

# Fine, Thanks

Ďakujem, dobre / Köszönöm, jól



Cast: Atila Mokoš, Miroslav Króbat, Béla Várady, Vladimír Obšil, Zuzana Mauréry, Jana Ol'hoová, István Olasz, Daniela Pribullová, Ábel Csekes, Barbora Illichová, Xenia Molnár, Milan Vojteľa, Betyk. Majerníková, Anna Ferenczy, Ján Fajnor, Tibor Fabó, Éva Bandor, Lajos Vörös, Mária Kácsorová, Sándor Terhes, Ján Greššo, Blaho Uhlár, Tibor Tóth, Vít Bednárik, Marek Šulík, Deniz Özcelebi and others

Production Manager: Katarína Krnáčová, Production and Costume Designer: Erika Gadas, Sound: Dušan Kozák, Edited by: Maroš Šlapeta, Zuzana Cséplő, Directors of Photography: Peter Balcar, Milan Balog, Written by: Marek Lešák and Máttyás Priker, Directed by: Máttyás Priker

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**Directed by:** Mátyás Prikler

**Written by:** Marek Leščák and Mátyás Prikler

**Directors of Photography:** Peter Balcar, Milan Balog

**Edited by:** Maroš Šlapeta, Zuzana Cséplő

**Sound:** Dušan Kozák

**Production and Costume Designer:** Erika Gadus

**Production Manager:** Katarína Krnáčová

**Producer:** Mátyás Prikler

**Cast:** Attila Mokos, Miroslav Krobot, Béla Várady, Vladimír Obšil, Zuzana Mauréry, Jana Ol'hová, István Olasz, Daniela Pribullová, Ábel Csekes, Barbora Illithová, Xénia Molnár, Milan Vojtela, Bety K. Majerníková, Anna Ferenczy, Ján Fajnor, Tibor Fabó, Éva Bandor, Lajos Vörös, Mária Kácserová, Sándor Terhes, Ján Greško, Blaho Uhlár, Tibor Tóth, Vít Bednárík, Marek Šulík, Deniz Özcelebi and others

**Length:** 134 min.

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## Synopsis

Fine, Thanks is a feature-length film consisting of three main stories and an epilogue. The stories take place during the current financial crisis that affects the intimate lives of the characters and reveals a harsh picture of their twisted relations. The applied narrative method, which is based on observation and borders on documentary filmmaking, is also the key approach in portraying a world that is losing morals but has not yet lost all hope.

The first story is focused on Miroslav, a man of means with his own way of dealing with problems in his company, the troubles of his brother, and the sadness of his wife, who is an alcoholic. The second story is about Béla. Béla is a pensioner whose wife died and his children put him in a retirement home because he was no longer needed. The third story is about Béla's son, Attila. He lost his job and his marriage is falling apart. His efforts at keeping his family together lead to the worst Christmas he, his wife Zuzana, and his children have ever had. The film concludes with the wedding of Dana, Miroslav's daughter, and Pista, Attila's relative, and this occasion brings most of the film's characters together. They are all enjoying themselves at the Slovak - Hungarian wedding: they eat and drink and dance till morning as they try to forget all that was and hope for better days. The film is based on real-life situations that the filmmakers saw around them. The movie applies methods of documentary filmmaking as it reflects the times and the world we live in.

## Director's Note

One day, my friend, scriptwriter Marek Leščák, and I looked around and started watching what was going on in the world around us. Then we wrote the film Fine, Thanks. All the scenes included in our movie are based on real-life situations that we have experienced or observed around us. We wanted to make a movie about the world and the times we live in. From the director's point of view, my essential aim for my movie was to be authentic and truthful. I was challenged by the idea of making a fiction feature, which looks as little "acted" as possible. I went for minimalizing everything that could disrupt the genuineness of situations and the actors appearing in them. That is why we were shooting without lighting, with a simple hand-held camera, and with a minimal crew. We applied the documentary logic of filmmaking in our movie. In other words, we did not adapt things in front of the camera to our purpose, rather we (i.e. the camera) adapted to what was happening in front of it.

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## About Our Team

### Mátyás Prikler (Co-screenwriter, Director, Producer)

Mátyás Prikler was born in Bratislava, Slovakia. He graduated in Film Directing from the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava, in the class of Stanislav Párnický. In 2005-2006, Prikler studied at the Drama and Film Academy in Budapest, Hungary, in the class of János Szász and Attila Janisch. He has made several short and medium-length films: *The Life of a Fly* (2002), *Autoportrait* (*Önarckép - Autoportrét*, 2004), *They Are Not Your Husband* (*Nem ők a te férjed - Oni nie sú tvoj muž*, 2006), *A Following Act* (*Ďalšie dejstvo - Következő felvonás*, 2006), and the documentaries *Frank Urban-Cajal* (2007) and *Juraj Kubánka* (2008). His latest short film *Thanks, Fine* (*Ďakujem, dobre*, 2009) was selected for the competition in the Cinéfondation section at the Cannes IFF 2010. *Fine, Thanks* (*Ďakujem, dobre*, 2013) is his first fiction feature. Mátyás Prikler has been managing the MPhilms Company operating in the field of film production.

### Marek Leščák (Screenwriter)

Marek Leščák was born in Bratislava, Slovakia. He graduated in Screenwriting from the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava, in the class of Leo Štefankovič. Currently, he teaches at the Department of Dramaturgy and Screenwriting. As a screenwriter, he has worked on such national and international award winning films as *The Garden* (*Záhrada*, directed by Martin Šulík, 1995), *Orbis Pictus* (directed by Martin Šulík, 1997), *The City of the Sun* (*Slnečný štát*, directed by Martin Šulík, 2005), *Here We Are* (*My zdes*, directed by Jaroslav Vojtek, 2005), *Blind Loves* (*Slepé lásky*, directed by Juraj Lehotský, 2008), *The Border* (*Hranica*, directed by Jaroslav Vojtek, 2009), *Thanks, Fine* (*Ďakujem, dobre*, directed by Mátyás Prikler, 2009), *Ilja* (directed by Ivan Ostrochovský, 2010), *Gypsy* (*Cigán*, directed by Martin Šulík, 2011), *Made in Ash* (*Až do mesta Aš*, directed by Iveta Grófová, 2012) and other documentary and short films.

### Peter Balcar (Director of Photography)

Peter Balcar was born in Púchov, Slovakia. After graduating from the Slovak Technical University in Bratislava, he studied Cinematography from the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava. He works mostly in documentary filmmaking and for television. He collaborated on such projects as the short film *City of Churches* (*Mesto kostolov*, directed by Andrea Horečná, 2001) and the television documentaries *Imrich Lyócsa* (directed by Mátyás Prikler, 2008) and *Interview* (*Rozhovor*, directed by Mátyás Prikler, 2010). *Fine, Thanks* is his first fiction feature.

### Maroš Šlapeta (Editor)

Maroš Šlapeta was born in Bratislava, Slovakia and studied Architecture, later he graduated in Editing from the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava, where he has been teaching since 2004. He worked on a number of documentaries: *Fool* (*Blázonko*, directed by Jaroslav Vojtek, 2002), *Here We Are* (*My zdes*, directed by Jaroslav Vojtek, 2005), *Juraj Kubánka* (directed by Mátyás Prikler, 2008), *The Border* (*Hranica*, directed by Jaroslav Vojtek, 2009), *Little Angry Robinson* (*Malý zúrivý Robinson*, directed by Tina Diosi, 2010), *Petržalka Identities* (*Identity Petržalky*, directed by Juraj Chlpík, 2010), *Ilja* (directed by Ivan Ostrochovský, 2010), and feature films: *Quartétto* (directed by Laura Siváková, 2002), *The Return of the Storks* (*Návrat bocianov*, directed by Martin Repka, 2007), *A Following Act* (*Ďalšie dejstvo - Következő felvonás*, directed by Mátyás Prikler, 2006), *The Great Thaw* (*Sneženky a machři po 25 letech*, directed by Viktor Tauš, 2008), *Thanks, Fine* (*Ďakujem, dobre*, directed by Mátyás Prikler, 2009), *Visible World* (*Viditeľný svet*, directed by Peter Krišťúfek, 2011) and *Made in Ash* (*Až do mesta Aš*, directed by Iveta Grófová, 2012).

## **Zuzana Cséplő (Editor)**

Zuzana Cséplő was born in Bratislava, Slovakia. After graduating from the Slovak Technical University, she studied Editing at the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava. As a film editor, she has collaborated with a number of leading Slovak filmmakers and worked on projects of various genres. She worked on a number of documentaries: The Last Caravan (Posledná maringotka, directed by Peter Beňovský, 2008), The Border (Hranica, directed by Jaroslav Vojtek, 2009), Ilja (directed by Ivan Ostrochovský, 2010) and feature films: A Sad Waltz (Smutný valčík, directed by Jaroslav Rihák, 1996), A Following Act (Ďalšie dejstvo - Következő felvonás, directed by Mátyás Prikler, 2006), Cinka Panna (directed by Dušan Rapoš, 2009), Thanks, Fine (Ďakujem, dobre, directed by Mátyás Prikler, 2009).

## **Dušan Kozák (Sound)**

Dušan Kozák was born in Šaľa, Slovakia. He graduated in Sound from the Film and Television Faculty of the Academy of Performing Arts (VŠMU) in Bratislava. He works in sound production for the Slovak Radio. He has worked on a number of documentaries: The Journey of Magdalena Robinson (Cesta Magdalény Robinsonovej, directed by Marek Šulík, 2008), Afghan Women Behind the Wheel (Afgánske ženy za volantom, directed by Sahraa Karimi, 2009), The Whole World is a Narrow Bridge (Celý svet je úzky most, directed by Dušan Hudec, 2010), Cigarettes and Songs (Cigarety a pesničky, directed by Marek Šulík and Jana Kovalčíková, 2010), Protected Territory (Chránené územie, directed by Adam Hanuljak, 2010), Lunik IX (directed by Michelle Coomber, 2010), Bells of Happiness (Zvonky šťastia, directed by Marek Šulík and Jana Bučka, 2012). He collaborated on the short film Thanks, Fine (Ďakujem, dobre, directed by Mátyás Prikler, 2009). Fine, Thanks (2013) is Kozák's first feature-length project.

## **Erika Gadus (Production and Costume Designer)**

Erika Gadus was born in Košice, Slovakia. She graduated in 1996 in Set Design in the class of Milan Čorba and Jozef Ciller from the Theatre Faculty of the Academy of Performing Arts (VŠMU) in Bratislava. She collaborates with several theaters in Hungary, Slovakia and Poland. Since 2006, she has been working on movies: A Following Act (Ďalšie dejstvo - Következő felvonás, directed by Mátyás Prikler, 2006), 1 (directed by Pater Sparrow, 2008), Thanks, Fine (Ďakujem, dobre, directed by Mátyás Prikler, 2009), My Dog Killer (directed by Mira Fornay, 2013).

## **Katarína Krnáčová (Production Manager)**

She was born in Bratislava, Slovakia. During her studies at Comenius University she worked as production assistant on the Slovak-Canadian co-production film series for HBO Composers' Specials (1997, ALEF JO Filmstudio) and Artists' Specials (1999, ALEF JO Filmstudio). After graduation she worked outside the film industry for several years to return to it once again as executive producer of the documentary Afghan Women behind the Wheel (Afgánske ženy za volantom, directed by Sahraa Karimi, 2009). As production coordinator, she later worked on the feature-length film My Husband's Women (Ženy môjho muža, directed by Ivan Vojnár, 2009). Katarína has begun cooperating with Mátyás Prikler on his short film Thanks, Fine (Ďakujem, dobre, 2009) as production manager and they continued with the feature-length production Fine, Thanks (Ďakujem dobre, 2013) on the same position. In 2011 she worked with the director Mira Fornay on pre-production of her feature film My Dog Killer.

## **About MPhilms Ltd.**

MPhilms Ltd. was founded in 2010. Fine, Thanks (Ďakujem, dobre, 2013) is the first feature film in its production. In 2012, principal photography has begun for the film Children (Deti, directed by Jaroslav Vojtek). Another new film called Slovakia 2.0 (Slovensko 2.0), consisting of ten short stories directed by ten Slovak film directors, is currently in production. MPhilms is also a minority co-producer of an upcoming picture, Mirage, by the Hungarian film director Szabolcs Hajdu.