

# BUDAPEST TO GETTYSBURG

**One man's new birth of freedom**

**"A hell of a story"**

Ken Burns

**"An incredible experience"**

Sandra Day O'Connor

**"Says a huge amount about America"**

Peter Jennings

**"Almost unbelievable"**

Jack Kemp



# BUDAPEST TO GETTYSBURG

“The makings of a powerful film”  
– Ken Burns

“Brought tears to my eyes”  
– Sandra Day O’Connor

## INTRODUCTION

In *Budapest to Gettysburg*, acclaimed historian Gabor Boritt delves into a history he has refused to study: his own. In 1956, he escaped Hungary, leaving behind a Jewish life shattered by Nazis and Communists. He gave up his past and embraced his new home—America. Today, he is a leading expert on Abraham Lincoln and the Civil War. This deeply personal film by his son Jake follows Gabor Boritt as he examines his past. In a youth marred by the tyranny of Hitler and Stalin he finds the impetus for his groundbreaking studies on the central pillar of American democracy.



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Cover: Gabor Boritt stands at the High Water Mark, climax of the Battle of Gettysburg. Photo by Jake Boritt.

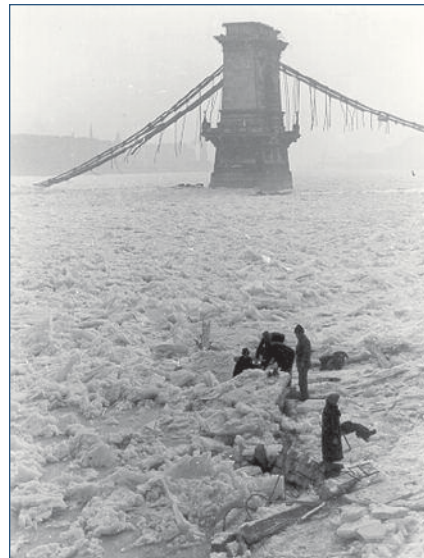
# BUDAPEST TO GETTYSBURG

“In the beginning were the land and the dream. The land was ‘vaguely realizing westward, but still unstoried, artless, unenhanced.’ The dream was as old as mankind, of the ‘city upon a hill,’ a light to the world where men were endowed with the right to rise in life.”  
– Gabor Boritt

## BACKGROUND & NEED

**G**abor Boritt has always known war. Today he is a world-renowned historian with sixteen books, translations in five languages, numerous awards, honorary degrees and invitations to lecture in locations ranging from the Nobel Institute to the White House. His thick Hungarian accent sheds light on a surprising topic: Lincoln, the Civil War and American identity. This immigrant has advised the likes of Mario Cuomo, Charlton Heston, Peter Jennings, Sandra Day O'Connor, Jack Kemp, Colin Powell, William Rehnquist, Karl Rove and Elie Wiesel. The President of Colombia, Alvaro Uribe Velez, whose country has suffered from civil war for a generation, tramped the Gettysburg battlefield with Boritt and spent long hours at the historian's farm talking about Lincoln's path to peace.

*Budapest to Gettysburg: One man's new birth of freedom* explores the life and work of Dr. Gabor Boritt. This documentary looks at the connection between his coming-of-age under history's greatest villains, and his rising to become an expert on one of its greatest heroes. Gabor, whose family was torn apart by the perilous tides of history, has not looked back. “All my life I've tried to avoid looking at painful things,” he says. “I'm not sure they make you stronger; I think they make you weaker.” While the historian has shunned his own tumultuous history, he has become an expert on the most brutal period of U.S. history. He can tell, with exacting detail, the intricacies of the greatest battles ever fought on American soil, yet he has never visited the gas chambers at Auschwitz where his own grandfather perished. He knows every step of Lincoln's life, yet Gabor cannot remember the street on which a Soviet tank nearly killed him. As his son captures it on film, the historian will discover his story.



### “Gabor's story illustrates our country's enduring ideals.”

Historian James McPherson  
Pulitzer Prize Winner: *Battle Cry of Freedom*

Gabor was born in Budapest, Hungary, at the start of World War II. The Nazis forced his family to live in a single room in a hospital on the ghetto's edge. Here he played upon bloodstained floors. As his father helped lead resistance against the Nazis, his grandfather's family was deported from the countryside and murdered in Auschwitz. By the end of the war, Budapest was in ruins and Hungary in Stalin's grip. In the years that followed, Gabor's mother died, his father and brother were imprisoned, and he was sent to an orphanage. In 1956, sixteen-year-old Gabor joined the Hungarian Revolution. He remembers the initial euphoria, “We thought it was a whole new world. Anything was possible.” Days later, 3,000 Soviet tanks crushed those possibilities. Gabor and his sister Judith headed for the Austrian border. In darkness, they hiked through wooded hills. They came to a no-man's-land guarded by watchtowers with machine guns. Freedom lay on the other side. Together, they started running.



# BUDAPEST TO GETTYSBURG

"I wrote my first book during the Vietnam War and post-Vietnam era when American self-respect was at a low ebb. I will never forget wandering from one bookstore to the next in the Harvard Square area of Cambridge, finding volumes and volumes of Lenin's work but nothing on the shelves by Lincoln."— G.B.

After months at an Austrian refugee camp, Gabor came to America, with one dollar in his pocket. He arrived in the "dirtiest city" he had ever seen: New York. Told that America is "out west," Gabor headed to South Dakota. He wanted to learn English, and picked up a free booklet of Abraham Lincoln's writings. Captivated by Lincoln's mastery of the language, and his rise from poverty to the Presidency, Gabor began studying American history and earned a Ph.D. As an immigrant, he felt obliged to go to Vietnam, where he taught soldiers about the American Civil War. In 1978, he published his first book, *Lincoln and the Economics of the American Dream*. A 1995 survey of leading experts by *The Civil War Times* lists it as one of the ten most important books ever written about the 16th President. It placed at the center of Lincoln's outlook what Gabor called "the right to rise."

In 1981, he came to Gettysburg College. He founded the prestigious Civil War Institute and the school created for him the nation's first fully funded chair for the study of the Civil War. He helped create the \$50,000 Lincoln Prize, widely considered the most coveted award for the study of American history. He also helped create the Gilder-Lehrman Institute, which is rapidly becoming a leader in improving the teaching of history in schools. He serves on the boards of the Gettysburg National Battlefield Museum Foundation and the Abraham Lincoln Bicentennial Commission, appointed by Congress. And he continues teaching. Together with his wife Liz, he raised three sons. They live in an 18th-century farmhouse on the edge of the battlefield which they restored with their own hands. It served as both a stop on the Underground Railroad and as a Confederate hospital. Bloodstains are still visible on the aged plank floors.

As it tells the story of a life, *Budapest to Gettysburg* will shed light on a man raised under tyranny, who becomes an expert on a symbol of democracy. At one level, this is the story of so many immigrants still coming to America, hoping for a better life. At another, it explores the creative process of the historian and what Gabor calls the "awesome responsibility" of bringing his background to a unique understanding of the American experience. Ultimately, it will be a journey of discovery as a father and son uncover a powerful history that has shaped their lives.

Today, Americans find themselves in the tumultuous wake of 9/11, simultaneously showing increased resolve and growing confusion about what America means. This is not the first time we have faced strife driven by religion, ideology or conflicting views of history. In such times, we Americans have traditionally turned to our history for both strength and clarity.

In our current unsettled era, Gabor's story, interwoven with U.S. history, reveals something settling about America. It is a story that illustrates the enduring ideals of our nation. After 9/11, the first trip many leading figures from the White House took was to Gettysburg. Here, Gabor guided them on the battlefield and, over two days, talked history with them. *Budapest to Gettysburg*, too, will help Americans continue to make sense of their own history and of the world around them.

## KEN BURNS

"They don't call this the New World for nothing. This is where you come to remake yourself. You throw off the old tyrannies and find a place to find, literally, for yourself, as Lincoln put it, 'a new birth of freedom.'

**"Gabor has invented himself anew in America."**

Lincoln also said 'we cannot escape history.' The way we negotiate our present is the way we are trying to heal our past. Gabor has found, in the example of the American Civil War, his own way to deal with his own complicated past.

**"He has the possibility of finding out who he was."**

I find Gabor's story as a kind of fulcrum about American and world history. In that history of the past is our salvation. You can't possibly know where you are or where you are going unless you know where you've been. He's invented himself anew by delving into, with a scholar's precision and a patriot's passion, who we are as Americans. He has the possibility of finding out who he was and what his people went through. And that is a hell of a story."

Ken Burns set PBS ratings records with *Jazz*, *Baseball* and *The Civil War*. He is an advisor to this project.

# BUDAPEST TO GETTYSBURG

“I made my first acquaintance with American history in an old bookshop during my childhood in Hungary, a copy of Jules Verne’s novel *Nord contre Sud*. I was certain that it was about a war that had raged in the mid-nineteenth century—between North and South America.”  
— G.B.

## APPROACH, STRUCTURE & STYLE

**B***udapest to Gettysburg* will unite the vast scope of a documentary examining major events in world history within the intimacy of a father-son relationship. Two significant historical epochs, the American Civil War and World War II/Cold War Europe, will be depicted using archival audio, stills and motion pictures. Images will juxtapose the clashes of Gabor’s life and work: Hitler and Lincoln, monuments to Communist and Civil War heroes, the dead of the Battle of Gettysburg and the Siege of Budapest. Pivotal events like the Civil War, World War II and the Holocaust will be tempered with intensely personal scenes. Such moments include Gabor’s return to the train station of the village in which his grandparents lived sixty years earlier. When he was a boy, his grandfather greeted him here upon his arrival for visits. Today, Gabor stands on its concrete platform staring at a line of rusting cattle cars. It is the station in which his grandfather boarded a train for Auschwitz.

Artful cinematography will capture the unique feel of diverse locales, ranging from the hills of Buda rising above the Danube, to the haunted concrete gas chambers of Auschwitz, to the prairies of South Dakota, to the fertile farmland of Gettysburg. These vast cultural landscapes will come alive amid a soundtrack of Jewish chants, Hungarian melodies, Gypsy folk songs, Nazi and Soviet propaganda, and American hits from the 1860s and 1960s. Interviews with family members, personal acquaintances and historical experts will add depth to Gabor’s journey. Finally, there will be cinema verité footage following Gabor. This film will capture moments of a father sharing his life and feelings with his son.

The film is unique in its approach because it tackles ostensibly incongruent history, crafting a coherent narrative via Gabor’s experiences. Content such as World War II, the Holocaust and the 1956 Revolution mesh with Lincoln and the Civil War, leading to new insights. The film will break out of historical documentary forms to interpret **the past** through the unique lens of a man who lived one history, yet mastered another. It will fuse epic history with the intimacy of a son videotaping his dad.

As the story of Gabor’s life unfolds, several reoccurring themes will be explored. The program will cut between the life he had and the life he has made. An example: During the 1956 Revolution, Gabor helped tear down a massive 30-foot-tall statue of Stalin from its concrete platform. As it lay in a city square, he took a hammer to the head of this hated symbol of tyranny and broke off a chunk for himself. Decades later, Gabor would be the driving force behind erecting a statue of Lincoln in Gettysburg’s town square. Sculpted by Seward Johnson, the life-size statue stands at street level, resting his hand on the shoulder of a “common man.”

## SANDRA DAY O’CONNOR

“I had the privilege of meeting Gabor and getting to go around Gettysburg. He gave it a life and a resonance I can’t begin to express. It brought tears to my eyes by the time we finished at Little Round Top.

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**“He just brings it to life.”**

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He knows the people, the participants, as though they were personal friends. He just brings it to life. It’s an incredible experience. I was so thrilled with it that when my law-school class had its fiftieth reunion, I suggested that they come to Washington and make a trip to Gettysburg.

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**“There wasn’t a dry eye in the group. Again he worked his magic.”**

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Gabor helped me arrange that trip to Gettysburg. The weather was terrible. We had snow that day, but it didn’t matter; everyone went out with him. We went up to Little Round Top in the snow and the ice, and there wasn’t a dry eye in the group by the time we left. Again he worked his magic.”

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In 1981, O’Connor became the first woman named to the United States Supreme Court.

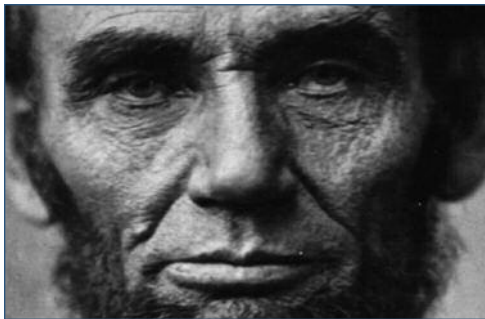
# BUDAPEST to GETTYSBURG

“Mystery shrouds Gettysburg for me. If I shut my eyes, I can see the crucial moments of its past with crystal clarity. The battle comes fearfully, totally, alive. Scene follows scene, scene follows scene, never ending. But when I open my eyes again, the mists return and cover the battlefield.”  
– G.B.

When he came to the U.S., Gabor was able to keep few things from his life in Hungary. Among them were a couple of books by his favorite authors, and that fragment from the Stalin statue. After living in the U.S. for several years, it became apparent that he would never live in his native land again. He stopped speaking Hungarian, stopped practicing Judaism, changed his surname, and the budding historian threw away all artifacts of his own past. He fully embraced his new home, his future. Today, while Gabor has a large and valuable collection of American-history artifacts, including bayonets and bullets dug from the ground around his home, he has almost nothing from his early life. In this film, he will look back at the details of the past he left behind. Gabor did not choose to focus on American history simply as a profession, or even out of passion for the subject. He was searching for a new identity to replace the one that he gave up. In understanding Lincoln, we will understand Gabor, and in understanding Gabor, we will come to a better understanding of Lincoln.



In the midst of rolling Pennsylvania farmland, Gabor describes soldiers enduring relentless fire as they marched toward the “high watermark of the Confederacy,” the climax of Pickett’s Charge. In the dark basement of a Budapest apartment building, still dotted with bullet pockmarks, Gabor recounts another relentless attack. Fifty years earlier, he huddled with his family in this blackness as Soviet tanks bombarded the building. Eventually, the structure crumbled. Gabor and his family escaped through a window shaft.



**“This is the quintessential American story,  
a testimony to the American dream.”**

Filmmaker David Grubin  
Winner of nine Emmy Awards

The film will also explore America’s shortcomings through the unique perspective of an outsider who is a historical expert. Gabor wore a yellow star, his grandfather was murdered in Auschwitz, and his father and brother were unjustly imprisoned by Communist police. He came to America hoping to escape the ethnic and racial hatred that devastated his native land. Quickly he would witness a darker side of America’s promise. As a young college student in South Dakota, he worked farm fields with migrant Mexican laborers for a dollar an hour. He considered it a lot of money. One day a vehicle pulled to the side of the road. A man started shooting at the workers. Gabor was too new to America to understand the unspoken racism attached to each of those bullets. He learned quickly. He saw the hopelessness of life on the local Sioux Indian reservation, and helped organize a boycott of the town’s barbershop when it refused to serve African-Americans. For an immigrant attracted to the promise of America, what do these experiences contribute to his embrace of Lincoln?





"I was a poor boy and a poor student, but Lincoln turned out to be a peerless teacher of the language. He taught me much besides English: about trying to be decent in difficult times, about rising in life, about democracy, friendship, strength, defeat, victory and, above all, the virtue of common sense." — G.B.

## THEMES

It is still early in the process, but many themes have already emerged in *Budapest to Gettysburg*. More will grow apparent as the project progresses and some might have to be put aside.

Historians tell us the American story. Their work is crucial to our understanding of our national identity. How do historians arrive at their interpretations? Gabor's unique background among the scholars of Lincoln and the American Civil War makes him an excellent vehicle for understanding how a historian's past affects his or her point-of-view. Interviews with him, and with fellow historians, his longtime friends, such as Jean Baker, Robert Bruce (Gabor's Pulitzer Prize-winning teacher), Barbara Fields, Géza Jeszenszky, John Hope Franklin, James McPherson and others, will shed light on the creative process.

### **"Gabor's story speaks loudly about America's strengths."**

Jack Kemp  
Empower America

How does a man who lived in a totalitarian regime become an expert on its antithesis? One history he lived; the other he learned. Gabor likes to say "I was born in World War II Hungary, and born again in the United States, a free man." He sees America as a beacon of democracy. It saved itself, body and spirit, in Lincoln's time, and saved the world in World War II and by facing down Soviet totalitarianism. He also understands the controversial nature of America's role in the world and its many faults at home. How did his views of American history evolve?

Gabor's books are widely used as texts, from undergraduate classes to Ph.D. seminars. Some have been History Book Club and Book of the Month Club selections. His notes, on occasion, have reached the desk of the President of the United States. What role does Gabor's own story play in this?

The film will also provide a fluid dialogue about Lincoln. It will follow Gabor as he works: teaching, writing, lecturing and exploring the Gettysburg battlefield, illuminating Civil War America. He will be filmed exchanging ideas with leading historians. Through Gabor's experiences, the film will bring to life a central figure of America's story.

What role can history play in turning immigrants into Americans? At its best, the U.S. prides itself in finding unity through diversity. How do historical interpretations expand to unify Americans? The process is ongoing. According to the Census Bureau, the U.S. is home to 33 million Americans who were born abroad; one in five primarily speaks a foreign language. What does U.S. history offer to these people? And what new vitality do they bring here?

## PETER JENNINGS

"It was very exciting to meet him for the first time. I knew he was a great Lincoln scholar. I knew that he was Hungarian.

### **"Says a huge amount about America"**

I'd never met anyone before who had embraced the American ideal in an historic way, as well as in the personal way, as Gabor.

The idea that this child of Nazism and Communism should have come here and taken on Lincoln as an intellectual exercise—and as ultimately a loving experience—says a huge amount about America. It says a lot about Gabor, but it says a huge amount about America.

### **"You know you've had a very rich experience"**

Anyone from Hungary knows what conquest and war is all about. That he should have become a Civil War – Lincoln scholar is very special.

He's a very good guide of the battlefield. He's a little relentless at times. I think this goes with being an historian. But when you leave Gabor's company to go on to some other pursuit in life, you know you've had a very rich experience."

Peter Jennings anchors ABC's *World News Tonight*.



“By the time Abraham Lincoln’s father grew old he could no longer sign his name. His mother never could. Their son took the road from the illiterate world of his parents to the Gettysburg Address and the Second Inaugural. What a road that was, what a distance to travel in a lifetime.”  
– G.B.

## On Being the Subject of a Documentary Film

### – Gabor Boritt

You are doing a film about my life and I’m less than enthusiastic. This is why.

First, I don’t think my life is all that interesting. I certainly don’t think it merits a fine filmmaker putting so much work into it. All right, Sandra Day O’Connor tells both of us that you must do this film, Ken Burns seconds it, and so do others whom we both respect. Your grandfather—now there was a hero who fought the Nazis and the Communists and whose story deserves to be told. He used to quote an old Hungarian proverb: “If you are walking down the street and three people separately tell you that you are drunk, then you are drunk.” So I may be wrong. Perhaps there is a good film in the story of the road from Budapest to Gettysburg. Perhaps most any life can be made to speak, provided the filmmaker is talented. So I’ll give you this point. That still leaves me much less than enthusiastic.

I’m not an introspective person. I think well of myself, but thinking too well of oneself, or too much, are questionable enterprises, akin to admiring your belly button. Some of this might pass as humility, but the issue goes well beyond that. People who lead good, happy lives, and live optimistically, they remember the good about their own stories, take strength from the good, and mostly forget the bad. I certainly have lived my life that way. But you want to do history. That requires looking at the full picture, the good, the bad and in between. So you search, prod, examine the scary, the evil, focus in on it. You want us to film in Auschwitz, where my grandfather was murdered. I don’t want to go there even as I recognize that place as my heritage, too. You want us to go where the house I lived in collapsed over me under the Russian bombardment. I want to go to Vietnam, or is it you? Mostly you want, you want, you want an honest film. At times I have been quite angry about this whole idea. When I complained to another professor, a friend, he laughed and said, “You are the healthiest, the best-adjusted person I know. When your son will gets through with you, you’ll be a mess.”

I won’t be, depend on it, but do I want my privacy invaded? Let everyone in on it? The answer is obvious. And if I forget about the scrutiny of others, am I ready to face into my own past? Look at what might have been if as a sixteen-year-old boy I had not escaped from the Communist world? Now there is a scary thought. Am I a confident enough American not to be overwhelmed by the past? We’ll find out, I suppose.

I’ll do this film with you. One does things for a son or daughter that one would do for no one else. Your argument that later generations of Boritts should know, carries weight. I owe it to you then. Also, perhaps O’Connor, Burns and the other distinguished people whom you have recruited as your supporters, know something I don’t know. However it may be, being with you will be the best part. You are very good company.

Yes, I will do the film.



"I always have and still like looking forward. It seems like a waste of time to look backwards. If you take a dog and throw it into a pond, it comes out, shakes the water off and wags its tail. That's the way I am too. If something bad happens I just shake it off, wag my tail, and off I go."  
— G.B.

## Director's Statement: Jake Boritt

This is a story that must be told. My connection to the subject will enable me to produce a documentary that no other filmmaker can make. As the son of my subject, I will be allowed access to moments of anger, or sadness, or happiness, that someone only shares with a loved one. I was raised in Gettysburg, and have been immersed in history for my entire life. I have spent my adult years working in filmmaking, developing the skills necessary to tell this story onscreen. I am passionate about telling real stories in the documentary form, and this project offers me the opportunity to craft a rich, compelling story of a celebrated historian confronting his own troubled history. Equally important is the chance to tell this story: my father's story.

The process of making this film, as happens with most good documentaries, has already taken it down a drastically different path than I first envisioned. Conceived as the story of a man rising from Hitler's tyranny to make himself an expert on Lincoln, it has evolved into a much more volatile tale. In 2003, my father and his sister, Judith, returned to Budapest. It was the first time they had both been in Hungary for more than a few days since they escaped almost a half century earlier. I tagged along, bringing my digital video camera, expecting to capture family stories for posterity's sake. As Gabor and Judy dug into their gnarled and troubled roots, emotions quickly rose—sadness, anger, guilt. As a brother and sister explored their shared past, their conflicting methods of dealing with that past became dramatically evident on camera. Judy, a psychiatrist practicing in Boston, seemingly examined every nuanced emotion, childhood memory and impulse, trying to come to terms with her own feelings. Gabor, the historian, looked at his past as over and done with. He had moved on long ago, and saw little use in drudging up that pain. What ended up being captured on camera was the drama of a historian beginning to come to terms with a history too powerful to ignore.

My father has been less than enthusiastic about doing this film. Sometimes he has been downright hostile toward the idea. I've pressed on, keeping in the back of my mind a story my dad told me several years ago:

Gabor has always lamented that his own father, Pal (Paul), never told him about his own experiences during the Nazi and Soviet eras. Gabor has put together pieces of Pal's story. Pal was responsible for fending off the pro-Nazi thugs who regularly terrorized the Jewish hospital. He helped feed thousands of starving Jews. He frequently disguised himself as a doctor and pulled people from trains bound for Auschwitz. Laszlo Tauber, a doctor who worked with Pal during World War II, called him "the bravest man I ever met." But Pal never spoke about his experiences. He died in 1985. Shortly before his death he made an audio recording at Gabor's request and sent it to his historian son. The next day he called and requested that Gabor send the tape back immediately. Like a dutiful son, he now says 'a stupid one,' Gabor did as his father wanted. He returned the tape, never having listened to it. He never saw it again.

When Gabor returned that tape, he closed the clearest window we had into his father's feelings and experiences. As a professor, my dad has taught many, including me, to learn from history. He may prefer that I not take his lesson so seriously. Unlike my own father, I refuse to be the dutiful son. I want to open that window. I will hold on to that tape.



# BUDAPEST TO GETTYSBURG

“The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.”  
—Abraham Lincoln

## PERSONNEL

**Jake Boritt** (Director/Producer) began work on *Budapest to Gettysburg* in the fall of 2003. He recently completed work as the associate producer/cameraman for the A&E documentary *Crime Ink*, following crime reporters for New York’s daily papers onto the streets. Currently, he is producing a short film for the Gettysburg National Battlefield Museum Foundation, to be continuously shown to the nearly two million annual visitors. In 2003, he worked as associate producer/cameraman for New York–based Teale Productions on the AMC documentary *Surviving Seagal*, which investigated connections between Hollywood and the mafia. He continues working on the topic for a one-hour program to air on CBS’s *48 Hours*. In July 2003, he shot an anthropological documentary in the interior jungle of Borneo on a remote village’s new satellite Internet connection titled *eBarrio*.

**“So young a filmmaker with so mature a grasp of history is a promising sign for the rising generation of documentarians.”**

Director Ronald Maxwell  
*Gettysburg and Gods and Generals*

In 2002, he wrote, produced, directed and shot a historical documentary on the Gettysburg area titled *Adams County USA*, which aired on public television, screened at National Geographic and is currently used in schools ([AdamsCountyUSA.com](http://AdamsCountyUSA.com)). Ken Burns said, “Jake Boritt has made a really good film. His direction is sure, confidence pours from every cut, and the stories he tells are stories I want to hear. Mr. Boritt proves impressively that all good history is local. Bravo.” Also in 2002, Boritt worked with David Grubin, helping research and produce two films, *Young Doctor Freud* and *Kofi Annan: Center of the Storm*. He graduated from Johns Hopkins University. He has received a NEH Younger Scholars history grant and was raised on a historic farm in Gettysburg. He lives in New York City.

**Ira Meistrich** (Editor) has worked in documentary film for more than thirty years. His work has aired on all three major networks, as well as PBS, Discovery, and A&E, among others. His work has received one Emmy Award and five Emmy nominations. Among his credits are The Soros Foundation’s *A Sentence of Their Own*, awarded a 2001 Cine Golden Eagle Award; *Answering Children’s Questions, a Peter Jennings Special* following the 9/11 attacks, which won a 2002 duPont-Columbia Silver Baton Award, and the groundbreaking *Right Here, Right Now*, a multipart independent video-diary series for WGBH/American Documentary, Inc. He is currently completing *Something Abides*, a full-length documentary about modern-day Gettysburg. He worked with Jake Boritt as post-production supervisor and editor for *Adams County USA* and the recently completed A&E documentary *Crime Ink*.





“With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in.”

—A.L.

## Advisory Committee

A group of top filmmakers and historians have agreed to serve as consultants to the project.

## Filmmakers

**Ken Burns**, perhaps America’s best-known documentary filmmaker, set PBS ratings records with a trio of historical epics: *Jazz*, *Baseball*, and *The Civil War*. His current projects include *Jack Johnson* and *The War*, on World War II.

**David Grubin**, filmmaker, has won every major award in his field, including three Peabody awards, two duPont-Columbia awards, and nine Emmys. Among his 100 films are *FDR* and *Abraham and Mary Lincoln: A House Divided*.

**Ronald Maxwell**, writer and director of the major motion pictures *Gettysburg* and *Gods and Generals*, is currently producing a film about George Washington.

**Sarah Teale** has produced films for HBO, PBS, A&E, Court TV, AMC, Channel 4 and the BBC, including PBS Great Performances’ award-winning *Sam Sheppard: Stalking Himself*; HBO America Undercover’s *Bellevue: Inside Out*; and *Mumia Abdul Jamal: A Case For Reasonable Doubt?*.

**Sue Williams** is the writer, director and producer of the acclaimed six-hour historical epic *China; China in the Red*, for PBS Frontline; and *Eleanor Roosevelt* and *Mary Pickford* for The American Experience.



## Historians

**David Blight**, the Class of 1954 Professor of American History at Yale, is a leading authority on the emerging field of historical memory. His seminal work: *Race and Reunion: The Civil War in American Memory* (2001).

**Harold Holzer**, vice-president at the Metropolitan Museum of Art and cochair of the Lincoln Bicentennial Commission, appointed by Bill Clinton. He is an expert on Lincoln images and author of *Lincoln at Cooper Union* (2004).

**James Horton**, the Benjamin Banneker Professor at George Washington University, has consulted on numerous films. Currently he is completing *Slavery and the Making of America*, the companion book for the 2004 PBS series. He is also President of the Organization of American Historians.

**Tibor Frank**, Professor of History, Eötvös Loránd University, Budapest, has particular interest in Hungarian emigration and U.S. immigration. He has held visiting appointments at the Universities of California (Santa Barbara), Columbia and Nevada-Reno.

**Géza Jeszenszky**, a historian at the Budapest University of Economics and Public Administration, has served as Minister for Foreign Affairs in Hungary’s first post-Communist government, a Member of Parliament and Ambassador to the U.S. from 1998 to 2002.

**James McPherson** is the George Henry Davis '86 Professor of American History at Princeton University. He is one of the world’s best-known authorities on the Civil War. He won a Pulitzer Prize for *Battle Cry of Freedom* (1988), and was President of the American Historical Association.

# BUDAPEST TO GETTYSBURG

"Lincoln had the fortune, so very rare, to live his dream from childhood to the last full measure of his days. Preaching the right to rise, he preached also by example. In a sense, he preached himself to the nation. He believed that he was preaching America to America."  
— G.B.

## AUDIENCE & DISTRIBUTION

**B**udapest to Gettysburg will reach a national audience. A varied domestic and international distribution strategy will include festivals, theatrical, television, home video, educational markets, community organizations, libraries, catalogs and the Internet. Preliminary conversations have already begun with several potential distributors. When the program is more fully developed, more distributors and broadcasters will be approached. Filmmaker Ken Burns, creator of the highest-rated shows ever to air on PBS, has offered to present the project to PBS at an appropriate time. The finished film will be 82:30 long, suited for both theatrical distribution and broadcast on public television. An hour-long version may also be produced, if necessary, for broadcast.

### **“Ken Burns has offered to present the project to PBS.”**

The documentary is intended to reach beyond the U.S. to an international audience. Networks in Europe that may show the program include the BBC and the Duna TV satellite network, which caters to Hungarian populations all over the world. Potentially, this film could have a theatrical run both here and abroad. Documentaries have done extremely well over the past two years. The recent success of films like *My Architect* and *Fog of War* is a promising sign for a work like *Budapest to Gettysburg*. This film, coupled with an educational outreach program, could reach many immigrants and help them learn about a crucial chapter of American history via a fellow immigrant's story. Finally, the film will have a life on video as both an educational tool and as entertainment.



This film will be of interest to a general audience because it deals with broad themes that are important to many people. The immigrant drive to reach “the American dream” is tightly woven into the fabric of American identity. Gabor overcomes the adversity of his youth and rises to fulfill his potential. In this film, he will confront demons of his past and attempt to reconcile them with his present. Subjects of wide-scale interest include Lincoln, the Civil War, World War II, the Cold War and the Holocaust. It is also likely that this film will find an international audience, especially with Hungary's recent arrival in the E.U. The film can piggyback

on awareness roused by the upcoming 1956 Revolution anniversary, a major new Civil War museum in Gettysburg and the upcoming Lincoln Bicentennial. Community-specific marketing will reach niches as far-reaching as Civil War re-enactors and New Jersey and Ohio's large Hungarian populations.



"By June it is usually warm, even hot, in Gettysburg. In the night at our farm, the fireflies glow in the dark, fleeting specks illuminating the woods and turning Marsh Creek into a pageant. In the daytime along the side of the road, orange tiger lilies proclaim their eternal message. My heart overflows." – G.B.

## FUNDRAISING & BUDGET

### Schedule

The project is expected to take 46 weeks to complete once sufficient funding has been secured. It is hoped that one third of the budget will be available by the fall of 2004, allowing the research and development phases to begin. It is crucial to begin research as soon as possible in order to ensure ample time to uncover the missing pieces of Gabor's own history. The commencement of research and development in the fall of 2004 would allow for a completed film in late 2005. Full funding will need to be committed by the first quarter of 2005. It is intended that *Budapest to Gettysburg* be ready for theatrical and television premieres in 2006, the 50th anniversary of the Hungarian Revolution and Gabor's escape to America.

### Project Timeline

This chart shows how long each aspect of the project will take, and how long the entire effort is intended to last.

Quarter	Year One (2004)				Year Two (2005)				Year Three (2006)				
	1st	2nd	3rd	4th	1st	2nd	3rd	4th	1st	2nd	3rd	4th	
<b>Activity</b>													
<b>Development</b>			X	X									
<b>Fundraising</b>		X	X	X	X	X				X			
<b>Pre-production</b>					X								
<b>Production</b>					X	X							
<b>Post-production</b>							X	X					
<b>Distribution</b>										X	X	X	X



### Jack Kemp, Fundraising Chairman

Jack Kemp is the co-founder and director of Empower America, dedicated to ensuring that government actions foster growth, economic well-being, freedom and individual responsibility. In 1996, Jack was the Republican Party's vice presidential candidate. He served as Secretary of Housing and Urban Development, and proved to be one of our nation's most innovative leaders in that role. Before his appointment to the Cabinet, Jack served as a Congressman from New York for 18 years. He played pro football for 13 years in San Diego and Buffalo, where he quarterbacked the Bills to two League Championships and was named Most Valuable Player. Jack serves on the boards of multiple companies including Oracle and Proxicom, as well as Habitat for Humanity.

### Tom Kemp, Fundraising Co-Chairman

Tom Kemp, Jack's brother, is chairman of OneTouch Technologies. He is also the retired chairman and CEO of Coca-Cola Bottling Co. of Los Angeles. He served as president of Beatrice/Hunt-Wesson Foods, a \$2 billion integrated food company. He served on the board of PIMCO mutual funds, PIMCO Commercial Mortgage; and is a member of the Board of Regents of Pepperdine University. He served as a commissioner for the 1984 L.A. Olympic Organizing Committee and as a consultant to World Cup 1994. Active in his community, Tom served as chairman of the L.A. Area Chamber of Commerce, president of L.A. Town Hall, board member of the California Chamber of Commerce, and is a founding trustee of the Orange County Performing Arts Center.



“We here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.”  
— A. L.

## Project Structure

The *Budapest to Gettysburg* film project is sponsored by The National Trust for Historic Gettysburg, Inc. a respected 501C(3) nonprofit organization based in Gettysburg, PA. Please check with your tax advisor, but contributions used for this project will be tax-deductible. Checks should be made payable to **The National Trust for Historic Gettysburg, Inc.** and mailed to the address below. Please write *Budapest to Gettysburg* on the memo line. A receipt will be issued to each contributor.

As a protection for contributors, *performance thresholds* will need to be met before funds will be released. Contributors will be asked to make a written pledge for the full amount of their contribution; however, *one third* of the commitment will be required when development and research commences; the next *one third* will be needed and released when development is completed and production commences; the final *one third* will be expected and released at the beginning of post-production.

Contributors will be credited in the film, in related publicity materials, and at premieres and screenings. They also will be invited to premieres and other special events, including dinners planned on both coasts to coincide with the release of the film. Events will be planned for Europe as well.

The film will be produced by an LLC (limited liability corporation) formed specifically and exclusively for the *Budapest to Gettysburg* project. Should there be an interest in discussing a risk venture investment (nondeductible for tax purposes) in the project, please contact Jake Boritt.

## Budget

A full line-item budget is available upon request.

