</b> - title role, directed by Stefano de Luca

### FILMOGRAPHY

2016	<b>Strangled</b> - feature, 121 min., directed by Árpád Sopsits
2016	<b>Sing!</b> - short, directed by Kristóf Deák
2015	<b>My Night, Your Day</b> - feature, 97 min., directed by András Dési- Gábor Móra
2012 - 2014	<b>In Treatment</b> - (1st and 2nd season), HBO drama series, directed by Ildikó Enyedi - Attila Gigor - Orsolya Nagypál, 2014.
2010 - 2010	<b>The Curse</b> - (1st, 2nd and 3rd season)- series, directed by Áron Máttyássy
2007	<b>Lora</b> - feature, 116 min., directed by Gábor Herendi





## **Leo Füredi** (*Actor*)

Born in Pécs, Hungary, Leo Füredi graduated from visual communication at the University of the Arts (Universität der Künste) in Berlin. As a visual artist he studies the phenomena of the relationship between local and international cultures through installations and personality games.

### **FILMOGRAPHY**

2018                    **One Day** - feature, directed: Zsófia Szilágyi



## Annamária Láng (Actress)

Holder of the prestigious Mari Jászai theatre-award, Annamária Láng was born in 1975 and chose a more unorthodox career by not attending the Academy of Theatre and Film.

After a few years of work in different companies, she was asked to join the internationally renowned Krétakör Company in 1995 and was its leading actress until the company dissolved in 2008.

She continues to work with the best Hungarian theatre-makers, including Árpád Schilling and Kornél Mundruczó, as well as other international stars like Kristian Smeds. Ms. Láng directed a couple of shows herself and is Schilling's co-author on different international projects. She played the lead in Zsófia Szilágyi's first short film, "A Neutral Place".

### THEATER

- 2016 Finnish National Theatre: **Just Filming** - directed by Kristian Smeds
- 2016 **The Day of Fury** - directed by Árpád Schilling
- 2015 **The Child** (after Ibsen's Nora, Mrs. Linde) - directed by Tamás Ördög
- 2014 **Mary of the Metropolis** - directed by Roland Rába
- 2014 Krétakör: **Loser** - directed by Árpád Schilling
- 2013 Proton: **Dementia** - directed by Kornél Mundruczó,
- 2012 Münchener Kammerspiele: **Der Imaginäre Sibirische Zirkus Des Rodion Raskolnikow** - directed by Kristian Smeds
- Proton: **Disgrace** - directed by Kornél. Mundruczó
- 2011 Proton: **It's Hard to be a God** - directed by Kornél Mundruczó
- 2010 **Syd** - lead and co-director with Fruzsina Nagy
- 2009 **August, Osage County** (Ivy) - directed by Enikő Eszenyi
- 2004 Krétakör: **The Nibelung Projects** (Gerda) directed by Kornél Mundruczó
- 2004 Krétakör: **BLACKland**, directed by Árpád Schilling
- 2003 Krétakör: **The Seagull** (Nina) directed by Árpád Schilling
- 2001 Krétakör: **Liliom** (lead) - directed by Árpád Schilling
- 2001 Krétakör: **Woyzeck** (Marie) - directed by Árpád Schilling

### FILMOGRAPHY

- 2011 **Layout** - directed: Gábor Reisz
- 2008 **Where were You, My Son?** - feature, 108 min., directed by Róbert Alföldi
- 2007 **BLACKland** - tv film, min.143, directed by Árpád Schilling
- 2007 **Lora** - feature, 116 min., directed by Gábor Herendi
- 2006 **Storno** - feature, 93 min., directed by György Pálos
- 2001 **Nexxt** - feature, 116 min., directed by Árpád Schilling



## **Balázs Domokos** (*Director of Photography*)

Born in 1987 in Budapest, Mr. Domokos studied engineering at the Budapest University of Technology and Economics between 2005 and 2015, while also attending the University of Creative Arts in London as a guest student in 2012. He graduated from cinematography at the Budapest University of Theatre and Film in 2013 and got his MFA at the same institution in 2015. He served as the cinematographer of several short films including the 2015 Hungarian film *White Wolf*, for which he was nominated for the Golden Tadpole Award in Poland.

### **FILMOGRAPHY**

- 2016 ***Waiting room*** (short) - DOP - Hungarian Film Week
- 2016 ***The Blood Donor*** (short) - DOP - Master degree graduate film
- 2014 ***White Wolf*** (short) - DOP - Camerimage, 23rd The International Film Festival of the Art of Cinematography - Golden Tadpole Award nominated (PL), 57th Zinebi Bilbao International Film Festival - best short nominated (ESP), Daazo - "Friss hús" Short Film festival, Budapest - special mentioned (HUN)
- 2014 ***Initiation*** (short) - UK - DOP
- 2013 ***Prágai hétvége*** (short) - DOP - Daazo - "Friss hús" Short Film festival, Budapest - finalist (HUN)
- 2013 ***Ammen*** (documentary) - DOP
- 2010 ***Komoly dolgok*** (full-length feature) - DOP - Hungarian Film Week - Student Jury's 1st price (HUN)

### **CAMERA AND ELECTRICAL DEPARTMENT**

- 2017 ***Behind the Column*** (full-length feature) - camera operator "a" cam
- 2014 ***The Duke of Burgundy*** (full-length feature) - camera operator/second assistant camera: "b" cam (dir.: P. Strickland, dp.: Nic D. Knowland)

## PRODUCERS' NOTE

**The film's idea stuck with us from the first time we heard it. The painstakingly slow passing of 36 hours in the life of an ordinary middle-class family with three kids in an extraordinary situation: during the parents' emotional crisis. A feeling of "it could happen to you", the chores you have to complete even in a crisis, the problems piling up, the duties pressing upon you.**

**In case of a first film, the producer's most important goal is to help the director find her voice in order to start her career with a strong and successful entrée both at home and on the international festival market.**

We met Zsófia Szilágyi in the Incubator Programme of the National Hungarian Film Fund after she was selected as one of the ten young filmmakers who were given a chance to present their film concept at a pitch forum. Her idea grabbed our attention right away, but we were also deeply impressed by her way of thinking, her inspiring presentation and last, but not least, her obvious talent. After her film plan made it to the top five that the programme would subsidise, we indicated that we would be happy to work with her and soon after we started developing the film together.

It was the subject matter that first awoke our interest, but the reason we found the film concept so exciting was its hyperrealism and its focus on detail, as well as the fact that it was anything but a mainstream topic, instead, it wanted to deal with the everyday which very few films choose to portray or name as their focus.

One Day discusses issues which are so much a part of our daily routine that we can easily pass them by if we don't pay attention. And it is also about how these routine matters rob us of the chance to look at our own lives from a distance and see it in a realistic light.

The film's subject matter isn't specific to Central-Eastern Europe. Needless to say, the poorer or the less developed a country is, the heavier the burden on an individual becomes. This is especially true for women, for we don't know of a single society where emancipation would be complete, where burdens, possessions, rights and duties were equally divided between men and women. Naturally we don't want to rank our film's characters, but we use subtle tools to call attention to the everyday difficulties of a woman's life, no matter where around the world she lives.

The film was produced with the support of the Film Fund and thanks to a special tax-break through which private and corporate sponsors can support the arts).

The Incubator programme offers filmmakers preparing their first full feature film a unique chance on the one hand, for they enjoy complete freedom without any conceptual or genre-driven expectations, but at the same time, it also puts strict constraints on the director and the producer. This requires understanding, humility and a lot of inventive energy from the producers, co-producers, the artists and the entire crew involved in the creative process.

Edina Kenesei, Ági Pataki



## **Edina Kenesei** (*Producer*)

Edina Kenesei graduated in aesthetic, worked as a theatrical producer for 13 years. She has been working in the film industry since 2014, her first feature film as a producer is 'One Day' (dir: Zsófia Szilágyi).

### **FILMOGRAPHY**

- 2018 **Blue Whale** - short, producer, director: Szonja Szabó
- 2017 **Nine Months** - featured documentary, co-producer, director: László Csujá
- 2015 **Divorce** - serial, production assistant, directed: Daniel Richard Kovács-Attila Herczeg-Tamás Dömötör

## **Ágnes Pataki** (*Producer*)

Ágnes Pataki started her filming career with local cult hit GlassTiger and founded PARTNERSFILM LTD. in 2001 as her husband's partners production company.

Over the years she developed, produced and coproduced several projects, received the BÉLA BALÁZS AWARD, also became the president of of Hungarian Cinema Art House Association.

### **FILMOGRAPHY (selected):**

- 2018 **Blue whale**, dir: Szonja Szabó (producer)
- 2018 **One day**, dir: Zsófia Szilágyi (producer)
- 2017 **Jupiters Moon**, dir: Kornél Mundruczó, (co-producer) - Cannes Competition
- 2015 **Trans Duna**, dir: Gergő Somogyvári (producer)



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