



25th Anniversary

Serendipity Point Films
in association with **Kinowelt** present

a **Robert Lantos** production

a film by **István Szabó**

Ralph Fiennes

SUNSHINE

with

Rosemary Harris, Rachel Weisz, Jennifer Ehle, Deborah Kara Hunger
Molly Parker, William Hurt, Mark Strong

Screenplay **István Szabó** and **Israël Horowitz**

OFFICIAL SCREENING

FRIDAY MAY 16 – 8.00 pm

Palais des Festivals – Bunuel Theater

Director István Szabó and producer Robert Lantos will be in Cannes May 15/17

Canada - Hungary – Germany - 2h59 - 1999 - colour - english

Production

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ON - Canada

International & French Publicity

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In Cannes – May 12/25
Hotel Majestic / DDA Suite Courchevel

István Szabó's *Sunshine* in Cannes Classics 2025

"Sunshine," directed by István Szabó, stands as a landmark of Hungarian cinema. Twenty-six years after its original release, Szabó's sweeping epic returns to Cannes Classics in a newly restored version. First unveiled to international acclaim in 1999, this romantic saga is both a powerful love story and a vivid portrait of an entire century.

Ralph Fiennes lends grace and gravitas to three successive generations of the Sonnenschein/Sors family. Alongside him, a distinguished cast - including Jennifer Ehle, Rosemary Harris, and Rachel Weisz - brings depth and nuance to this multigenerational odyssey.

From the twilight of the Austro-Hungarian Empire to the rise of fascism, through persecution, extermination, and the Communist era, the film journeys through the darkest chapters of the 20th century, constantly interrogating themes of identity, assimilation, and collective memory.

Created a quarter of a century ago, Szabó's work echoes uncannily with our present day. At a time when questions of identity and belonging dominate public discourse, *Sunshine* offers a poignant meditation on what truly defines an individual.

This restored version invites audiences to rediscover a film whose direction and meticulous historical reconstruction have lost none of their splendor. Lajos Koltai's luminous cinematography and Maurice Jarre's evocative score conjure an immersive world that fully warrants the grandeur of the theatrical experience.

Celebrated at numerous international festivals upon its release and praised by critics for its ambition and resonance, *Sunshine* now stands as one of István Szabó's masterworks—its relevance only deepened by the passage of time. A rare opportunity to (re)experience on the big screen a historical and human epic that continues to enrich our understanding of the modern world.

Synopsis

SUNSHINE follows three generations of a Hungarian-Jewish family as they navigate anti-Semitism, assimilation, fascism, war, communism and revolution - with Ralph Fiennes playing his own son and grandson across all three eras.

A historical fresco, lyrical and deeply intimate

Sunshine (1999) unfolds against a historical backdrop in which, following the Second World War, the memory of the Holocaust was largely silenced in Eastern Europe. Under communist regimes, the war was officially framed as a simple "anti-fascist struggle," glossing over the specific persecutions suffered by Jews. Confronted with persistent antisemitism, many chose exile; those who remained often had to conceal their Jewish identity, adopting new names and distancing themselves from their heritage—particularly in Hungary, where this phenomenon was strikingly apparent.

Despite the survival of a significant Jewish community in Budapest, Jewish identity was frequently muted, if not entirely forgotten. István Szabó's *Sunshine* emerges as part of a broader effort to reclaim Jewish memory. The film traces the journey of a Hungarian Jewish family across several generations, portraying identity struggles, the desire for assimilation, and the inescapable weight of history.

Filmed in English but also dubbed into Hungarian, *Sunshine* was met with critical acclaim in Hungary and sparked vigorous debate among Jewish intellectuals regarding the film's portrayal of Jewish identity and how society chooses to perceive it. Visually opulent, *Sunshine* blends sweeping drama with profound reflection on memory, collective history, and the scars of the past. Through this powerful work, Szabó explores the transmission of trauma across generations.

A family saga at the heart of Hungarian history

István Szabó's *Sunshine* is a sweeping chronicle that follows the fate of the Sonnenschein family across four generations. The film masterfully intertwines personal narrative with the seismic political upheavals that shaped Central Europe—especially Hungary—from the 19th to the 20th century. Anchoring the story is the voice-over narration by Iván, great-grandson of the family patriarch Emmanuel, offering a deeply rooted memorial perspective.

The film opens in the 1850s, as Emmanuel leaves his village for Budapest following the tragic death of his father. He carries with him a cherished liqueur recipe, which becomes the foundation of the family's fortune. Through a temporal ellipsis, Szabó propels us into the next generation: Emmanuel's sons, Ignatz and Gustave, come of age during the Austro-Hungarian Empire's golden era - a time of modernization and assimilation for Hungarian Jews. This path to integration is built on an unspoken pact: full participation in national life in exchange for the partial renunciation of Jewish identity, symbolized most clearly by the family's name change—from Sonnenschein to Sors.

Yet this fragile promise of belonging soon unravels under the weight of the First World War and the rise of nationalism. Gustave joins the socialist movement, while Ignatz remains loyal to the Emperor. This political rift foreshadows the divisions that will plague future generations and heralds the eventual collapse of a precarious equilibrium.

The Collapse of the Assimilation Pact

In the interwar period, tensions escalate: Hungary loses two-thirds of its territory following World War I, and antisemitism intensifies dramatically. Ignatz's sons, István and Adam, face the growing marginalization of Jews. Adam, who takes up fencing as a means of self-defense, becomes an Olympic champion. He converts to Catholicism in order to join the officers' club, embodying the illusion that assimilation remains possible. Yet his unwavering loyalty to the Hungarian nation offers no protection: in 1941, Adam is sent to a forced labor camp, where he is tortured to death - despite his insistence on his Catholic faith and patriotic identity. His character, inspired by real-life fencer Attila Petschauer, poignantly reflects the tragic delusion of the assimilated outsider—a recurring theme in Szabó's work, notably *Mephisto* and *Colonel Redl*.

The German invasion of 1944 accelerates the mass deportation of Hungarian Jews, largely orchestrated by local authorities. Two-thirds of the community is annihilated. Through archival footage, Szabó depicts the war's end with striking realism: Budapest lies in ruins, and Iván's family is decimated. Only he and his grandmother Valérie survive.

The film powerfully illustrates how the integration of Hungarian Jews—though earnestly pursued by some—could not withstand the brutality of history. Loyalty to the homeland did not shield the Sonnenschein/Sors family from persecution. Jewish identity, once a private matter, is shown to become an inescapable political reality.

From Loyalty to Freedom – Iván's Legacy

In the final chapter of the film, set in the postwar years, Iván - one of the few survivors - embraces communism, as did many Jewish Holocaust survivors seeking a new ideal. He joins the secret police (AVO), convinced he is serving a just cause. However, the Stalinist regime soon turns on its own, including its Jewish members. The arrest and death of his friend Andor Knorr, a fellow Auschwitz survivor, expose the regime's latent antisemitism. Disillusioned, Iván leaves the police and becomes a leader in the 1956 Hungarian uprising, an act that ultimately lands him in prison.

Iván's intimate turning point comes when he discovers a letter from his great-grandfather Emmanuel, urging him to remain true to himself. In response, he reclaims the family name Sonnenschein. This symbolic gesture marks the beginning of his personal liberation and the recovery of his authentic identity. The film concludes with an image of serenity: Iván, now reconciled with his past, walks through the lively streets of Budapest under a clear sky - a quiet yet powerful emblem of an open future.

The final scene stirred debate in Hungary: what does this return to a Jewish name signify? Is it a political statement, an affirmation of identity, or simply a deeply human act? Szabó offers no definitive answer. True to his artistic vision, he intertwines collective history with individual journeys, probing the layered complexity of identity in a nation caught between remembrances and forgetting.

The Blurred Boundaries Between Art, Life, and History

In *Sunshine*, István Szabó transcends the conventions of historical realism to embrace a modernist aesthetic. One of his key visual strategies is the contrast between still photography and moving image—a way of distinguishing frozen art from the flux of life. A black-and-white photograph of Valérie removing a thorn from her foot becomes a recurring motif, evoking memory, the loss of innocence, and the passage of time.

Szabó also weaves authentic black-and-white archival footage -from World War I to the 1956 uprising—into the fictional narrative, deliberately blurring the line between fact and fiction. He goes further still by staging a self-reflexive critique of historical manipulation: a fictional propaganda filmmaker appears throughout the story, producing false documentaries for various regimes. This character raises urgent ethical questions: What responsibility does the filmmaker bear toward historical truth? Where is the line between testimony, fabrication, and manipulation?

Sunshine also mirrors Szabó's earlier films, especially *Father (Apa, 1966)*. Familiar narrative devices reappear - most notably the protagonist's voice-over narration - as do striking visual echoes, such as the nearly identical framing of a tramway scene, creating a sense of visual and thematic continuity.

Some archival images used in *Sunshine* are drawn directly from *Father*, reinforcing the film's role as a space of memory-work. Through *Sunshine*, Szabó revisits—and to some extent reclaims—his earlier silence on Jewish identity, transforming the film into both a personal and cinematic act of remembrance.

From Repressed Memory to Acknowledged Legacy

Jewish identity lies at the heart of *Sunshine*. Szabó does not shy away from portraying the yellow star, the forced arrests, or Adam's death in a labor camp. These images mark a decisive break from decades of silence, signaling the end of the taboo surrounding Hungarian Jewry after the fall of communism. Through this unveiling, Szabó brings into view what had long been concealed - both in the public sphere and within his own familial past.

Ultimately, *Sunshine* is far more than a historical epic: it is an act of remembrance, a deeply reflective meditation on art, truth, identity, and responsibility. It illustrates how cinema can confront history and revise its own silences. In this way, the film becomes part of an existential process—where, as historian István Rév suggests, storytelling offers a path to reconcile past and present through creative expression.

Jewish Identity, Collective Memory, and Contemporary Debate

At the end of *Sunshine*, the character of Iván reclaims his family's original Jewish surname, Sonnenschein—a gesture that sparked considerable debate in Hungary upon the film's release. Yet Szabó emphasizes the film's existential dimension: *Sunshine* is above all a meditation on the search for individual identity, rather than religious or national belonging. By refusing to continue the erasure of his origins, Iván liberates himself from the conformity and alienation imposed by successive authoritarian regimes. His return to the ancestral name becomes a powerful break with self-forgetting - a quiet but profound act of resistance.

Post-Shoah Memory and the Silences of Communism

The film is also deeply rooted in the historical reality of communist Hungary, where Jewish identity was suppressed for decades. Under the communist regime, the "Jewish question" was rendered taboo, and antisemitism was officially denied. Within this context, entire generations grew up unaware of their heritage. It was only after the fall of the regime, beginning in the 1990s, that numerous autobiographical accounts revealed the abrupt and often painful rediscovery of Jewish identity - a process that *Sunshine* poignantly echoes. With the return of democracy came a resurgence of anti-Semitic discourse, often fueled by nationalist political movements. Official narratives continued to downplay Hungary's own responsibility, shifting blame onto foreign powers.

Critical reception and contemporary identity issues

In this sensitive climate, the release of *Sunshine* in 2000 provoked contrasting reactions. While many integrated Hungarian Jews saw the film as a salutary work, some intellectuals were concerned. For them, taking up the Jewish name sounded like a risky identity injunction: should one reconnect with one's Jewish roots and thus accept being "other" in the eyes of the majority? *Sunshine* asks what it really means to be Hungarian when history has demanded self-effacement.

The courage to live up to its name

Sunshine is a deeply political and intimate film. It traces the long struggle of a Jewish family to find a place for themselves in a society that rejects them despite their loyalty. By choosing to take on the Sonnenschein name, Iván does not deny his Hungarian identity, but enriches it with a long-suppressed truth. Szabó proposes neither a solution nor a single model of belonging, but reminds us of the complexity of Jewish history in Central Europe - between integration, erasure, persecution and reaffirmation.

Istvan Szabó opens up a necessary reflection on memory, transmission and the possibility of assuming all the strata of one's heritage. In this sense, *Sunshine* is part of a revival of Jewish questioning in post-Communist Hungary, addressing a vast audience confronted with the same identity dilemmas in a globalized world.

This text is written from the book *Crises of Memory Individual and Collective Narratives of World War II* by Susan Rubin Suleiman, author of *Istvan Szabo : Filmmaker of Existential Choices* (Bloomsbury, 2024) – Acknowledgements to the author .

István Szabó

(Director / Scriptwriter)

István Szabó, born in Budapest on February 18, 1938, is one of Hungary's most celebrated directors and screenwriters. In the 1960s and 1970s, he made auteur films that explored his generation and the events of the time, such as *Father* (1966), *A Love Film* (*Szerelmesfilm*, 1970) and **25 Fireman Street** (1973). In 1980, he won the Silver Bear for Best Director at the Berlinale for **Confidence** (*Bizalom*). He followed this up with international successes, including *Mephisto* (1981), which won the Oscar for Best Foreign Film, as well as *Colonel Redl* (1985) and *Hanussen* (1988), both presented in competition at Cannes and nominated for Oscars. In the 1990s, Szabó turned to English-language cinema with *Sunshine* (1999), *Taking Sides* (*The Furtwängler Case*, 2001) and *Being Julia* (2004). He has also acted in his own films and other productions, such as *Place Vendôme* (1998). His work is distinguished by meticulous lighting, the fruit of his collaboration with cinematographer Lajos Koltai, and by recurring themes such as the artist's place in society, political freedom and the conflict between ideals and careerism. István Szabó is an Honorary member of the European Film Academy Board.

Long Features Filmography

- 1966 - **Father** (*Apa*)
- 1970 - **Lovefilm** (*Szerelmesfilm*)
- 1973 - **25 Fireman Street** (*Tűzoltó utca 25*)
- 1977 - **Budapest Tales** (*Budapesti mesék*)
- 1980 - **Confidence** (*Bizalom*)
- 1980 - **The Green Bird** (*Der grüne Vogel*)
- 1981 - **Mephisto** Academy Award for Best Foreign Film
- 1985 - **Colonel Redl** (*Oberst Redl*)
- 1988 - **Hanussen**
- 1991 - **Meeting Venus**
- 1992 - **Sweet Emma, Dear Böbe** (*Édes Emma, drága Böbe - vázlatok, aktok*)
- 1999 - **Sunshine** (*A napfény ize*)
- 2001 - **Taking Sides** (*Le cas Furtwängler*)
- 2004 - **Being Julia**
- 2006 - **Relatives** (*Rokonok*)
- 2012 - **The Door** (*Az ajtó*)
- 2020 - **Final Report** (*Zárójelentés*)

Israël Horowitz

(Auteur /Screenwriter)

Israel Horovitz, American playwright, screenwriter and director, was born on March 31, 1939 in Wakefield, Massachusetts, and died on November 9, 2020 in New York City. He emerged as a prominent voice in American theatre during the 1960s. His 70 plays have been translated and performed in as many as 30 languages worldwide.

Horovitz's early success came with *The Indian Wants the Bronx* (1968), which starred a young Al Pacino. Violent and realistic, this work sets the tone for Horovitz's committed theater, which focuses on social tensions and the complexities of human relationships.

In 1979, Horovitz founded the Gloucester Stage Company in Massachusetts, a major creative venue for his work. His best-known plays include *Line, Park Your Car in Harvard Yard*, *The Primary English Class* and *Lebensraum*, a reflection on post-Nazi Germany.

He also collaborates with film, penning screenplays such as *István Szabó's Sunshine* (2000), and adapting his own plays for the screen, such as *My Old Lady* (2014), which he directs with Kevin Kline and Maggie Smith.

Horovitz has received numerous awards, including from the Guggenheim Foundation, the American Academy of Arts and Letters, and the Molières in France, where he enjoys great popularity. His works frequently address Jewish identity, intergenerational relationships, loneliness and the paradoxes of the human condition, combining dark humor and emotion.

He leaves behind a dense theatrical legacy, marked by great humanity and a profound understanding of intimate and social conflicts.

Ralph Fiennes

(Ignatz Sonnenschein / Adam Sors / Ivan Sors)

Ralph Fiennes is a British actor born on December 22, 1962 in Ipswich, England. Born into an artistic family - his mother was a novelist and his father a photographer - he grew up surrounded by talented siblings, including Joseph Fiennes, also an actor. Initially drawn to painting, he soon turned to the theater, entering the prestigious Royal Academy of Dramatic Art.

He made his stage debut with the Royal Shakespeare Company, where he won acclaim for his interpretations of the classics. His breakthrough film role as Amon Göth in Steven Spielberg's *Schindler's List* in 1993 earned him an Oscar nomination for Best Supporting Actor.

Fiennes went on to play a series of outstanding roles in *The English Patient*, *Strange Days*, *Sunshine* and *Spider*, while remaining associated with the public for his unforgettable portrayal of Lord Voldemort in the Harry Potter saga. He also played M in the James Bond films, starting with *Skyfall*.

Alongside his acting career, he has also made a name for himself as a film director (*Coriolanus*, *The White Crow*) and stage director. Committed to humanitarian causes, he also supports UNICEF. Charismatic and intense, Ralph Fiennes has established himself as one of the leading figures of contemporary British cinema.

Selective Filmography

1993 - Schindler's List Academy Award Nomination	Steven Spielberg
1994 - Quiz Show	Robert Redford
1996 - The English Patient Academy Award Nomination	Anthony Minghella
1998 - The Avengers	Jeremiah S. Chechik
1999 - Sunshine	István Szabó
2002 - Spider	David Cronenberg.
2005 - Harry Potter and the Goblet of Fire	Mike Newell
2007 - Harry Potter and the Order of the Phénix	David Yates
2008 - The Reader	Stephen Daldry
2012 - Skyfall	Sam Mendes
2014 - The Grand Budapest Hotel	Wes Anderson
2015 - Spectre	Sam Mendes
2016 - Hail Caesar !	Joel & Ethan Coen
2018 - The White Crow	Ralph Fiennes
2021 - No Time To Die	Cary Joji Fukunaga
2021 - The King's Man : Première Mission	Matthew Vaughn
2024 - Conclave	Edward Berger
The Return	Uberto Pasolini
2025 - 28 Years Later	Danny Boyle

Rachel Weisz

(Gréta Sors)

Rachel Weisz is a British actress born in London on March 7, 1970. The daughter of a Hungarian-Jewish inventor and an Austrian psychotherapist, she grew up in an intellectual and artistic environment. After studying literature at Cambridge University, she began her career on stage with a theater company she co-founded, called Talking Tongues.

In the 1990s, she made a name for herself on the silver screen, notably in Chain Reaction (1996), before rising to fame in The Mummy (1999), alongside Brendan Fraser, which launched her Hollywood career. She then alternated roles between historical frescoes, action films and more intimate works.

In 2005, she won the Oscar for Best Supporting Actress for The Constant Gardener. A demanding actress, she works with directors such as Darren Aronofsky, Yorgos Lanthimos and Terence Davies.

Very active on stage, both in London and on Broadway, she married actor Daniel Craig in 2011, with whom she has one child. Committed to humanitarian and feminist causes, she chooses her roles wisely. She is renowned for her sensitivity, elegance and ability to embody nuanced, powerful characters.

Selective Filmography

1999 - The Mummy	Stephen Sommers
2001 - The Return of the Mummy	Stephen Sommers
2001 - Enemy at the Gate	Jean-Jacques Annaud
2002 - About a Boy	Chris Weitz
2005 - The Constant Gardener	Fernando Mereiles
2006 - The Fountain	Darren Aronofsky
2009 - Agora	Alejandro Amenabar
2010 - The Whistleblower	Larysa Kondracki
2011 - The Deep Blue Sea	Terence Davies
2012 - The Bourne Legacy	Tony Gilroy
2015 - The Lobster	Yorgos Lanthimos
Youth	Paolo Sorrentino
2017 - Disobedience	Sebastian Lelios
2018 - The Favourite	Yorgos Lanthimos
2021 - Black Widow	Melina Vostokoff

Rosemary Harris

(Valérie Sors)

Rosemary Harris, born on September 19, 1927 in Ashby-de-la-Zouch, Leicestershire, is a revered British actress who became a naturalized American citizen. Mother of actress Jennifer Ehle, she trained at the Royal Academy of Dramatic Art before embarking on a brilliant theatrical career in the 1950s.

She came to public attention with the series *Notorious Woman* (1974), where her portrayal of George Sand earned her a Golden Globe and an Emmy nomination. Her film credits include the dignified portrayal of Aunt May in Sam Raimi's *Spider-Man* trilogy.

Her other films include *The Boys from Brazil* (1978), *Izzy and Sam* (1988) and *Tom & Viv* (1994). In 2017, she received an honorary Tony Award for her entire career, saluting an exceptional trajectory combining grace, intelligence and longevity.

Selective Filmography

1978 - The Boys from Brazil	Franklin J. Schaffner
1988 - Izzy et Sam	Joan Micklin Silver
1994 - Tom & Viv	Brian Gilbert
1996 - Hamlet	Kenneth Branagh
2002 - Spider-Man	Sam Raimi
2004 - Spider Man 2	Sam Raimi
2007 - Spider Man 3	Sam Raimi
Before the Devil Knows You're Dead	Sidney Lumet
2008 - Is Anybody There?	John Maybury

Jennifer Ehle

(Valerie Sonnenschein)

Jennifer Anne Ehle is an American-British actress born on December 29, 1969 in Winston-Salem, North Carolina. Daughter of actress Rosemary Harris and writer John Ehle, she grew up in an artistic environment between England and the United States. She made her stage debut in 1991 in *Tartuffe*, directed by Peter Hall.

Her breakthrough came in 1995 with her acclaimed performance as Elizabeth Bennet in the BBC television adaptation of *Pride and Prejudice*, a role that won her a BAFTA. Her cinematic career then took off with films such as *Wilde* (1997) and *Sunshine* (1999).

Considered one of the great actresses of her generation, she won two Tony Awards for her performances in *The Real Thing* (2000) and *The Coast of Utopia* (2007). Her film credits include *The King's Speech* (2010), *Contagion* (2011) and *Zero Dark Thirty* (2012). More recently, she has made a name for herself in the *Dead Ringers* and *1923* series.

Selective Filmography

1995 – Pride and Prejudice	Simon Langton
1997 - Wilde	Brian Gilbert
1999 - Sunshine	István Szabó
2010 - The King's Speech	Tom Hooper
2011 - Contagion	Steven Soderbergh
2012 - Zero Dark Thirty	Kathryn Bigelow
2014 - A Little Chaos	Alan Rickman
RoboCop	José Padilha
2016 - The Fundamentals of Caring	Rob Burnett

Deborah Kara Unger

(Carole Kovacs)

Deborah Kara Unger is a Canadian actress born on May 12, 1966 in Vancouver, British Columbia. A graduate in philosophy and economics from the University of Victoria, she continued her training at the Australian National Institute of Dramatic Art. She began her career in 1989 in the mini-series Bangkok Hilton, alongside Nicole Kidman.

She made her film debut in 1992 with Intimate Confessions, before gaining international recognition with David Cronenberg's Crash (1996), which won the Prix du Jury at the Cannes Film Festival. She followed this up with David Fincher's The Game (1997), Payback (1999), Silent Hill (2006) and Emilio Estevez's The Way (2010).

She also appeared in several TV series, including Combat Hospital (2011) and Gotham (2017). An intense and singular actress, Deborah Kara Unger has made a name for herself through her often atypical and striking choice of roles.

Selective Filmography

1990 - Blood Oath	Stephen Wallace
1992 - Whispers In The Dark	Christopher Crowe
1996 - Crash	David Cronenberg
1997 - The Game	David Fincher
1999 - Payback	Brian Koppelman
Hurricane Carter	Norman Jewison
Sunshine	István Szabó
2006 - Silent Hill	Christophe Gans
2007 - 88 Minutes	Jon Avnet
2010 - The Way	Emilio Estevez
2012 - The Samaritan	David Weaver
2017 - Vengeance: A Love Story	Johnny Martin
2022 - The Coven	Rich Ragsdale

Molly Parker

(Hannah)

Molly Parker is a Canadian actress and producer born on June 30, 1972 in Maple Ridge, British Columbia. Trained as a dancer from an early age, she joined the Royal Winnipeg Ballet before turning to theater and film in the early 1990s. She quickly made a name for herself with her bold choices, both on stage and on screen.

She won critical acclaim with the independent film *Kissed* (1996), where her portrayal of a young woman fascinated by death earned her a Genie Award. Recognized for her ability to embody complex characters, she alternates between independent films and prestigious series.

Notable roles include *Twitch City*, *Six Feet Under*, *Dexter*, *Deadwood* - where she plays the widowed Alma Garret - and *House of Cards* on Netflix. Molly Parker has established herself as a key figure on the North American film and television scene.

Selective Filmography

1996 - Kissed	Lynne Stopkewich
1999 - The Five Senses	Jeremy Podeswa
Sunshine	István Szabó
2001 - The Center of the World	Wayne Wang
Last Wedding	Bruce Sweeney
2002 - Max	Menno Meyjes
2006 - Hollywoodland	Allen Coulter
The Wicker Man	Neil LaBute
2008 - The Road	John Hillcoat
2010 - Trigger	Bruce McDonald
2013 - Hold Fast	Justin Simms
2021 - Pieces of a Woman	Kornel Mundruczo

William Hurt

(Andor Knorr)

William Hurt, born on March 20, 1950 in Washington, D.C., and died on March 13, 2022, was an American actor whose career was marked by sobriety and intensity. Born into a diplomatic family, he spent part of his childhood in Great Britain and Sudan. After studying theology, he turned to acting and joined the Juilliard School in New York, where he trained alongside future film greats.

He made his stage debut with the Circle Repertory Company, before emerging on the silver screen in 1980 with Ken Russell's *Beyond the Real*. He quickly established himself as one of the leading actors of the 1980s, winning the Oscar for Best Actor for *The Kiss of the Spider Woman* in 1986. Alternating between theater, auteur films and Hollywood productions, Hurt excelled in the roles of introspective, tormented men.

A regular collaborator with filmmakers such as Lawrence Kasdan, David Cronenberg, Wim Wenders and Steven Spielberg, in the 2000s he pursued a career rich in striking secondary roles, notably in *A History of Violence*. Renowned for his discretion and exacting artistic standards, William Hurt leaves us with the image of an actor of rare elegance, at the service of deep, nuanced characters.

Selective Filmography

1980 - Altered States	Ken Russell
1981 - Body Heat	Lawrence Kasdan
1983 - The Big Chill	Lawrence Kasdan
1985 - Kiss of a Spider Woman Oscar best actor	Héctor Babenco
1986 - Children of a Lesser God	Randa Haines
1987 - Broadcast News	James L. Brooks
1988 - The Accidental Tourist	Lawrence Kasdan
1991 - The Doctor	Randa Haines
1993 - Smoke	Wayne Wang
2001 - A.I. Artificial Intelligence	Steven Spielberg
2005 - A History of Violence	David Cronenberg
2006 - Syriana	Stephen Gaghan
2007 - Into the Wild	Sean Penn
2007 - Mr. Brooks	Bruce A. Evans
2010 - Robin Hood	Ridley Scott

Robert Lantos

(Producteur)

Four Robert Lantos productions – The Sweet Hereafter, Being Julia, Eastern Promises, and Barney’s Version – have received Academy Award nominations, while Sunshine and Eastern

Promises were nominated for Best Picture Golden Globes and Being Julia and Barney’s Version received the Golden Globe for Best Actress and Best Actor. Ten of his films have been in the

Official Cannes Selection, with The Sweet Hereafter, Adoration, and Crash receiving prizes. His most recent film is the 2022 Cannes Competition Selection, Crimes of the Future. Barney’s Version and Remember were selected in competition in Venice while eXistenZ and Museo both won the Silver Bear in Berlin. His most recent production is the 10 hour, 15th century epic series Rise of the Raven, currently setting rating records in Eastern Europe.

Cinema Filmography

1977 - The Angel and the Woman Avoriaz Critic’s Prize	Gilles Carle
1978 - In Praise of Older Women	George Kaczender
1979 - Suzanne	Robin Spry
1980 - Agency.	George Kaczender
1981 - Your Ticket Is No Longer Valid	George Kaczender
1982 - Heavenly Bodies	Lawrence Dane
1983 - Bedroom Eyes	William Fruet
1984 - Separate Vacations	Michael Anderson
1985 - Night Magic Cannes official selection	Lewis Furey
1985 - Joshua Then and Now Cannes Competition	Ted Kotcheff
1991 - Black Robe Genie Best Film	Bruce Beresford
1992 – Léolo Cannes Competition	Jean Claude Lauzon
1995 - Johnny Mnemonic	Robert Longo
1996 - Crash Cannes – Jury’s Grand Prix	David Cronenberg
1997 - The Sweet Hereafter Academy Award Nominations – Cannes – Jury’s Grand Prix	Atom Egoyan
1998 - The Hairy Bird	Sarah Kernochan
1999 - Sunshine Golden Globes Nominations – European Film Awards Best Script	István Szabó
1999 - eXistenZ Berlin – Golden Bear	David Cronenberg
1999 - Felicia’s Journey Cannes Competition	Atom Egoyan
2000 - Stardom - Cannes Closing	Denys Arcand

2001 - Picture Claire	Bruce McDonald
2002 - Ararat Cannes Sélection Officielle - Genie Best Film	Atom Egoyan
2002 - Men with Brooms	Paul Gross
2003 - The Statement	Norman Jewison
2004 - Being Julia	István Szabó
Academy Award Nominations / Golden Globes Nominations / Golden Globes Best Actress	
2005 - Where the Truth Lies Cannes Competition	Atom Egoyan
2007 - Eastern Promises	David Cronenberg
Academy Award Nominations - Toronto Prix du Public - Golden Globe Nomination	
2008 - Adoration Cannes - Ecumenical Prize	Atom Egoyan
2010 - Barney's Version	Richard J. Lewis
Academy Award Nominations - Golden Globes for Best Actor - Venice Audience Prize	
2012 - The Right Kind of Wrong	Jeremiah Chechik
2015 - Remember - Venice Competition	Atom Egoyan
2015 - Below Her Mouth	April Mullen
2016- Through Black Spruce	Don McKellar
2018 - Museo Berlin – Golden Bear	Alonso Ruizpalacios
2020 - The Song of Names	Francois Girard
2022 - The Crimes of the Future Cannes Competition	David Cronenberg
2025 - Maya and Samar (postproduction)	Anita Doron

National Film Institute Hungary

As the central organization of the sector, the National Film Institute (NFI) focuses on the entire film, television, and moving image industry of Hungary. The main goal of its diverse activities is the comprehensive development of the sector and ensuring its long-term competitiveness in the region.

NFI Film Archive is a public institution carrying out its activities as a division of the NFI since 2017. The Archive's duties contain collection, acquisition, restoration, preservation, valorisation and distribution of the Hungarian long and short features, documentaries, newsreels, experimental films and animations. It is a member institution of FIAF (International Federation of Film Archives) since 1958.

CAST LIST

Ralph Fiennes

Rosemary Harris

Rachel Weisz

Jennifer Ehle

Deborah Kara Unger

Molly Parker

James Frain

David de Keyser

John Neville

Miriam Margolyes

Rüdiger Vogler

Mark Strong

Bill Paterson

Trevor Peacock

Hanns Zischler

Mari Törőcsik

Katja Studt

Péter Andorai

Mátyás Usztics

Péter Halász

William Hurt

Ignatz Sonnenschein

Adam Sors

Iván Sors

Valerie Sonnenschein (aged)

Valerie Sonnenschein (young)

Rose Sonnenschein

Greta

Hannah

Gustave Sonnenschein (young)

Emmanuel Sonnenschein

Gustave Sonnenschein (aged)

Mama Sonnenschein

General Jákófalvy

Istvan Sors

Minister of Justice

General Kope

Baron Margitta

Aunt Irène

Young Kató

Anselmi

Political Policeman

Teacher Weiner

Andor Knorr

CREW LIST

Director	István Szabó
Screenplay	Israël Horovitz István Szabó
Story by	István Szabó
Producers	Robert Lantos Andras Hamori
Associate Producers	Julia Rosenberg Gabriella Prekop
Coproducers	Danny Krausz Lajos Ovari
Executive Producers	Rainer Kölmel Jonathan Debin
Director of photography	Lajos Koltai
Music	Maurice Jarre
Casting	Leo Davis
Costume	Györgyi Szakacs
Production Design	Attila F. Kovacs
Editors	Michel Arcand Dominique Fortin