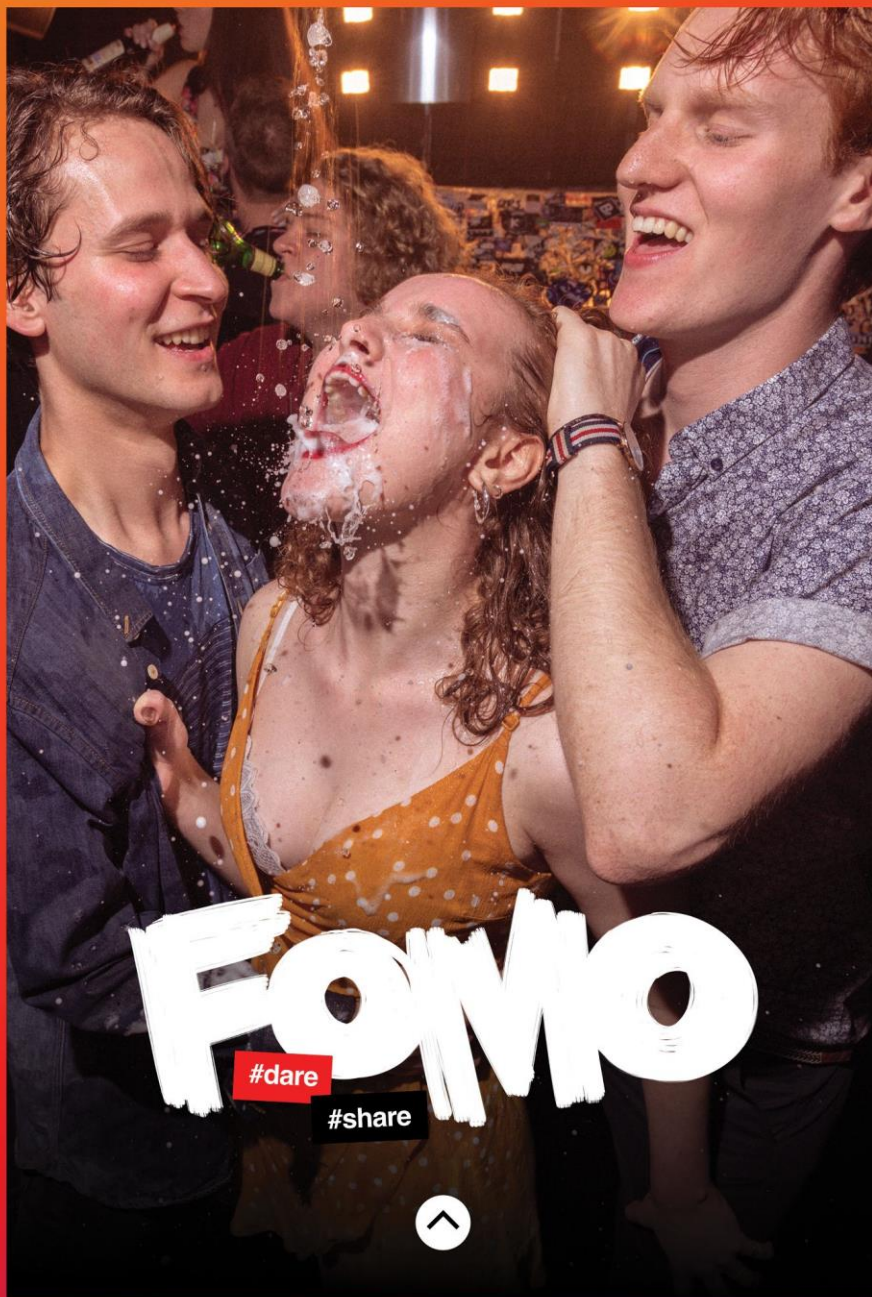




the_wolves 1m



FILMTEAM

FILMTEAM PRESENTS FOMO BY ATTILA HARTUNG. PRODUCTION MANAGER: PETER TÓTH. EXECUTIVE PRODUCERS: KATALIN SZABÓ, ZSÓFIA GYÖRKE. MUSIC BY DÁVID KÖNYÖCSKY. EDITOR: PÉTER LÁSZLÓ VÁLLSÓ. WRITTEN BY TÓTH. SCREENPLAY BY ATTILA HARTUNG. DIRECTOR OF PHOTOGRAPHY: GÁBOR N. BÉNYI. PRODUCED BY PÉTER LÁSZLÓ VÁLLSÓ. CO-PRODUCED BY MONDRIAN KINEMA, VISION MEDIA. DIRECTED BY ATTILA HARTUNG.

A film by Attila Hartung...



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FOMO – Fear of Missing Out

first feature film by **Attila HARTUNG**

Hungary, 2019, 91 min., HD, Color, DolbyDigital

[TRAILER](#)

Hungarian release: 10 10 2019 by Mozinet

International premiere: Tallinn IFF 2019



SYNOPSIS

Gergő and his teenage friends are into three things: partying, sex, and their online following. One night, at a party, Lilla falls victim to the boys. A dare gets out of hand and the youngsters' world changes forever overnight.

#party #sexy #shame #challenge #girls #summer #swag #bdfcknpst #bff
#hungary #fun #rage #followme #FALKA_channel

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Format (shooting):	Digital 3.2 K, ProRes, 24 fps
Format (screening):	DCP
Duration:	91 min
Genre:	Drama
Shooting location:	Budapest, Hungary

Supported by the Hungarian National Film Fund's Incubator Program

Directed by	Attila HARTUNG
Written by	Attila HARTUNG & Yvonne KERÉKGYÁRTÓ
DoP:	Kristóf M. DEÁK
Edited by	Péter DUSZKA
Sound by	Viktor LENTE
Music by	Dávid KONSICZKY & Henri GONZALEZ
Co-produced by	Dr. Norbert KOROM, Vertigo Media
Produced by	Petra IVÁNYI, István MAJOR / Filmteam



MAIN CAST

<i>Gergő</i>	Yorgos Goletsas
<i>Lilla</i>	Panna László
<i>Patrik</i>	Gergely Bouquet
<i>Bandi</i>	Ábel Pokorni
<i>Ábris</i>	András Sipőcz
<i>Vivi</i>	Panka Murányi
<i>János bá</i>	Gábor Péter Vincze
<i>Apa</i>	András Stohl
<i>Zita</i>	Laura Songoro
<i>Kitti</i>	Pálma Megyesi
<i>Anyá</i>	Adrienn Herczeg
<i>Márti</i>	Viktória Szávai

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DIRECTORS'S NOTE



"I wanted to make a nightlife party movie that would possibly give us a close and realistic insight into the world of adolescents. How does a situation turn into sexual abuse; how does online bullying start; what can be the real consequences of these? These were the issues I wanted to explore through the theme of responsibility."

Attila HARTUNG

(Budapest, October 12, 1991)

Attila Hartung was born in Hungary in 1991. He studied film directing at the Academy of Theatre and Film Arts, Budapest. He finished his studies in the class of the Cannes Caméra d'Or, Golden Bear winner and Oscar nominated Ildikó Enyedi (*My 20th Century*, *On Body and Soul*, *The Story of My Wife*).

Following several short films awarded at international film festivals (including Warsaw, San Diego, Cluj, Beijing, Lille), he made his feature film debut, *FOMO – Fear of Missing Out* in 2019.

Filmography
as director and screenwriter

2019: ***FOMO – Fear of Missing Out*** (feature)

2018: ***Paparazzi*** (short)

2018: ***Christmas*** (short)

2017: ***VigTheatre*** (web series)

2015: ***Deliver us*** (short)

2014: ***Ischler*** (short)

2014: ***Fasírt*** (short)

2012: ***100/1*** (web series)

2011: ***Dreamer*** (short film)

<http://attilahartung.com/cv.htm>

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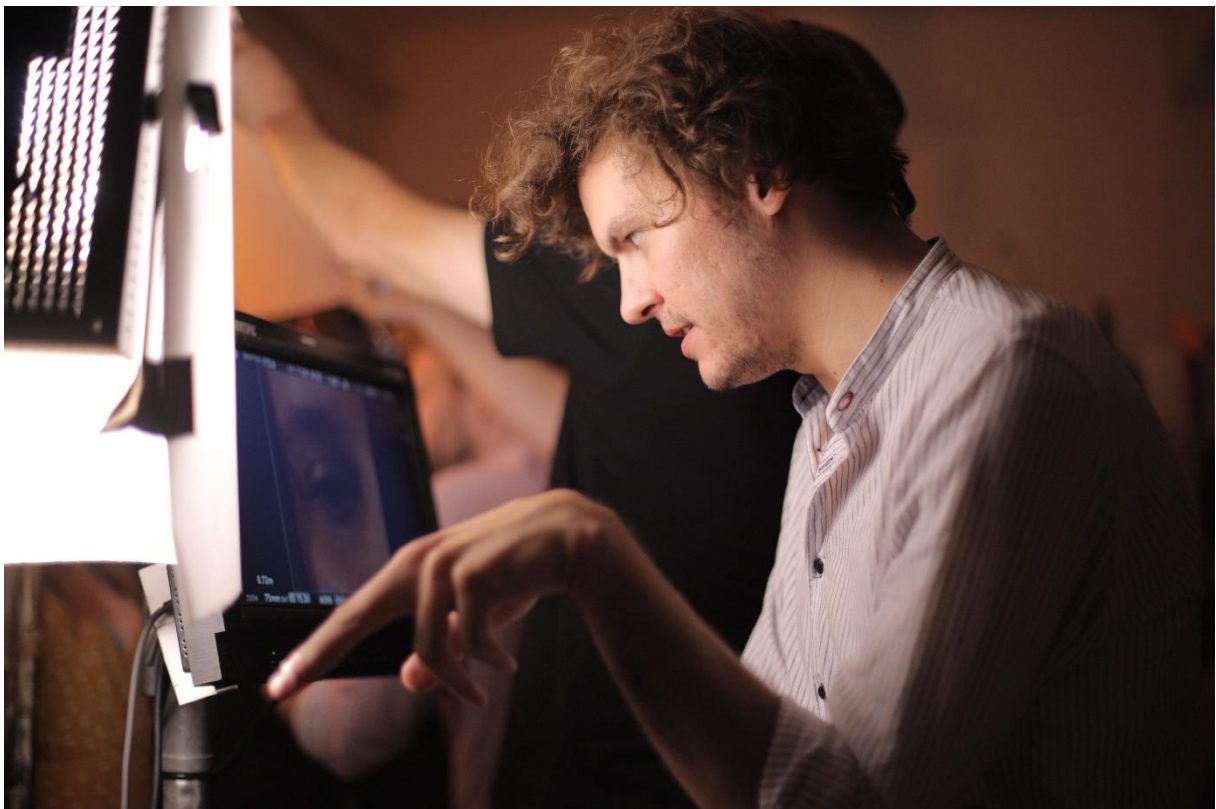
“We don’t accept the consequences of our actions”

interview with Attila Hartung
by Adél Hercsel

FOMO, the first feature film by Attila Hartung, who graduated from the Academy of Theatre and Film Arts (Budapest) last year, will be premiered at Tallinn IFF. In addition to presenting the world of today’s teenagers, the Z generation movie reflects on the current Internet crazes while being a party film featuring many songs by emerging Hungarian bands. Moreover, it’s an exciting technical experiment, because part of the movie was shot by the young amateur actors themselves, with their phones. We had a chat with the director.

Why did you choose a coming of age story for a feature film debut?

Rebellion is an important part of coming of age stories and of growing up overall, yet I can’t avoid the feeling that the "young people of today" are more savage than ever. Boys in particular tend to do really risky things nowadays. In this context, I thought a lot about the issue of responsibility. I often experience in myself and my environment alike that we don’t accept the consequences of our actions. Even if we stand up for something, we tend to do it in pompous Facebook posts, in the safe and protected environment of our friends groups.



In FOMO, this issue is raised by presenting a group of senior high schoolers, all boys, who start to vlog. After a while, things get out of hand. How did this become the frame of the story?

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The group of vloggers and influencers in the film are trying to find a way to stand out in the noise of the online space. This is why they come up with the idea of making increasingly insane challenge videos. The film also shows how they receive a lot of positive comments on these videos. From here, crossing certain boundaries is almost encoded into the story. It is terrifying to see how the group, as a generation, have no idea how far they can go. They are also caught in what one can easily feel today: that you are entitled to do virtually anything with the help of modern technology, the internet and smartphones. In FOMO, I also wanted to show how parents and children can speak a different language these days. I'd be happy if, besides the film's primary audience of teens, the parents of teenagers also came to watch the film, and they would start a dialogue at home afterwards.

As a matter of fact, you come from an artistic family: your father is a painter, your brother, a cinematographer. How did you become a filmmaker, and how bumpy was the road that lead to your first feature film?

I attended art college first. Then my brother David and me, we re-filmed every American movie we'd seen with an old, crappy handycam. Then, in 2011, I was admitted to the University of Theatre and Film Arts, to the film directing class of János Szász, Attila Janisch and Ildikó Enyedi. I was lucky enough that after my graduation last year, almost immediately after I'd received my degree, I was selected for the Hungarian National Film Fund's Incubator Program for debut filmmakers. Producer Petra Iványi (Filmteam) and cinematographer Kristóf M. Deák helped me a lot. This resulted in a successful application for Incubator, and I am very grateful for it. I am very hopeful because the success story of first films like *Blossom Valley* (Karlovy Vary prize winner) and *One Day* (Cannes FIPRESCI prize winner) began with the Incubator Program.

You are 27 and the characters in your movie are 18-20. Did you feel the generation gap between you?

Not at all because that stage of my life is still relatively close. I have practically experienced 90 percent of the movie's events before. We also had a lot of parties, we drank a lot of alcohol and, obviously, we chased the girls who were around us. Mixing alcohol in an insane way, groping, and all the other strange things teens do to get attention are familiar from my life not so long ago. Of course, I never did these things myself! I only drank soda the whole time (laughs).

How did you find the movie's amateur characters? What are the challenges of shooting with so many inexperienced young people?

After one year of casting, we rehearsed for six months. We had a lot of beer and wine spritzer with the actors and the crew, to build mutual trust. We had to dissect the topics of sexuality, sexism, and abuse from many different aspects. Primarily, we started off with the stories of how people made out with each other, where different people's boundaries were, and how they should be determined. It was important to get so close to each other so that we could have full confidence in one another when it came to difficult, offensive or embarrassing situations during shooting. You can't get into someone's panty when you are frustrated on set. At least it wasn't an option for us, otherwise the scenes would have died.

Especially for a girl who has just come of legal age, this has been a particularly brave undertaking: we can see her in numerous humiliating situations. Was the casting difficult?

It was interesting how soon we found the female protagonist, Panna László. I knew immediately that she would be able to solve the extremely difficult task ahead of her. Yorgos

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Goletsas, the male protagonist, was added to the cast relatively late. It was difficult because, according to the established American method, the protagonist is almost always a beautiful white woman or man. The main character's best friend is generally black or Chinese, and those who are even just a little bit wicked have to be ugly in a sense.

But does FOMO turn this pattern round by showing us the crime and punishment of an "angel-faced monster"?

Yes, what I had in mind was a good-looking, sweet, cute boy nobody can be angry with. I was looking for a typical positive hero character. And we have to watch what sins he commits for which he has to be punished. Although Yorgos is the frontman of the emerging Hungarian rock band Deep Glaze, he was frightened of making this film. Being an extremely good natured, kind-hearted guy, he was very upset about the things he had to do in the movie. We worked hard and peeled off these layers together, and slowly we got to the point where we could begin shooting.



FOMO is an exciting technical and visual experiment because you shot part of the movie with iPhones. Why did you decide on the "mixed" technique?

I am very pleased that there are so many different techniques available today, from the 35mm film to the smartphone's camera. You can do virtually anything, the only important thing is that it matches the style and the form of expression of the film. For us, mixed technology means that the iPhone was either a prop in the movie, or it functioned as a camera. On the one hand, this had a significant cost-cutting effect, but more importantly, it helped persuade the amateur actors to act much more naturally in front of the camera. A lot of scenes died when the cinematographer arrived with his professional equipment. It didn't have to do anything with DoP Kristóf M. Deák, but with the camera.

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Wasn't it frustrating for you, giving up control like this and not being able to see what was being shot in your movie?

I saw it all. The actors' phones were linked to my iPhone with Bluetooth, so I could see the scenes being shot there. Mind you, the picture was a bit jerky that way. There were some silly things as well: once I was so tense and lost in thought that, oblivious to my surroundings, I walked into a scene being shot with my phone in hand. 50 percent of the scenes were surprises. We recorded them once, and then I chose what should be kept from the improvised scenes and what should be discarded. We brainstormed and re-shot. Some scenes worked much better like this: for example when it came to the scene with a drunk guy hitting on a girl at a party and seeing if she was up for it. And she too had to do something with the scene.



The current underground music scene and the nightlife of Budapest are also important parts of the film. How did you make the soundtrack?

I really wanted Henri Gonzo, the singer of Fran Palermo to write and sing the theme song ([Jeopardy](#)) and another song in an important scene of the film. Luckily, he said yes – he liked the movie. It was Dávid Konsiczky, the songwriter-guitarist of the band *Csaknekedkislány*, who compiled the rest of the music for FOMO. I have been working with him for a very long time – since the beginning of university. For a year and a half, he made me listen to practically all the music of the world. We tried at least six hundred different songs for the various party scenes! Meanwhile, Dávid wrote a lot of music himself. Fortunately, both foreign and Hungarian bands agreed to give their songs to us and the film, with only one exception.

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PRESS

Filming kicks off on Attila Hartung's FOMO

26/06/2018

Cineuropa.org, by Fabien Lemercier

Young Hungarian filmmaker's directorial debut is a generational film produced by Filmteam and is due to be sold internationally by the HNFF World Sales.

Filming commenced today, Tuesday, 26 June, on FOMO (Fear of Missing Out) by Attila Hartung. Known for his seven short films, which include *Meatball* and *Ischler*, the young filmmaker – who is just 27 years old and is finishing his master's degree at the SZFE (Budapest Academy of Theatre and Film Arts) in the same classes Ildikó Enyedi – is about to embark on his directorial debut, a generational film that stars Yorgos Goletsas, László Panna, András Stohl and András Sipőcz.



Written by Attila Hartung and Yvonne Kerégyártó (Free Entry), the screenplay focuses on Gergő, a handsome, athletic teenager, whose life is micromanaged by his father, an influential judge. After graduating from high school, the boy is accepted to an American university, but before leaving for his new life, he goes out to have one last epic night of fun with his friends, Ábris, Bandi and Patrik. The guys make provocative videos to post online, trying to get as many views as possible with competitive challenges. They are pushing their limits. The loud and funny foursome is also very popular with the girls. But at a house party, suddenly everything changes; the boys go too far, Gergő sleeps with a girl, Lilla, for a bet. The videos of the party will provoke public outrage on social media and Lilla disappears. Gergő, tormented by his guilty conscience, dives into the Budapest nightlife with his friends in order to find the girl and resolve the night's unfortunate events.

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Produced by Petra Iványi and István Major for Filmteam, FOMO (Fear of Missing Out) was co-produced by György Kárpáti for Vertigo Media and by Norbert Korom for Ister Film. Filming will run until the end of July. It's worth noting that the film is supported by the Hungarian National Film Fund via its "Incubator" programme dedicated to young filmmakers. The HNFF will also be handling international sales.

For the record, Filmteam recently produced *Aurora Borealis: Northern Lights* by Márta Mészáros and *Liza, the Fox-Fairy* by Károly Ujj Mészáros, and co-produced *The Childhood of a Leader* by Brady Corbet.

<https://cineuropa.org/newsdetail/356458>

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