

2019 HUNGARIAN NATIONAL FILM ARCHIVE



QUINZAINÉ
DES RÉALISATEURS
Société des réalisateurs de films
CANNES 1969



Márta Mészáros: Binding Sentiments
50 Years Ago at Cannes – La Quinzaine des Réalisateurs

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In 2017, the Hungarian National Film Fund announced its long-term digital film restoration programme, in which annually 25 films are renewed under the professional guidance of the Film Archive working in collaboration with the Hungarian Filmlabor and Hungarian Society of Cinematographers (HSC). This year, we are present in the classics section of the Cannes Film Festival with yet another great work of Hungarian filmmaking: Péter Bacsó's *A tanú/The Witness* shot in 1969. On the 30th anniversary of the change of regime in Hungary, the spotlight turns on a 50-year-old film classic restored in 4K, which became a symbol of the ousted socialist dictatorship.

Márta Mészáros made history at Berlinale in 1975: she was the first Hungarian and the first woman to win the Golden Bear, for her film *Örökbefogadás/Adoption*. In 2019, restoration of nine films by Márta Mészáros will be completed; this is our way of honouring the work of

this legendary figure of universal filmmaking.

The other focus of our film restoration programme this year is world-renowned Hungarian animation: the audience will be able to watch films in far better quality than earlier. Their complete restoration is being aided by renewal of the original tonal palette and with the collaboration of the creators. *János vitéz/Johnny Corncob* (1973) with its astonishingly colourful visuals, and the favourite of Hungarian audiences, *Macskafogó/Cat City* (1986), were invited to Annecy, the biggest festival of animation films. We make every effort to give audiences access to these restored works, both on the cinema screen and on the small screen. For instance, we made 100 movies freely available on our video sharing site as a Christmas surprise. During the seasonal festivities, more than 420,000 people clicked on the digitally restored films.

Between 4-8 September 2018, nearly 15,000 attended programmes of the 2nd Budapest Classics Film Marathon. The square in front of St. Stephen's Basilica and the two cinemas hosting the festival were packed each evening. Visitors also had a chance to meet global stars: Budapest welcomed the outstanding personality of European film art, Claudia Cardinale; star of *The Big Blue*, Jean-Marc Barr; and the protagonist of Oscar-winning film *Mephisto*, Klaus Maria Brandauer. In September 2019, there will be a new and extended edition of Film Marathon with about 100 films, movie rarities and open air screenings – all in a single week. This year's lead topics are the relationship between music and film, and the 30th anniversary of the change of regime. Let's meet in Budapest!

György Ráduly

Péter Bacsó

(1928–2009)

Kossuth and Balázs Béla Prize-winning director, screenwriter, lyricist, studio director, Master of Hungarian Moving Pictures, and 'institution' in the history of Hungarian film. The list of his activities as script consultant, ideas man, screenwriter, studio director and producer is inexhaustibly rich. He had a lion's share in the creation of numerous outstanding works. As screenwriter and script consultant he collaborated in the production of such pinnacles of Hungarian filmmaking as Zoltán Fábri's *Anna*, *Two Half-Times in Hell*, *The Boys of Paul Street*, Károly Makk's *Liliomfi*, *Love, Catsplay* and *A Very Moral Night*, all were at Cannes, in competition.

He was born in Kosice in 1928. His mother was the Hungarian writer Boris Palotai. In 1940 he and his mother escaped the deportations in the countryside by moving to Budapest. Bacsó studied at Hungarian Academy of Arts from 1946. In the 1950s he was a script consultant and screenwriter. For quite some time he

could only work as a script consultant because of his role in the Revolution of 1956. He directed 33 full length feature films and TV series. His first film about youth still fascinates with its freshness *No Problems in Summer*, 1963). *Cyclists in Love* (1965) *Fatal Shot* (1970) He gained international fame with his film *Summer on the Hill* (1967) processing the war and internment camps in Modernist style. The best-known work in his oeuvre, *The Witness* (1969) depicting the show trials of the 1950s, became a symbol of the era. He analysed this era also in a biographical-like dramatic form in *A Day Before Yesterday* (1981), *Stalin's Bride* (1990), and in operetta form in *Oh, Bloody Life!* (1983). He directed a canning factory musical (*Dashing Girls*) and historical films of various genres (*Titania*, *Titania and What's the Time*, *Mr. Clock?*, *Smouldering Cigarette?*). In 1995, he made the change-of-regime adventures of dyke-reeve Pelikán (*The Witness Again*).



The Witness (werk) – Zoltán Fábri, Ferenc Kállai & Péter Bacsó
© Sándor Domonkos

The Witness

A tanú (1969)

Péter Bacsó

Directed and screenplay by: Péter Bacsó

Director of photography: János Zsombolyai

Music: György Vukán

Cast: Ferenc Kállai, Lajos Őze, Zoltán Fábri,
Lili Monori, Béla Both

Sound: Károly Peller

Art director: Tamás Vayer

Costume design: Katalin Ján

Genre: satire

Production Mafilm Studio 1, 1969

Technical Spec: colour,

Standard version 104 min

Uncensored original version 111 min

Format: 2.35:1, 4K restored, grading
supervised by Tamás Andor DOP (HSC)

"The Witness is something like a collaboration among Kafka, Orwell, Pinter and Jaroslav Hašek (The Good Soldier Svejk). It's a blend of bureaucratic nightmare, Big Brotherism and evasive ambiguity that might have been sinister were it not for the comic, state-implemented misadventures of its bungling protagonist, József Pelikán."

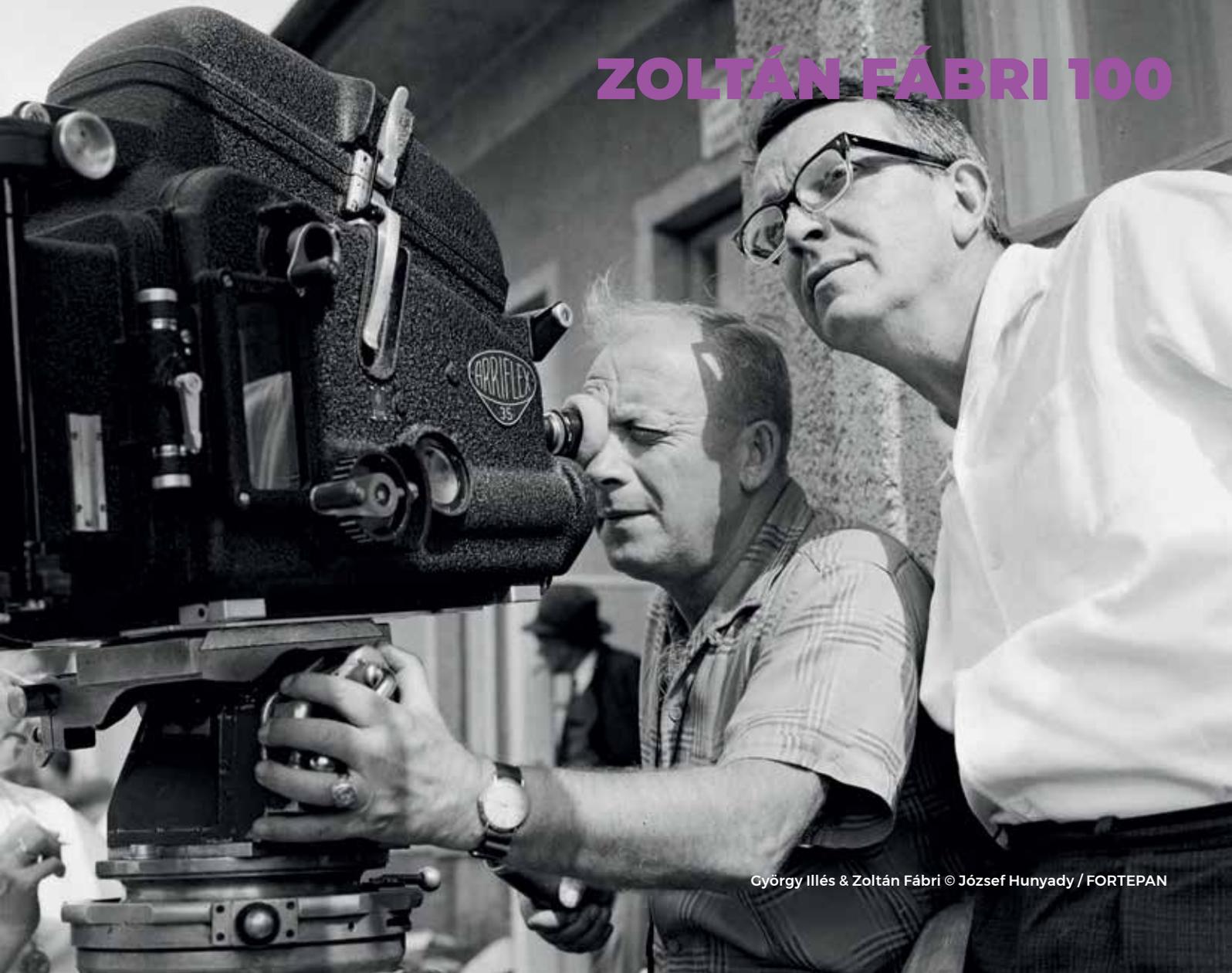
(Newsday Garden City, N.Y. by Alex Keneas, 14 July 1982)



© Sándor Domonkos

The Witness is set in the Rákosi era during the 1950s. Dyke-reeve József Pelikán lives with his large family on the dyke. One day he comes across a poacher fisherman who turns out to be an old friend, Zoltán Dániel, who was made a minister of state in 1949. In 1944, the two of them had battled against the fascist Arrow Cross party, and Pelikán had hidden the one-time resistance fighter in his cellar, precisely where he now has pork sides of an illegally slaughtered pig concealed. When the State Security Force (ÁVO) turns up in response to an anonymous tip, it is the minister himself who betrays his friend and reveals his one-time hiding place to the police. After this, the naive Pelikán finds himself caught up in a series of incomprehensible events...

ZOLTÁN FÁBRI 100



Cyörgy Illés & Zoltán Fábri © József Hunyady / FORTEPAN

ZOLTÁN FÁBRI 100

14 films restored in 2017

(15 October 1917–23 August 1994)

He studied painting and graduated at the Hungarian Academy of Fine Arts in 1938 before attending the Academy of Performing Arts between 1938–41. He was a renaissance artist par excellence; starting his career as a painter, he later trained as an actor and stage director, followed by a qualification in stage design. In 1941, at the age of 24, he was invited to direct the National Theatre of Hungary. He began working in the Hungarian film industry in 1950 as a production designer and as artistic director of Film Company. He directed his first film, *Vihar* (Storm), in 1951. Zoltán Fábri became an internationally acclaimed director with his third feature, *Körhinta* (Merry-Go-Round), in 1956. It was Merry-Go-Round, a love film set in a rural environment, that introduced the world to Hungarian filmmaking at Cannes International Film Festival in 1956. This film returned to the Cannes Film Festival in 2017. Two more films by Fábri, *Édes Anna* (Anna) and *Dúvad*

(The Brute), also entered into competition at Cannes, while his other films, *A Pál utcai fiúk* (The Boys of Paul Street) and *Magyarok* (Hungarians), were nominated for the Academy Awards. One of his most famous works, *Húsz óra* (Twenty Hours), won the Golden Prize of the 4th Moscow International Film Festival. *Az ötödik pecsét* (The Fifth Seal) won the Golden Prize of the 10th Moscow International Film Festival in 1976 and was entered into the 27th Berlin International Film Festival.

Zoltán Fábri was a classic of Hungarian film history even in his lifetime. Most of his 21 films were based on literary works and his subjects were always dedicated to the 'defenceless little man'. His style of filmmaking is mainly 'classical', using academic techniques of art filmmaking. During the 1960s he experimented with flashback and highly surrealistic scenes (in *Twenty Hours*, *Late Season* and *The Fifth Seal*).



In a village subject to serious social change, the young Mari Pataki, daughter of a humble yet promising farmer, is forbidden by her father from seeing her lover. All he cares about is farming and making a fortune. He decides to marry her off to another man, a colleague of his. “Land marries land”, he keeps saying, believing the old Hungarian farmers’ law to be immutable. However, the young lover is able to overcome every obstacle to win Mari’s love. With amazing poetic force, ‘Merry-Go-Round’ expresses the triumph of love over social expectations that rigidly hold on to old traditions. This film, a great success in Cannes in 1956, laid the foundations of Zoltán Fábri’s stellar career.

Awards and selections:

1956 – Cannes Film Festival – In Competition

1968, 2000 – Part of The Budapest 12 – One of Hungary’s Best Films

2017 – Cannes Classics – Official Selection

2017 – Lumière Film Festival – Selection

Merry-Go-Round

Körhinta (1955)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Imre Sarkadi (novel)

Screenplay by: László Nádasy, Zoltán Fábri

Director of photography: Barnabás Hegyi

Music by: György Ránki

Cast: Mari Töröcsik, Imre Soós, Ádám

Szirtes, Béla Barsi, Manyi Kiss

Genre: drama

Production: Magyar Filmgyártó ÁV

Technical specs: black and white, 90 min

Format: 1.37:1, 4K restored, grading supervised

by Gábor Szabó, DOP, HSC

“The human observation of ‘Merry-Go-Round’ is also of the greatest sensitivity. But the somewhat lightweight title does not prepare one for the intense lyricism of this simple story [...] There is never a touch of facile pictorialism in M. Zoltán Fábri’s direction: for all the pastoral setting of his tale, he deliberately eschews the picturesque. His landscapes are grey and even melancholic; his peasants realistic and passionate and his images have exceptional concentration and feeling.”

(The Times, 4 May 1956)

Professor Hannibal

Hannibál tanár úr (1956)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Ferenc Móra (novel)

Screenplay by: Zoltán Fábri, Péter Szász,
István Gyenes

Director of photography: Ferenc Szécsényi

Music by: Zdenkó Tamássy

Cast: Ernő Szabó, Manyi Kiss,
Zoltán Maklár, Noémi Apor,
Mihály Selmeczi, Rudolf Somogyvári

Genre: drama, adaptation

Production: Mafilm, Studio 1

Technical specs: black and white, 88 min

Format: 1.37:1, 4K restored, grading
supervised by Sándor Csukás, DOP, HSC

"Director Zoltán Fábri depicts a filmatic mastery in a series of bravura scenes and makes a point of mob and political madness that can destroy even when it wants to help. The film is expertly mounted and acted and could make for a specialised United States entry on its theme. It is also a fine lingo entry."

(Variety, by Gene Moskowitz, 4 September 195)



Budapest in the 1930s, during the time of the fascist movement, Awakening Hungarians. It reveals the motives and methods of the show trials under Rákosi's dictatorship. A Latin teacher publishes an essay on the enemy of Rome, the Carthaginian General Hannibal, he is quickly hailed as a genius – but in reality he has become an unwitting pawn of far-right politicians. A brilliant and ageless study about the rise and nature of dictatorships.

Awards and selections:

1957 – Karlovy Vary International Film Festival – Grand Prix
1968, 2000 – Part of The Budapest 12 – One of Hungary's Best Films



Budapest in the 1920s. A murder has taken place, or rather a double murder. The murderer is known: it is the chambermaid, Sweet Anna, who stabbed her employers to death. She confessed her deed, yet she is unable to provide any explanation. How can an innocent-looking fragile young girl become a murderer? The great actress Mari Töröcsik plays in one of the best roles of her life.

Awards and selections:

1959 – Cannes Film Festival – In Competition

Anna

Édes Anna (1958)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Dezső Kosztolányi (novel)

Screenplay by: Péter Bacsó, Zoltán Fábri

Director of photography: Ferenc Szécsényi

Music by: György Ránki

Cast: Mari Töröcsik, Mária Mezei,
Károly Kovács, Zsigmond Fülöp,
Béla Barsi, Anna Báró

Genre: drama, adaptation

Production: Hunnia Studio

Technical specs: black and white, 84 min

Format: 1.37:1, 4K restored, grading
supervised by Sándor Csukás, DOP, HSC

“The story of a country girl servant cruelly exploited by her city employers could raise few ideological objections from the authorities, particularly as Fábri made only minor deviations from the original. He did, however, give the film a more sociological and historical edge by downplaying the psychological dimensions of the novel.”

(Hungarian Cinema, by John Cunningham, 2004, 92).

The Brute

Dúvad (1959)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Imre Sarkadi

Screenplay by: Zoltán Fábri

Director of photography: Ferenc Szécsényi

Music by: György Ránki

Cast: Ferenc Bessenyei, Mária Medgyesi,

Tibor Bitskey, Béla Barsi,

Sándor Siménfalvy, Gyula Bodrogi

Genre: drama

Production: Hunnia Studio

Technical specs: black and white, 92 min

Format: 1.37:1, 2K restored, grading supervised
by Sándor Csukás, DOP, HSC



The film is set in Hungary in the 1950s during the communist collectivisation of the Hungarian country. It is a story about the mysterious and uncontrollable force of desire, starring the legendary Ferenc Bessenyei. The unstoppable land owner craves and seduces the beautiful Zsuzsi Monoki. He soon gets bored of her, however, and she goes on to marry her first love. They live happily together, cherishing each other, until Ulveczki joins the agricultural cooperative where Zsuzsi meets him again. Ulveczki tries to force Zsuzsi to be his again, when she shoots him dead.

"Director Zoltan Fabri has a certain feel of the countryside and rustic sensuality, and keeps this a good dramatic affair through most of the film. But thesping varies from the flamboyantly mannered to the understated, and this too throws the pic off-balance. Technical credits are good."

(Variety by Gene Moskowitz 24 May 1961)

Awards and selections:

1960 – Cannes Film Festival – In Competition



On Hitler's birthday, Nazi soldiers decide to organise a soccer match between prisoners of war and Germans. Although the organiser believes that soccer is sacred and does his best to train the team, he is tempted to escape along with the others as soon as they find an opportunity. They get caught, but the game takes place anyway. They play, hoping that they might get pardoned and escape execution. War and sport are portrayed in an irresistible combination. A remake entitled 'Escape to Victory' by John Huston was filmed two decades later in Budapest, starring Michael Caine, Sylvester Stallone, Pele and Max von Sydow.

Awards and selections:

1961 – Budapest, Hungarian Film Critics' Award for Best Direction and for Best Actor – Imre Sinkovits

1962 – Boston Film Festival – Diploma of Merit

Two Half-Times in Hell

Két félidő a pokolban (1961)

Zoltán Fábri

Directed by: Zoltán Fábri

Screenplay by: Péter Bacsó

Director of photography: Ferenc Szécsényi

Music by: Ferenc Farkas

Cast: Imre Sinkovits, Dezső Garas, József Szendrő, István Velenczei, Gyula Benkő

Genre: war drama

Production: Hunnia Studio

Technical specs: black and white, 120 min

Format: 1.37:1, 4K restored, grading supervised by Sándor Csukás, DOP, HSC

"It fully plays like the propaganda it actually is as the outcome supposedly wasn't as harsh in reality depending on time, place and the regimes' versions. It is quite interesting to see the manipulative effects of a system (and its filmmaking talents) by such a great director compared to its western counterparts."

(cinetalk.net, by Sandro Forte, 18 June 2016)

Twenty Hours

Húsz óra (1965)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Ferenc Sánta (novel)

Screenplay by: Miklós Köllő

Director of photography: György Illés

Cast: Antal Páger, János Görbe, Emil Keres, Ádám Szirtes, Lajos Őze, József Bihari

Genre: drama, adaptation

Production: Mafilm, Studio 1

Technical specs: black and white, 84 min

Format: 1.37:1, 4K restored, grading supervised by András Nagy, DOP, HSC



After the Hungarian 1956 Revolution, a crusading newspaper reporter covers the Soviet collectivisation attempt of Hungary in a small village in the 1950s and 1960s. The title refers to the short period of time the reporter spent interviewing the locals about twenty years of turbulent events. World politics from a local perspective; clever drama that won the Grand Prix of the 4th Moscow Film Festival.

"Twenty Hours belongs to a class of cinema, which it is fashionable to neglect: the theme is political, the movement slow and complex, the style never showy. All the same, it is a startling film."

(Sunday Times, by Dilys Powell. London, 13 November 1966.)

Awards and selections:

1965 - International Moscow Film Festival - Grand Prix (shared); FIPRESCI Prize

1965 - Venice Film Festival - Prize of the film review Cinema 60; Prize of UNICRIT

1965 - Rome Film Festival - Gold Medal 'Giove Capitolino'

1965 - Hungarian Film Week - Grand Prix; Award for Best Direction

1965 - Hungarian Film Critics' Awards - Best Direction



Fábri's own favourite and one of his most exciting works. It won numerous international awards and evoked a scandal, becoming notorious not only for its taboo-breaking Holocaust subject and its choice of actors, but also for its eclectic form, partly relying on extremely modernist elements. What is Aryanisation? What is guilt? Where are the borders of human responsibility? A brilliant study about restitution, expiation and the long-lasting effects of war, told through the story of an assistant to a small town pharmacist and a fellow traveller. Premiered in 1968 in Venice, the montage structure, framing and lighting of the film and its associations are still highly notable.

Awards and selections:

1967 – Venice Film Festival – ‘San Giorgio’ Prize; Città di Venezia Prize; Cineforum; Prize of Cinema Nuovo – Antal Páger

Late Season

Utószezon (1966)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: György Rónay (novel)

Screenplay by: Péter Szász

Director of photography: György Illés

Music by: Szabolcs Fényes

Cast: Antal Páger, Noémi Apor, Lajos Básti,
Sándor Kőmíves, Károly Kovács

Genre: drama, adaptation

Production: Mafilm, Studio 1

Technical specs: black and white, 120 min

Format: 1.37:1, 2K restored, grading supervised
by Sándor Kardos, DOP, HSC

“The first movie wholly dedicated to depicting the Hungarian (civilian) complicity in the action of sending half a million Jewish fellow citizens to Auschwitz-Birkenau. Fábri’s film reached an even wider audience than Semprún’s novel, as 400,000 cinemagoers went to see it.”

(The Holocaust in Hungary Seventy Years Later, by Randolph L. Braham, András Kovács, 2016, 224.)

The Boys of Paul Street

A Pál utcai fiúk (1968)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Ferenc Molnár (novel)

Screenplay by: Zoltán Fábri

Director of photography: György Illés

Music by: Emil Petrovics

Cast: Anthony Camp, William Burleigh, Mari Törőcsik, Sándor Pécsi, John Moulder Brown

Genre: youth film, adaptation

Production: Boghross Film, Mafilm, Studio 1

Technical specs: colour, 104 min

Format: 2.35:1, 4K restored, grading supervised by Nyika Jancsó, DOP, HSC

"It is a warm story of the ritualistic events prior to the battle, with principal interest focused on the youngest and smallest member as he reacts to the coming conflict. The Endre Bohem production is typically European in feeling and Zoltan Fabri's direction of his and Bohem's script is sufficiently fluid to maintain interest, discounting, of course, the lag in certain overwritten early sequences."

(Variety, March 1969)



Based on a popular youth novel by Ferenc Molnár, the film is about a war between two schoolboy gangs in Budapest in 1889. Rarely before has a movie caught the spirit of the book so well. Nemeček of The Boys of Paul Street is the simple soldier, pale, weak and small. He is the only soldier in the group of children, the rest of whom are all generals and officers. But he is also the bravest and most loyal: he sacrifices himself to defend the playground. It was the first Hungarian film nominated for the Academy Award for Best Foreign Language Film.

Awards and selections:

1969 – Academy Awards – Nomination for the Best Foreign Language Film

1973 – Teheran International Film Festival – Special Prize of The Jury



We are in a tiny village somewhere in the deep countryside during the Second World War. The patience and civility of a fire brigade leader and his family are tested when their son's commander on leave pays them a visit. The mad army major terrorizes a village fireman and his family, forcing them to cut and fold endless quantities of cardboard packing boxes every night until dawn. Comedy ensues when the Tots go overboard trying to make things pleasant for the major in the hopes of an easier life for their son, the soldier. Based on a play by István Örkény, the film, starring the legendary actor Zoltán Latinovits, speaks about the nature of power and domination – in a highly entertaining way.

Awards and selections:

1969 – 7th Moscow International Film Festival – In Competition

1969 – Hungarian Film Week – Award for Best Actor – Zoltán Latinovits

The Tot Family

Isten hozta, őrnagy úr! (1969)

Zoltán Fábri

Directed and screenplay by: Zoltán Fábri

Written by: István Örkény (play)

Director of photography: György Illés

Music by: András Mihály

Cast: Zoltán Latinovits, Imre Sinkovits, Márta Fónay, Vera Venczel, István Dégi, Antal Páger

Genre: adaptation, comedy-drama

Production: Mafilm Studio 1

Technical specs: colour, 97 min

Format: 1.85:1, 2K restored

“Acting is good down the line, and as usual in Hungarian pix, there are excellent supporting roles. Technically, the film is fully competent.”

(Variety, by H. Höhn, 11 March 1970)

Ants' Nest

Hangyaboly (1971)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Margit Kaffka (novel)

Screenplay by: Endre Illés, Zoltán Fábri

Director of photography: György Illés

Cast: Mari Törőcsik, Éva Vass, Éva Papp, Magda Kohut, Margit Makay, Noémi Apor

Genre: adaptation

Production: Mafilm, Studio 1

Technical specs: colour, 120 min

Format: 1.66:1, 2K restored, grading supervised by Lajos Koltai, DOP, HSC



© Sándor Domonkos

Based on a novel by the great writer Margit Kaffka, 'Ants' Nest' was described by Fábri as "a parable on the Czech events of 1968, in the way that orthodox backwardness, in this small community and under false pretences, cruelly triumphs over neological renewal." The film was carefully composed by the director and the cinematographer György Illés with a contrast between nature and the convent interiors. Superb lighting, beautiful use of colour and framing of the action, together with the lively performances of the fantastic actors, make 'Ants' Nest' one of the finest works by Fábri.

"Mari Törőcsik again shows her potent thesping range as a young nun who is in charge until a new one will be elected. She is for more hygiene, a new school, sex education, etc., while the older ones are against her. She finally loses out due to a weakness for a fellow nun whom she encourages to accept the new nomination but who refuses her and decides to leave when she confesses her love."

(Variety, by Gene Moskowitz, 16 August 1972)

Awards and selections:

1984 Cannes Film Festival – Grand Prix de Jury

1984 Hungarian Film Week – Award for Best Directing;

Best Acting – Zsuzsa Czinkóczi, Pál Zolnay, Certificate of Foreign Film Critics for Directing 1985 Hungarian Film Critics' Award – Best Directing



Budapest in 1944, the darkest days of World War II. A watchmaker, a bookseller and a carpenter are drinking in a suburban pub with the owner when they are joined by a stranger. The watchmaker asks a hypothetical question that will change their lives. One of the best Kammerspielfilms in Hungarian cinema, with legendary actors and legendary dialogue.

Awards and selections:

1977 – International Moscow Film Festival – Golden Prize

The Fifth Seal

Az ötödik pecsét (1976)

Zoltán Fábri

Directed by: Zoltán Fábri

Written by: Ferenc Sánta (novel)

Director of photography: György Illés

Music by: György Vukán

Cast: László Márkus, István Dégi, Ferenc Bencze, Sándor Horváth, Lajos Őze, Zoltán Latinovits

Genre: war drama, adaptation

Production: Budapest Studio

Technical specs: colour, 107 min

Format: 1.37:1, 4K restored, grading supervised
by Lajos Koltai, DOP, HSC

“The Fifth Seal is a superb but harrowing Hungarian film in the form of a medieval morality play, directed with austere beauty by Zoltan Fabri, who provocatively evokes the hell of Hieronymus Bosch.”

(Los Angeles Times, by Linda Gross, 22 March 1977)

Hungarians

Magyarok (1977)

Zoltán Fábri

Directed and screenplay by: Zoltán Fábri

Written by: József Balázs (novel)

Director of photography: György Illés

Music by: György Vukán

Cast: Gábor Koncz, Éva Pap, József Bihari, Zoltán Gera, Noémi Apor, Sándor Szabó

Genre: war drama, adaptation

Production: Mafilm, Studio 1

Technical specs: colour, 107 min

Format: 1.85:1, 2K digitally remastered



A group of penniless serfs who cannot see beyond their own little village in Szabolcs County, in the hope of enrichment and exemption from the draft, work relentlessly on the German land with their eyes closed to the proximity of the nearby prisoner-of-war camp, stumbling on corpses at every turn while the sound of shooting can be heard in the background...

"Set in 1945, a group of peasants leave Hungary to work in Germany during World War II. Even the most knowledgeable of them has never heard of Hitler. Yet signs of the war are unmistakable, as bands of refugees and wounded soldiers pass through the farm where the Hungarians have signed on as field hands. The film details their growing understanding of what is going on around them as well as the fierce and renewed patriotism they begin to feel during their stay abroad."

(The New York Times, by Janet Maslin, 20 November 1981)

Awards and selections:

- 1979 – Academy Awards – Nomination for Best Foreign Language Film
- 1979 – International Film Festival of India – Golden Peacock
- 1979 – Budapest, Hungarian Film Critics' Award for Best Actress – Éva Pap
- 1980 – Salamanca Film Festival – Grand Prix



Based on the novel by József Balázs, the film is a powerful statement about the effects of war on Hungary's peasant life. Fábri returns to characters from the Oscar-nominated 'Hungarians' (1978). The latter dealt with World War II and the emigration of Bálint Fabian's sons to Germany. The director now looks back to World War I and its aftermath as experienced by the same family.

Awards and selections:

1981 – Hungarian Film Week – Award for Best Actor – Gábor Koncz

1981 – New Delhi, International Film Festival of India – Prize for Best Actor – Gábor Koncz

1981 – Belgrade International Film Festival – The Serbian Film Association's Prize for Best Camera Work

Bálint Fábrián Meets God

Fábrián Bálint találkozása Istennel (1980)

Zoltán Fábri

Directed and screenplay by: Zoltán Fábri

Written by: József Balázs

Director of photography: György Illés

Music by: György Vukán

Cast: Gábor Koncz, Vera Venczel,

István O. Szabó, Jácint Juhász,

Noémi Apor, László Bánhidi

Genre: war drama, adaptation

Production: Mafilm, Studio 1

Technical specs: colour, 105 min

Format: 1.85:1 2K digitally remastered

"The plotline follows a peasant protagonist whose personal record of violence, torment and remorse intersects with the historical swings of the short-lived Hungarian Soviet Republic in 1919. In Bryan Burns' view, it is a film that is 'more concerned with the moral meaning of actions than with their social repercussions'."

(Cinema of the Other Europe, by Dina Iordanova, 2003, 71.)

István Szabó

Oeuvre restoration began in 2017

(born 18 February 1938)

Oscar-winner István Szabó is the most internationality acclaimed filmmaker of Hungary since the 1960s. Graduating at the Hungarian Academy of Theatrical and Cinematic Art in 1957, he was a founding member of the Béla Balázs Stúdió. He first gained international acknowledgement with his lyrical film *Te (You)*. His first feature film was *Álmodozások kora* (The Age of Day-dreaming), 1964. Working in the tradition of European auteurism, most of his 17 films represent many of the historical and psychological conflicts of Central Europe's recent history, as well as of his own personal history.

He became one of the well-known directors of Hungarian 'new wave', with his flashback and dream-styled films (*Age of Daydreaming*, *Father, Love Film*). *Father* won the Golden Prize of the 5th Moscow Festival and the Special Jury Prize of the Locarno International Film Festival.

Besides feature films, he has also

directed several poetic films about Budapest (Budapest, Why I Love It, 1971). *One, Dream About a House*, won the Main Prize of Locarno, in shorts, and this study was the prologue of 25 Fireman Street. These are plagued by dream-history and loss over thirty years, including World War II, the Communist dictatorship and the uprising of 1956.

He achieved his greatest international success with *Mephisto* (1981), which won the Academy Award for Best Foreign Language Film. Four of his works have been nominated for Academy Awards (*Confidence*, *Mephisto*, *Colonel Redl* and *Hanussen*). *Confidence* was the first to be nominated for an Oscar (1980) and it won the Best Director award for Szabó at the Berlin International Film Festival. The 'trilogy' has won in total almost 40 awards all over the world. Best screenplay and FIPRESCI – *Mephisto*, in Cannes, 1981, Best Foreign Film Award

from New York Film Critics, 1982, David di Donatello Award, *Colonel Redl* won a BAFTA Award, London, 1987, *Hanussen* was nominated for the Felix Award, Golden Globe Award, etc.

After his 'Klaus-Maria Brandauer' trilogy, Szabó continued to make international co-productions, filming in a variety of languages and European locations: *Meeting Venus* (1991), *Sunshine* (1999), which won three European Film Awards, *Taking Sides* (2001), *Being Julia* (2004), *The Door* (2012), etc.

ISTVÁN SZABÓ



István Szabó & Lajos Koltai © István Bartók

The Age of Daydreaming

Álmodozások kora (1964)

István Szabó

Directed and screenplay by: István Szabó

Director of photography: Tamás Vámos

Music by: Péter Eötvös

Cast: András Bálint, Ilona Béres, Judit Halász, Kati Sólyom, Cecília Esztergályos, Béla Asztalos, Tamás Erőss, László Murányi, Miklós Gábor

Genre: drama

Production: Mafilm, Studio 3

Technical specs: black and white, 94 min

Format: 1.37:1, 2K restored, grading supervised by Balázs Sára, DOP, HSC

"Szabo's film shares with the French director's [Truffaut's] early works a similar honesty and humane warmth, an eye for life's ironies but also its joys."

International Film Guide, London, by Derek Elley, 1983

"...Though a little on the long side The Age of Daydreaming has some extraordinary powerful sequences... The photography is beautiful, the acting superb, and the whole film has an evocative atmosphere with occasional touches of soft magic. Istvan Szabo is a director to watch."

(Film and Filming, London, by George Angell, July-August, 1965)



© Endre Réger

Young electrical engineers are engaged in the development of new technologies. However, they soon run into walls erected by the talentless, the mediocre, and the ossified past. After graduating, they rarely meet up, and love as well as the death of their best friend shatter the group. In the lyrical, personal language of Nouvelle Vague (New Wave), István Szabó explores the social position, the relationship to traditions and history of young generations, as well as their experiences of becoming adult, of love and death.

Awards:

1964 – Locarno International Film Festival – Silver Sail Award

1964 – Pécs, Hungarian Film Week – Special Prize of the Jury for Best Direction



Father

Apa (1966)

István Szabó

Directed and screenplay by: István Szabó

Director of photography: Sándor Sára

Music by: Gustav Mahler, János Gonda

Cast: Miklós Gábor, András Bálint,

Dániel Erdély, Klári Tolnay,

Katalin Sólyom, Zsuzsa Ráthonyi

Genre: psychological, historical drama

Production: Mafilm, Studio 3

Technical specs: black and white, 86 min

Format: 1.37:1, 2K restored, grading supervised

by Balázs Sára, DOP, HSC

Budapest, 1950s, the darkest years of the Stalinist era. Ever since the death of his father, a young boy has filled the paternal void with a series of fantasies. When he reaches manhood, he struggles to live up to the heroic image he crafted. 'Father' is one of the best European coming of age stories. The film appeared on the exclusive list of the 12 best Hungarian films according to a group of film critics in 2000. It won the Grand Prix at the 5th Moscow International Film Festival and the Special Jury Prize at Locarno, and established Szabó as a director of international stature.

Awards:

1967 - International Moscow Film Festival - Grand Prix

1967 - Locarno International Film Festival - Special Prize of the Jury

1967 - Hungarian Film Critics' Award - Special Prize

1967 - Acapulco International Film Festival - Special Prize

1968, 2000 - Part of The Budapest 12 - One of Hungary's Best Films

"Szabó is especially good in his brief, sketch-like notations, either real or imagined, in which the boy recalls or constructs his father's past. This is real, solid, moving yet un sentimental stuff, and it's beautifully illustrated as well by Sándor Sára's camerawork."

(Variety, by Hawk, 26 July 1967)

"Billy Liar and early Truffaut have been cited as comparisons: both are amply justified"

(Sight&Sound, 2011)

Love Film

Szerelmesfilm (1970)

István Szabó

Directed and screenplay by: István Szabó

Director of photography: József Lőrinc

Music by: János Gonda

Cast: András Bálint, Judit Halász,
Edit Kelemen, András Szamosfalvy,
Rita Békés, Lycina Winnicka

Genre: psychological, historical drama

Production: Mafilm Studio 3

Technical spec: colour, 118 min

Format: 1.85:1, 4K restored, grading
supervised by István Szabó, director



© Ferenc Markovics

The lyrical film recalls the history of a love using the timing of memory. A boy travels to France to meet the great love of his youth, Kata, who left Hungary after the 1956 Revolution. A highly poetic early masterpiece by Oscar-winning director István Szabó, describing the undefined and unspoken nature of love and politics.

"Love Film, an early masterwork from acclaimed Hungarian director István Szabó (...), is a film with an exuberance and passion that matches its subject."

(www.fandor.com)



© Magda B. Müller

Demolition of the old house on Fireman's Street continues at night. Residents of the adjacent apartment block are disturbed by the heat, the dust and the noise of pounding machinery. The past, wars, persecution, hardships – a history of close on six decades – revive and become part of the present in their surreal, rambling dreams, in a single collective symphony. The film won the Golden Leopard at the 1974 Locarno International Film Festival.

Awards:

- 1974 – Budapest, Hungarian Film Critics' Award for Best Cinematographer – Sándor Sára, Best Actress – Rita Békés
- 1974 – Locarno – Golden Leopard Main Prize
- 1974 – Locarno – Prize of the Oeconumenical Jury
- 1974 – Atlanta – Best Foreign Language Film Award

25, Fireman's Street

Tűzoltó utca 25.
– Álmodok a házról (1973)

István Szabó

Directed and screenplay by: István Szabó

Director of photography: Sándor Sára

Music by: Zdenko Tamássy

Cast: Lucyna Winnicka, Margit Makay, Károly Kovács, András Bálint, Rita Békés, Erzszi Pásztor, Ervin Csomák, Zoltán Zelk, Mari Szemes, Ági Margittay, Péter Müller, Iván Mándy, Erwin Geshonnek

Genre: drama

Production: Mafilm, Studio Budapest

Technical specs: colour, 97 min

Format: 1:1.85, 4K restored, grading supervised by Balázs Sára, DOP, HSC

"Perhaps Szabó did not want to specify or narrow their identity and experience to one particular group, a stance that would be in line with the idea that the occupants of 25 Fireman's Street somehow represent a distillation of the Magyar experience in the twentieth century and not just one section of it."

(The Cinema of István Szabó. Visions of Europe. By John Cunningham. Wallflower Press, London, 2014. 45.)

Confidence

Bizalom (1979)

István Szabó

Directed by: István Szabó

Written by: Erika Szántó, István Szabó

Screenplay by: István Szabó

Director of photography: Lajos Koltai

Music by: Tibor Polgár

Cast: Ildikó Bánsági, Péter Andorai,
Zoltán Bezerédi, Judit Halász,
Ildikó Kishonti, Tamás Dunai

Genre: psychological, historical drama

Technical specs: colour, 102 min

Format: 1.66:1, 4K restored, grading supervised
by Lajos Koltai, DOP, HSC



The extremely powerful drama explores the nature of love, trust, loyalty and betrayal born under the weight of exceptional circumstances. Set in the Second World War, it involves a couple escaping from the Hungarian and German Nazis. Critically acclaimed and considered among Szabó's best works, it won the Silver Bear for Best Director at the 30th Berlin International Film Festival and was nominated for the Oscar for Best Foreign Language Film at the 53rd Academy Awards.

"Subtle, haunting imagery, fine acting and directorial concern make this almost Kafkaesque film an absorbing drama."

(Variety, Gene Moskowitz, 20 February 1980)

Awards and selections:

1980 – Berlin Film Festival – Silver Bear for Best Direction

1980 – Academy Awards – Nomination for Best Foreign Language Film



An ambitious and gifted actor, a driven and unscrupulous politician, a formidable ideological distortion mechanism. With 'Mephisto', István Szabó said something fundamental about power, politics and art in central Europe. The film won the 1981 Academy Award for Best Foreign Language Film, the Best Screenplay Award in Cannes and the FIPRESCI Prize, among many others.

Awards and selections:

- 1981 – Cannes Film Festival – Jury's Prize for the Screenplay, FIPRESCI Prize
- 1982 – Academy Awards - Best Foreign Language Film
- 1982 – Rome Film Festival – 'David di Donatello' for Best Foreign Film, Best Actor (Klaus Maria Brandauer)
- 1982 – Agrigento Film Festival – 'Efebo d'Oro'
- 1982 – London Film Critics' Circle Awards - Foreign Language Film of the Year

Mephisto I-II

Mephisto (1981)

István Szabó

Directed by: István Szabó

Written by: Klaus Mann (novel)

Screenplay by: István Szabó, Péter Dobai

Director of photography: Lajos Koltai

Music by: Zdenko Tamássy

Cast: Klaus Maria Brandauer, Ildikó Bánsági, Krystyna Janda, Rolf Hoppe, György Cserhalmi, Péter Andorai

Genre: historical drama

Production: Manfred Durniok Produktion für Film und Fernsehen, Objektiv Studio

Technical specs: colour, 140 min

Format: 1.66:1, 4K restored, grading supervised by Lajos Koltai, DOP, HSC

"This film is a work of art. The film transmits its messages so forcefully that no one can remain unaffected."

(Ingmar Bergman)

"There are certain movies that carry with them the appendage 'classic' – must-see for film snobs. 'Citizen Kane' and 'Tokyo Story' leap to attention. Add 'Mephisto' to the list."

(eyeforfilm.co.uk, by Angus Wolfe Murray, 7 September 2006)

Colonel Redl

Redl ezredes I-II. (1984)

István Szabó

Directed by: István Szabó

Written by: John Osborne,

Egon Erwin Kisch, Robert B. Asprey

Screenplay by: Péter Dobai, István Szabó

Director of photography: Lajos Koltai

Music by: Zdenkó Tamássy

Cast: Klaus Maria Brandauer, Gyula Benkő,

Hans Christian Blech, Gudrun Landgrebe,

László Mensáros, Armin Mueller-Stahl

Genre: historical drama

Production: Manfred Durniok Produktion

für Film und Fernsehen, MOKÉP,

Objektiv Studio, ORF, ZDF

Technical specs: colour, 144 min

Format: 1.66:1, 4K restored, grading supervised
by Lajos Koltai, DOP, HSC



Alfred Redl killed himself in 1913, directly before the outbreak of World War I. Szabó's hero is a soldier who hides himself behind uniforms. The fall of his country, the collapse of the Austro-Hungarian Empire and his personal fiasco anticipate a number of other 20th-century events. 'Colonel Redl' won the Jury Prize at the 1985 Cannes Film Festival and was nominated for a Golden Globe and an Academy Award for Best Foreign Language Film.

"At the centre is Klaus Maria Brandauer (Szabó's Mephisto) delivering a dazzling, virtuoso performance and only upstaged, at the proper dramatic moment, by Armin Mueller-Stahl's cruelly subtle performance as the Crown Prince"

(The Times, by David Robinson, May 1985)

Awards and selections:

1985 – Cannes Film Festival – Jury Prize

1985 – Hungarian Film Week – Grand Prix

1986 – Academy Awards – Nomination for Best Foreign Language Film

1986 – BAFTA Awards – Best Foreign Film



© Magda B. Müller

Austrian Klaus Schneider, who later comes to be known as Erik Jan Hanussen, is wounded during World War I. While recovering in the care of Dr. Emil Bettelheim (Erland Josephson), the doctor discovers that Schneider possesses empathic powers. After the war, Schneider changes his name and performs in halls and theatres as a hypnotist and a mind reader in Berlin – where the Nazis also notice his abilities... The film was nominated for the 1988 Academy Awards and Golden Globe Awards for Best Foreign Language Film.

Awards and selections:

1988 – Golden Globe Awards – Nomination for Best Motion Picture – Foreign Language

1988 – Academy Awards – Nomination for Best Foreign Language Film

1988 – Cannes Film Festival – Nomination for Palme d'Or

1991 – Golden Camera – Best International Actor – Klaus Maria Brandauer

Hanussen

Hanussen (1988)

István Szabó

Directed by: István Szabó

Screenplay by: István Szabó, Péter Dobai

Director of photography: Lajos Koltai

Music by: Zdenko Tamássy, György Vukán

Cast: Klaus Maria Brandauer, Erland Josephson, Ildikó Bánsági, Károly Eperjes, György Cserhalmi, Grazyna Szapolowska

Genre: historical drama

Production: CCC Filmkunst (Berlin), Hungarofilm, MOKÉP, Objektív Filmstudio, ZDF/Mainz

Technical specs: colour, 112 min

Format: 1.66:1, 4K restored, grading supervised by Lajos Koltai, DOP, HSC

“Lajos Koltai’s camera again does wonders, supplying Szabó with that special blue mood he favours in these films and other technical credits are superior.”

(Variety, 13 July 1988)

Sweet Emma, Dear Böbe

– Sketches, Nudes

Édes Emma, Drága Böbe
– *Vázlatok, aktok (1991)*

István Szabó

Directed and screenplay by: István Szabó

Director of photography: Lajos Koltai

Music by: Mihály Móricz, Tibor Bornai, Feró Nagy

Cast: Johanna Ter Steege, Enikő Börcsök,
Péter Andorai, Éva Kerekes, Hédi Temessy, Erzsi
Pásztor, Irma, Tamás Jordán, Zoltán Mucsi,
Gábor Máté

Genre: drama

Production: Mafilm, Studio Objektív,
Manfred Durniok

Technical specs: colour, 78 min

Format: 1:1.37, 2K restored, grading supervised
by Lajos Koltai, DOP, HSC



This film that won a Silver Bear at the 1992 Berlinale depicts a sombre snapshot sketching out, for the first time, change-of-regime Hungary as characterized by the fate of teachers of Russian coming up from the countryside. The year is 1989. Emma and Böbe are living in a workers' hostel in Budapest, attending a crash course in English that they then have immediately to teach. Russian school books are burnt, teachers are mocked. The two girlfriends fall on hard times; Emma starts cleaning while Böbe ends up in prison for illegal money changing and prostitution. Only one could endure.

Awards and selections:

1992 – Berlinale – European Film Award (Félix) for Best Screenplay – István Szabó

1992 – Berlinale – European Film Award (Félix) nomination
for Best Actress of the Year – Johanna Ter Steege

1992 – Berlinale – Silver Bear

1992 – Rome – „Silver Ribbon” Italian Film Critics' Award

SELECTED FEATURES



Károly Makk & Lili Darvas © Ferenc Markovics

The Undesirable

A tolonc (1914)

Michael Curtiz

Directed by: Michael Curtiz

Written by: Ede Tóth

Screenplay by: Jenő Janovics

Director of photography: László Fekete

Music by: Attila Pacsay (2014)

Cast: Lili Berky, Mari Jászai, Mihály Várkonyi

Genre: silent film, drama

Production: Proja Film

Technical specs: black and white,
tinted, 63 min

Format: 1.37:1, 2K restored

"An older relic of the future director of Casablanca, Mission to Moscow and Mildred Pierce among other Warner Bros. hits. (...) It was cast with actors from Hungary's National Theater, among them the grande dame Mari Jaszai, playing the heart-rending role of the 'undesirable' heroine's unjustly imprisoned mother. (...) The Undesirable is a window on a feudal world."

(The New York Times, 27 March 2016)

"The first good Hungarian film."

(Újság, Kolozsvár, 1914)



A young woman (Lili Berky) living in the country is told by her dying father that he is really her uncle and raised her as his own when her mother was sent to prison for killing her husband. Alone and not knowing her mother's fate, Betty travels to the city in search of work. There she finds employment as a maid in the house of a wealthy couple and their dashing son, Nick (Victor Varconi, born in Hungary as Mihály Várkonyi), with whom she falls in love...



Man of Gold

Az Aranyember (1918)

Sándor Korda

Directed by Sándor Korda (Alexander Korda)

Written by Mór Jókai

Screenplay by: László Vajda (Ladislaus Vajda)

Director of photography: Gusztáv Kovács

Cast: Oszkár Beregi, Lili Berky, Margit Makay, Ica von Lenkeffy, Gábor Rajnay, Gyula Szöregly, Gyula Bartos

Genre: drama

Production: Corvin Film

Technical specs: black and white, silent,
100 min

Format: 1.33:1, 4K restored

The hero of the film, Mihály Timár, comes into possession of treasures of the immensely rich pasha fleeing the Ottoman empire, and immediately he becomes one of the wealthiest businessmen in the country. He takes the pasha's daughter as his wife, but the marriage is unhappy: the only things that join them are gratitude and sympathy. Finally, he finds true happiness alongside a young woman living outside society in a hidden corner of the Lower Danube, on Senki (Nobody) Island. The most fastidiously produced literary adaptation of the Hungarian silent movie era. The ambience of Jókai's century emanates from the shots of this version filmed in original locations and composed with a picturesque intensity.

“Korda's film stands out for its rich visuality faithfully reflecting the atmosphere of the early 19th century. The sheer beauty of the pictures, the archaic atmosphere emanating from the film enchants even today...”

(The History of Hungarian Feature Films from the Early Days to 1990. Gyöngyi Balogh, Vera Gyürey, Pál Honffy, 2004. p.29)

Hyppolit, the Butler

Hyppolit, a lakáj (1931)

István Székely

Directed by: István Székely

Written by: István Zágón

Screenplay by: Károly Nóti, István Székely

Director of photography:

István Eiben, Eduard Hösch

Music by: Mihály Eisemann

Cast: Gyula Csontos, Gyula Kabos, Mici Haraszti,
Éva Fenyvessy

Genre: comedy

Production: Sonor Film, Praha

Technical specs: black and white, 72 min

Format: 1.37:1, 2K restored

"For this entertaining comedy, built on the familiar theme of the wealthy family of parvenus where the wife is determined to become 'aristocratic' at all costs, is well photographed and capably directed, is spiced with lots of jokes and is accompanied by some attractive music. (...) M. Csontos is the personification of the butler who undertakes the hopeless task of making his new employers into passable imitations of nobility. He carries himself with such dignity and good humor."

(The New York Times, 4 January 1933)



Evergreen comedy about a typical parvenu, an ignorant transportation entrepreneur who has suddenly found himself very rich. Despite their humble origins, his wife strives to live a sophisticated lifestyle. When she engages a butler, Hyppolit (Gyula Csontos), their whole life is turned upside down. It has remained one of the most viewed Hungarian comedies of all time: it is shown regularly and is still extremely popular.

Awards and selections:

2000 – Part of The Budapest 12 – One of Hungary's Best Films



On her first working day, Vera Kovács, the modestly paid employee of the bank, goes into a car showroom to get a closer look at the luxury car in the window. Bank director János Szűts, who also happens to be in the showroom, pretends to be a salesman in order to get acquainted. The next day, the luxury car turns up in front of Vera Kovács's house as a gift for being the 10,000th customer, and the bank director, calling himself János Tóth, offers his services as chauffeur. The comedy based on serial misunderstandings was one of the greatest Hungarian box office hits prior to World War II, becoming a symbol of the age.

Car of Dreams

A meseautó (1934)

Béla Gaál

Directed by Béla Gaál

Written by Miklós Vitéz, László Vadnai

Screenplay by László Vadnai

Director of photography: Heinrich Balasch

Music by Alfréd Márkus

Cast: Jenő Törzs, Zita Perczel, Gyula Kabos, Ella Gömbaszögi, Gyula Gózon, Lili Berky, Jenő Herczeg, Sándor Pethes

Genre: comedy

Production: Reflektor Film

Technical specs: black and white, 90 min

Format: 1.37:1, 4K restored

Endre Nagy: "... this is a modern-day folktale. Just like the spinning room, where the poor lad starts out from and finally returns as king. This time the king is the bank director, and it is not a poor boy who sets off but a poor girl, and she will eventually become the wife of the bank director. Pure folktale."

(In: Virág Móricz: Ten Years. Bp. 1981. 498-499)

People of the Mountains

Emberek a havason (1941)

István Szóts

Directed by: István Szóts

Written by: József Nyíró (short stories)

Screenplay: István Szóts

Director of photography: Ferenc Fekete

Music by: Ferenc Farkas

Cast: Alice Szellay, János Görbe, Péterke Ferenczy, János Makláry, József Bihary

Genre: adaptation, psychological drama

Production: Szóts Film, Hunnia Filmgyár

Technical specs: black and white, 90 min

Format: 1.37:1, 2K restored, grading supervised by Sándor Sára, DOP, HSC

"This movie is a simple and straight presentation of the most poetic secrets and wonders of earthly life, of the sore and misery of flesh and of the faith and love way beyond death."

(Il Messaggero, S. Feo, September 1942)



The film premiered at the 1942 Venice Film Festival, where it was widely praised and won one of the major prizes. Its style has been suggested as an influence on the emerging Italian neorealism, De Sica and Visconti. Set in a woodcutting community of Transylvania, the film depicts the conflict between traditional and modern life.

Awards and selections:

1942 – Venice Film Festival – Biennale Award

2000 – Part of The Budapest 12 – One of Hungary's Best Films



A true and lesser known treasure of Hungarian film history. The film was banned until 1979 because of its depiction of the controversial issue of Hungarian prisoners held by the Soviets. The film itself is poetic and simple: it describes a man's desire to get rid of the burden of war. A Hungarian soldier returning from fighting in World War II marries the woman he believes to be the widow of a former comrade...

Awards and selections:

1983 Hungarian Film Week – Main Prize of The Jury

1983 Cannes Film Festival – FIPRESCI Prize

1986 Gdansk Film Festival – Award for Best Foreign Language Film

Song of the Cornfields

Ének a búzamezőkről (1947)

István Szóts

Directed by: István Szóts

Written by: Ferenc Móra (novel)

Screenplay by: István Szóts

Director of photography: Barnabás Hegyi,
Árpád Makay

Music by: Tibor Polgár

Cast: Alice Szellay, János Görbe,
József Bihari, Marcsa Simon

Genre: adaptation, psychological drama

Production: Szóts Film

Technical specs: black and white, 85 min

Format: 1.37:1, 2K restored, grading
supervised by Sándor Sára, HSC

“The extraordinarily beautiful film – banned relentlessly for long – is diverse and has a message for the viewers of our days as well. It gives us a deep insight of the age-long peasant culture, without pretence.”

(Filmkultúra, by Eszter Fazekas,
Judit Pintér, February 1988/6)

Somewhere in Europe

Valahol Európában (1947)

Géza Radványi

Directed by: Géza Radványi

Screenplay by: Béla Balázs, Géza Radványi

Director of photography: Barnabás Hegyi

Cast: Artúr Somlay, Miklós Gábor, Zsuzsa Bánki, Endre Harkányi, György Bárdy

Genre: war drama

Production: MAFIRT, Radványi Production

Technical specs: black and white, 100 min

Format: 1.37:1, 4K restored, grading supervised by Gábor Szabó, DOP, HSC

"1947 saw the appearance of one of the most remarkable of all Hungarian films, 'Somewhere in Europe' – a film that deserves to be much better known and that should at least rank alongside such Italian neorealist works as 'Rome, Open City' and 'Bicycle Thieves'. [...] Not a word or an image in the film rings false, the acting is superlative throughout, and the humanity and compassion that permeate it speak just as clearly today as they did thirty years ago."

(History Must Answer to Man, by Graham Petrie, 1978, 7-9.)



© Sándor Csépany

Set in 1945, a band of runaways and orphans of the war scour the countryside in search of food and shelter. They invade a ruined castle and are then taken in by a musician who is hiding out in it. After their initial altercation, the gang accepts the musician's guidance as he wins their respect by protecting them from the elements. Written by the celebrated film critic and theoretician Béla Balázs and directed by the legendary director Géza Radványi (aka Géza von Radányi in Germany and Austria), the beautifully restored 70-year-old masterpiece deserves rediscovery.

Awards and selections:

1948 – Locarno International Film Festival – Second Prize
2000 – Part of The Budapest 12 – One of Hungary's Best Films



'Current' was the first film of the Hungarian new wave. A company of young people spend their summer holidays by a river. They are absorbed in sunbathing and swimming, and more and more of them dive into the depths of the river to collect mud. None of the young people notice that one of them is no longer with them... Pier Paolo Pasolini praised the film as one of the best in 1965.

Awards and selections:

1964 - Karlovy Vary International Film Festival - Main Prize

1964 - Hungarian Film Critics' Award - for Best Directing, Best Cinematography

1965 - Pesaro International Film Festival - Young Critics' Award

1968 - Part of The Budapest 12 - One of Hungary's Best Films

Current

Sodrásban (1963)

István Gaál

Directed and screenplay by: István Gaál

Director of photography: Sándor Sára

Music by: Antonio Vivaldi, Girolamo Frescobaldi, András Szöllősy

Cast: Mariann Moór, Andrea Drahota, András Kozák, Sándor Csikós, Tibor Orbán, Gyula Szersén

Genre: drama

Technical specs: black and white, 81 min

Format: 1.85:1, 4K restored, grading supervised by Balázs Sára, DOP, HSC

"The beauty and originality of the film are due to its mask of serenity and classicism, which sometimes tear to let the most abstract images and shapes emerge. It is as a reality contained by dreams and shattering, more brilliant and darker than the cinema has long known. It is an art of nuance, of evolution, then of tilting, the successful fitting of a subject and a form, in which the idea of cinema ends up being submerged into poetry."

(Cahiers du cinéma,
by Jean-Louis Comolli, August 1965)

The Corporal and Others

A tizedes meg a többiek (1965)

Márton Keleti

Directed by: Márton Keleti

Screenplay by: Péter Szász, Imre Dobozy

Director of photography: István Pásztor

Music by: István Sárközi

Cast: Imre Sinkovits, Iván Darvas, Tamás Major, György Pálos, László Kozák, Gyula Szabó

Genre: war comedy

Production: Hunnia Studio

Technical specs: black and white, 101 min

Format: 1.85:1, HD digitally remastered



The film takes place during the last days of World War II. Corporal Molnár deserts with the pay of his battalion, hidden in grenades. He finds shelter in a castle, where a few other deserter Hungarian soldiers are already hiding. One of the most successful Hungarian comedies ever.

"As odd as it may sound, it makes fun of the cruel war in an almost charming manner."

(Voice, by J. Hoberman, November 6, 1984)

"The Corporal and The Others is a hilarious comedy about the true nature of war, in which there is no place for heroism, ideals or sacrifice; the only thing that matters in every kind of war is survival."

(Taste of Cinema, 23 August 2015)

Awards and selections:

1965 – Hungarian Film Critics' Award – Special Prize for Best Actor – Imre Sinkovits

1966 – Hungarian Film Week – Grand Prize;

Special Prize for Direction, Best Actor – Imre Sinkovits

1968 – Part of The Budapest 12 – One of Hungary's Best Films



The film depicts a camp full of prisoners after a defeated revolution. The prison staff try to identify the rebels and find out if a chief rebel is among them using various means of mental and physical torture and trickery. Many (including Martin Scorsese) consider *The Round-Up* as a true classic of world cinema. It was selected to be screened in the Cannes Classics section of the 2015 Cannes Film Festival.

Awards and selections:

- 1966 – Cannes Film Festival – In Competition
- 1966 – Locarno International Film Festival – FIPRESCI Prize
- 1968, 2000 – Part of The Budapest 12 – One of Hungary’s Best Films
- 2015 – Cannes Classics – Official Selection
- 2015 – Lumière Film Festival – Selection by Martin Scorsese

The Round-Up

Szegénylegények (1965)

Miklós Jancsó

Directed by: Miklós Jancsó

Screenplay by: Gyula Hernádi, Miklós Jancsó

Director of photography: Tamás Somló

Cast: János Görbe, Zoltán Latinovits, Tibor Molnár, András Kozák, József Madaras, Lajos Óze

Genre: historical drama

Production: Mafilm Studio 4

Technical specs: black and white, 90 min

Format: 2.35:1, 2K restored, grading supervised by János Kende, DOP, HSC

“I have never really been exposed to such a sensibility in the camera movements before (...) and the ending of The Round-Up is one of the greatest summations of a picture ever created.”

(Martin Scorsese, Cannes Film Festival, 2010)

Cold Days

Hideg napok (1966)

András Kovács

Directed by: András Kovács

Written by: Tibor Cseres (novel)

Screenplay by: András Kovács, Tibor Cseres

Director of photography: Ferenc Szécsényi

Cast: Zoltán Latinovits, Iván Darvas,
Tibor Szilágyi, Ádám Szirtes, Margit Bara,
Éva Vass

Genre: war drama

Production: Mafilm, Studio 1

Technical specs: black and white, 97 min

Format: 2.35:1, HD digitally remastered



András Kovács' film, considered as one of the most important Hungarian films of the 1960s, centres around four men who await trial for their involvement in the massacre of several thousand Jewish and Serbian people from Novi Sad in 1942. Each one denies any responsibility... The film is significant for its willingness to address the subject of Hungary's role in World War II.

"András Kovács has given this a firm directorial drive and it has the stark lensing and sharp editing to help fit the pieces together and finally make a shattering statement on an infamous historical fact."

(Variety, by Gene Moskowitz, 27 July 1966)

Awards and selections:

1966 – Karlovy Vary International Film Festival – Main Prize; FIPRESCI Prize

1966 – Budapest, Hungarian Film Critics' Award for Best Direction

1968 – Adelaide International Film Festival – Diploma of Merit

1968 – Part of The Budapest 12 – One of Hungary's Best Films



The story of the film takes place in 1918 on Soviet territory and reveals the murderous clashes between Red troops and the overwhelming White guards. The commander of the Hungarian volunteers stationed in the monastery at Ipatyev prepares for the execution of White prisoners, but in a few minutes it is the Whites who begin a terrible slaughter over his corpse. Only a couple of Hungarians, László and his boss István, escape. This beautiful black and white by Jancsó dissects with surgical precision the mechanisms at work behind every war. The film was commissioned by the Soviet Union for the 50th anniversary of the 1917 revolution but Jancsó's version has never been screened in Russian movie theatres.

Awards and selections:

1968 – Cannes Film Festival – Official Selection

1968 – International Paris Film Festival – ‘Léon Moussinac’ Prize

1969 – Adelaide Film Festival – ‘Southern Cross’

The Red and The White

Csillagosok katonák (1967)

Miklós Jancsó

Directed by: Miklós Jancsó

Screenplay by: Gyula Hernádi,

Georgij Mdivani, Miklós Jancsó

Director of photography: Tamás Somló

Cast: András Kozák, Krystyna Mikolajewska,

Jácint Juhász, Tatyana Konyukhova,

Mikhail Kozakov, Nikita Mikhalkov

Genre: historical drama

Production: Mafilm Studio 4, MOSZFILM

Technical specs: black and white, 87 min

Format: 2.35:1, HD digitally remastered

“Working in elaborately choreographed long takes with often spectacular vistas, Jancsó invites us to study the mechanisms of power almost abstractly, with a cold eroticism that may suggest some of the subsequent work of Stanley Kubrick. If you’ve never encountered Jancsó’s work, you shouldn’t miss this. He may well be the key Hungarian filmmaker of the sound era, and certain later figures such as Bela Tarr would be inconceivable without him.”

(Chicago Reader, by Jonathan Rosenbaum, 2016)

The Confrontation

Fényes szelek (1968)

Miklós Jancsó

Directed by: Miklós Jancsó

Screenplay by: Gyula Hernádi

Director of photography: Tamás Somló

Music by: Lajos Vass

Cast: Andrea Drahota, Lajos Balázsovits, Kati Kovács, András Kozák, András Bálint, József Madaras

Genre: drama

Production: Mafilm, Studio 1.

Technical specs: colour, 78 min

Format: 2.35:1, HD, digitally remastered



Set in 1947, the Communist Party has just taken power in Hungary. Young communist students at a People's College have a debate with Catholic seminary students, but worry it will escalate into a fight. Jancsó's first colour film was listed to compete in Cannes, but the festival was cancelled due to the events of May 1968 in Paris.

"As always with Jancsó, one feels the terrifying presence of some invisible power pulling the strings, and on a single viewing I would hazard that this might be his best film since 'The Round-Up'."

(The Observer, by Tom Milne, 26 April 1970)

Awards and selections:

1969 – Cannes Film Festival – In Competition

1969 – Budapest, Hungarian Film Critics' Award for Best Director; Best Actor – Lajos Balázsovits

1970 – Adelaide International Film Festival – Golden Southern Cross



Director and cinematographer Sándor Sára's first feature film is an extraordinary modernist production and autobiographical work from the Hungarian new wave. Balázs Pásztor's father is innocently imprisoned in the 50s, while Balázs is rejected by the University of Film when he applies to study directing. Working as a land surveyor during the communist collectivisation, he attempts to organise a farm base with a Greek partisan couple, who are eventually killed by farm workers. Sára works with long, geometrical stills to portray suffering and the absurdity of the age.

Awards and selections:

1968 – Cannes Film Festival – Official Selection

1969 – Pécs, Hungarian Film Week – Main Prize; Best Actor – Lajos Balázsovits

1970 – Budapest, Hungarian Film Critics' Awards – Grand Prize

Uptthrown Stone

Feldobott kő (1968)

Sándor Sára

Directed by: Sándor Sára

Screenplay by: Sándor Sára, Sándor Csoóri,
Ferenc Kósa

Director of photography: Sándor Sára

Music by: András Szöllőssy

Cast: Lajos Balázsovits, Todor Todorov,
Nadesda Kazassian, Kati Berek, János Pásztor,
József Bihari, László Bánhidi, Tibor Molnár

Genre: drama

Production: Objektív Studio

Technical specs: black and white, 124 min

Format: 2.35:1, 4K restored, grading supervised
by Sándor Sára, director, DOP, HSC

"We cannot excuse the modern barbarians who mercilessly turn axes against trees, picks against grapevines, and hair clippers, cracking like machine guns, against gypsies' locks. Sára's new film says, or rather screams, just that. It also presents history's biggest paradox: it is always the honest, the open-minded and the brave who are the first to fall... Sándor Sára debuts as an excellent writer, director, and director of photography at the same time with just one film."

(Hungarian poet László Nagy, 1968)

Winter Wind

Sirokkó (1969)

Miklós Jancsó

Directed by: Miklós Jancsó

Screenplay by: Gyula Hernádi

Director of photography: János Kende

Music by: Tihamér Vujcsics

Cast: Jacques Charrier, Marina Vlady, Eva Swann, József Madaras, István Bujtor, András Kozák

Genre: historical drama

Production: Mafilm Studio 1, Les Films Marquise

Technical specs: colour, 71 min

Format: 2.35:1, HD, digitally remastered, grading supervised by János Kende, DOP, HSC



1934. Croatian separatists, supported by Hungary, seek Croatia's independence from Yugoslavia. Shortly before the assassination of Yugoslavia's King Alexander in Marseilles, Marko Lazar is among a band of these separatists. Marko's youth is dissolving into his mortality, his idealism marking him for his end. The film consists largely of fluid long takes amongst twelve shots. The camera is in a series of sweeping motions: Jancsó communicates the abstract conflict between the idealists and the reality.

"This film with only 12 shots is a remarkable essay of language. (...) He offered the first example of a new artistic process."

(Yvette Bíró in: Jancsó, Éditions Albatros, Paris, 1977)

Awards and selections:

1969 – Quinzaine des Réalistes, Cannes Film Festival – In Competition

1970 – Atlanta Film Festival – Best Direction



Love

Szerelm (1970)

Károly Makk

Directed by: Károly Makk

Written and screenplay by: Tibor Déry

Director of photography: János Tóth

Music by: András Mihály

Cast: Lili Darvas, Mari Töröcsik, Iván Darvas

Genre: psychological, historical drama

Production: Mafilm Studio 1

Technical specs: black and white, 86 min

Format: 1.85:1, 4K restored, grading supervised
by Károly Makk, director

A man is arrested as a political enemy by the secret police. His young wife Luca (Mari Töröcsik) will have to convince his ill mother (the former Max Reinhardt actress Lili Darvas) that her son is actually living in Hollywood and works as a successful film director... 'Love' won three prizes, including the Jury Prize at the 1971 Cannes Film Festival. Derek Malcolm ranked it one of The Guardian's 100 best films of the 20th century.

Awards and selections:

1971 – Cannes Film Festival – Jury Prize, OCIC Award, Special Mention
for Mari Töröcsik and Lili Darvas

1971 – Hungarian Film Critics' Award – Best Actress – Lili Darvas,
Mari Töröcsik, Best Cinematographer

1971 – Chicago Film Festival – Golden Hugo for Best Actress – Mari Töröcsik

2000 – Part of The Budapest 12 – One of Hungary's Best Films

2016 – Cannes Classics – Official Selection

2016 – Lumière Film Festival – Selection

"In a firm classical mold, yet with a fragmented flair in construction, Makk has worked out a touching but never sentimental tale of three people."

(Variety, Gene Moskowitz, 26 May 1971)

"The film rests on the delicacy of feeling, on the incantatory spell of goodness. At the end of the film, it is the same goodness that, this time, does not whisper more but sings for the reunion of the woman and the husband released from prison."

(Jeune Cinéma, 22 December 2016)

Red Psalm

Még kér a nép (1971)

Miklós Jancsó

Directed by: Miklós Jancsó

Screenplay by: Gyula Hernádi

Director of photography: János Kende

Cast: József Madaras, Tibor Orbán, Jácint Juhász, Gyöngyi Bürös, Andrea Drahotá, Márk Zala, Erzsébet Cserhalmi, Lajos Balázsovits, András Bálint, György Cserhalmi, Tamás Cseh, István Bujtor, Elemér Ragályi

Genre: historical drama

Production: Mafilm Studio 1

Technical specs: colour, 84 min

Format: 1.66:1, HD digitally remastered, grading supervised by János Kende, DOP, HSC

Made of less than 30 shots (...) Set in the late 19th century, when peasants demanding basic rights from a landowner are met with soldiers on horseback (the Hungarian title means 'and the people still ask'), it's an awesome fusion of form with content and politics with poetry. The catchy tunes range from revolutionary folk songs to 'Charlie Is My Darlin', and the colors are ravishing. It won Jancsó a best director prize at Cannes and may well be the greatest Hungarian film of the 60s and 70s."

(Chicago Reader, by Jonathan Rosenbaum, 2016)



The film, which has a structure like a passion play, honours the agrarian Socialist movements of the end of the last century, at the same time conveying a historical philosophical critique of the Socialist ideas. Stylised dance with collective choreography depicts the fight of those answering terror with violence: the fight between oppressors and the downtrodden. Harvesters are going on strike. The bailiff sets fire to wheat sacks to intimidate them. The new-come armed units conquer the harvesters in gunfire.

Awards and selections:

1972 – Cannes Film Festival – Best Direction Award

1972 – Santiago de Chile – Film Critics Award for Best Foreign Language Film

1972 – Milan Film Festival – Globo D'Oro

1972 – International Paris Film Festival – Patrick Pouquet Award for Best Photography



© Gyula Szóvári

A two-thousand-year-old Greek myth resonates inescapably in twentieth century Hungary. Electra is oppressed by Aegisthus, the tyrant who fifteen years earlier murdered her father, Agamemnon. The film is about the possible attitudes one can assume towards tyranny and dictatorship in the modern man's perspective. A cinematic tour de force: the entire 70-minute duration is covered by just twelve takes.

Awards and selections:

1974 – Cannes Film Festival – In Competition

1975 – Chicago Film Festival – Silver Plaque

Electra, My Love (Elektra)

Szerelmem, Elektra (1974)

Miklós Jancsó

Directed by: Miklós Jancsó

Written by: László Gyurkó

Screenplay by: László Gyurkó, Gyula Hernádi

Director of photography: János Kende

Music by: Tamás Cseh

Cast: Mari Törőcsik, György Cserhalmi,
József Madaras, Lajos Balázsovits, Gabi Jobba,
Tamás Cseh, Tamás Jordán

Genre: drama, performance

Production: Mafilm Hunnia Studio

Technical specs: colour, 91 min

Format: 1.85:1, 2K restored, grading
supervised by János Kende, DOP, HSC

*“Though a tour-de-force, this escapes
pretension, for Jancsó has mastered his form...
But with the familiar Elektra tale all this
workmanship falls into place for one of his
best pictures in some time.”*

(Variety, by Gene Moskowitz, 5 March 1975)

The Two of Them

Ők ketten (1977)

Márta Mészáros

Directed by: Márta Mészáros

Screenplay by: József Balázs, Ildikó Kóródy

Director of photography: János Kende

Music by: György Kovács

Cast: Marina Vlady, Judit Meszléry,
Zsuzsa Czinkóczi, Lili Monori,
Magda Kohut, Vladimir Vysotsky

Genre: drama

Production: Dialóg Studio

Technical specs: colour, 92 min

Format: 1.85:1, 4K restored, grading
supervised by János Kende, DOP, HSC

"The film looks so beautiful and yet so barren that the women's deprivation becomes palpable after a while. The characters, settings and script are beautifully integrated, working together to demonstrate that sometimes numbness is the worst kind of pain. (...) Mari assures Juli that everything is fine. 'It isn't', cries the little girl, startlingly. 'You all tell lies.'"

(The New York Times, by Janet Maslin)



A story of a friendship between two women of different classes and of their respective marriages. The older woman gives shelter to the younger one – her marriage with an alcoholic husband is an obvious mess. Great actors in a semi-documentary-like feature; the only common film of the legendary Russian singer-actor Vladimir Vysotsky and his French love Marina Vlady. The rest is film history.



The movie takes place in 1948, the year of the Communist takeover. Vera Angi (Vera Pap) is an employee of a hospital. She complains to her superiors about the unsanitary conditions in the hospital. As her proletarian background fits in nicely with the new doctrine of the communist regime, she is sent to a six-month education course. Pál Gábor's masterpiece about the nature of the dictatorship and conformation won about forty prizes worldwide.

Awards and selections:

- 1979 – Cannes Film Festival – FIPRESCI Prize
- 1979 – San Sebastian Film Festival – Silver Shell for Best Direction
- 1979 – Chicago Film Festival – Golden Hugo;
Golden Plaque for the Best Actress – Vera Pap
- 1979 – Rome Film Festival – ‘David di Donatello’ for Best Actress – Vera Pap,
Best Producer – József Marx

Vera Angi

Angi Vera (1978)

Pál Gábor

Directed by: Pál Gábor

Written by: Endre Vészi (novel)

Screenplay by: Pál Gábor, Endre Vészi

Director of photography: Lajos Koltai

Music by: György Selmeczi

Cast: Vera Pap, Erzsébet Pásztor,
Éva Szabó, Tamás Dunai

Genre: historical drama

Production: Objektív Studio

Technical specs: colour, 93 min

Format: 1.85:1, 4K restored,
grading supervised by Lajos Koltai, DOP, HSC

“Quite simply, Vera’s training tells you more about present moods and even politics in a Socialist country like Hungary than all the verbiage accompanying State visits or Government missions ever produces. It is also an exceptionally human story, filled with wry human story, filled with wry moments, even highly comic ones. But ultimately and memorably it succeeds as a terrifying documentation of an era in Communism that’s far from vanished.”

(Evening Standard, London,
by Alexander Walker, 29 March 1979)

80 Hussars

80 huszár (1978)

Sándor Sára

Directed by: Sándor Sára

Screenplay by: Sándor Sára, Sándor Csoóri,
Ferenc Kósa

Director of photography: Sándor Sára

Music by: András Szöllőssy

Cast: László Dózsa, Géza Tordy,
József Madaras, György Cserhalmi,
Jácint Juhász, Sándor Szabó

Genre: drama

Production: Objektív Studio

Technical specs: colour, 124 min

Format: 1.85:1, 4K restored, grading
supervised by Balázs Sára, DOP, HSC

“On this topic, Sandor Sara, with his ‘80 Hussars’, offers up a film where thorough and meticulous directing work bordering on documentary-level precision compounds, and in no way eclipses, the fundamental information in the debate about the origin and unfolding of the action: a surge of national sentiment kindled by grand revolutionary momentum. A great sense of imagery, crowd scenes and movement also lends this film a surprising level of plastic beauty..”

(L'Humanité by François Maurin 10 October 1978)



The director-cinematographer’s monumental historic film ‘80 Hussars’ (1978) is based on the true story of the Lenkey regiment of hussars rushing from Poland to Hungary during the War of Independence of 1848. Only eighty of them made it back after enduring untold hardships, swimming across rivers, getting lost on mountain roads where both men and horses were injured on the rocky terrain, fleeing and hungry with invisible pursuers chasing after them, only to end up being caught in the midst of a snare set for them by the Habsburg Empire’s military forces.

Through their stories Sára problematizes the irrationality and obsession beneath the surface of homesickness in a naturalistic way, looking back on the age through the lens of the events of 1956 and 1968.



A poetic love story by one of the most visionary Hungarian directors. The story of the drifting power of passionate, unfulfilled love, of the search for an ego, and revolt stretches over some hundred years of a decisive historical era (1813–1914), while the main characters do not age in the least. Gábor Bódy interprets the mythological theme with special dramaturgy, embedded in a strange visual world. The images created by experimental means hold a message on the struggle of History and Spirit and the secrets of Love. This is the full, three-part version of the film.

Awards and selections:

1981 – Locarno International Film Festival – Bronze Leopard

1981 – Figuera da Foz – CIDALC Prize

1981 – Hungarian Film Week – Special Prize for Best Direction

Psyché I-III

Psyché I–III. (1980)

Gábor Bódy

Directed by: Gábor Bódy

Written by: Sándor Weöres (epic poem)

Screenplay by: Vilmos Csaplár, Gábor Bódy

Director of photography: István Hildebrand

Music by: László Vidovszky

Cast: Patricia Adriani, Udo Kier,
György Cserhalmi, Ingrid Caven,
Ágnes Horváth

Genre: drama, art film

Technical specs: colour, 261 min

Production: Hunnia Studio

Technical spec: colour, 261 min

Format: 1.66:1, HD digitally remastered,
grading supervised by István Hildebrand,
DOP, HSC

“This film could well emerge a cult film. Bódy is... a definite new stylist among Hungarian filmmaking newcomers.”

(Variety, by Gene Moskowitz, 18 March 1981)

Time Stands Still

Megáll az idő (1981)

Péter Gothár

Directed by: Péter Gothár

Written by: Géza Bereményi

Screenplay by: Géza Bereményi,
Péter Gothár

Director of photography: Lajos Koltai

Music by: György Selmeczi

Cast: István Znamenák, Henrik Pauer,
Sándor Sóth, Lajos Őze,
Pál Hetényi, Jozef Kroner

Genre: psychological, historical drama

Production: Budapest Studio

Technical specs: colour, 98 min

Format: 1.85:1, 4K restored, grading supervised
by Lajos Koltai, DOP, HSC

"The film, admirably photographed and acted, deals openly with the aftermath of the troubled times of 1956, and the results that time had on generations of Hungarians."

(Screen International, by A. Head, 21 May 1982)



The film begins in Budapest in 1956, as the father of two boys escapes to America. We then skip forward 10 years to find the boys at school trying to accept the fact that their father is 'an enemy of the people'. Shot in an expressionistic manner – oddly angled shots, surreal lighting effects, elliptical editing – Péter Gothár's superb second feature as director is a frightening indictment of life under a socialist regime, all the more so because it shows how even school life and adolescent love affairs can become totally permeated and perverted by political dishonesty.

Awards and selections:

1982 – Cannes Film Festival – Prize of Youth

1982 – New York Film Festival – Film Critics Circle Award for Best Foreign Language Film

1982 – Taormina Film Festival, 2nd Prize

1983 – Bruxelles Film Festival – Golden Age Prize

2000 – Part of The Budapest 12 – One of Hungary's Best Films



In 1945, the surviving members of an emigrated communist Hungarian family return from the Soviet Union. The teenage girl Juli is annoyed by the cold, suspicious and humiliating atmosphere - a world of the new elite, which is carefully isolated from the masses of the public. A deeply personal story of how history and the individual impact each other - from one of the foremost female directors. Winner of the Grand Prix de Jury in Cannes in 1984.

Awards and selections:

1984 - Cannes Film Festival - Grand Prix de Jury
1984 - Hungarian Film Week - Award for Best Direction;
Best Acting - Zsuzsa Czinkóczi, Pál Zolnay,
Certificate of Foreign Film Critics for Directing
1985 - Hungarian Film Critics' Award - Best Direction

Diary for My Children

Napló gyermekeimnek (1982)

Márta Mészáros

Directed by, screenplay by: Márta Mészáros

Director of photography: Nyika Jancsó

Music by: Zsolt Döme

Cast: Zsuzsa Czinkóczi, Anna Polony,
Jan Nowicki, Mari Szemes, Pál Zolnay,
Ildikó Bánsági

Genre: psychological, historical drama

Production: Budapest Studio

Technical specs: black and white, 103 min

Format: 1.37:1, 4K restored, grading supervised
by Nyika Jancsó, DOP, HSC

"Like Kundera, Mészáros' Diary for My Children understands that totalitarianism is not only hell, but also the dream of paradise, that the whole period of Stalinist terror was a period of collective lyrical delirium."

(Voice, by J. Hoberman, 6 November 1984)

Daniel Takes a Train

Szerencsés Dániel (1982)

Pál Sándor

Directed by: Pál Sándor

Written by: András Mezei

Screenplay by: Zsuzsa Tóth

Director of photography: Elemér Ragályi

Music by: György Selmeczi

Cast: Péter Rudolf, Ági Margitai,
Tamás Major, Sándor Zsótér,
Gyula Bodrogi, Mari Törőcsik

Genre: historical drama

Technical specs: colour, 89 min

Format: 1.85:1, 4K restored, grading
supervised by Elemér Ragályi,
DOP, HSC



In December 1956 sixteen-year-old Dániel, leaves for the West, following his lover who prepares to go to America. He is accompanied by a boy from their apartment building, who has to flee due to his participation in armed resistance. Those wishing to cross the border wait for their guide in the hotel of the border town. The film depicts a country after a defeated revolution and provides a brilliant milieu study about failed dreams.

"Daniel Takes a Train combines all the best aspects of the modern Hungarian cinema – economic, allusive story-telling, the setting of mood with swift, sure strokes of the film-makers' arts, literate scripting, elegant photography (the cinematographer, Elemér Ragályi, is widely accepted as one of the world's best)."

(The Herald, by Harriet M. Connelly, March 28, 1985)

Awards and selections:

1983 – Cannes Film Festival – FIPRESCI Prize

1983 – Hungarian Film Week – Main Prize of The Jury

1986 – Gdansk Film Festival – Award for Best Foreign Language Film



Eskimo Woman Feels Cold

Eszkimó asszony fázik (1983)

János Xantus

Directed and screenplay by János Xantus

Director of photography: András Matkócsik

Music by Gábor Lukin, Mihály Víg, János Másik

Cast: Bogusław Linda, Marietta Méhes,
Andor Lukáts, Ilona Kállai, Kati Lázár,

Genre: melodrama

Production: Dialóg Studio

Technical specs: colour, 117 min

Format: 1.85:1, 2K restored

Laci, the successful pianist, is disillusioned with life and hankers for something new. This is when he meets Mari and immediately falls in love with her. He begins to write songs for Mari and they play together in their orchestra. However, Mari's deaf-mute husband is not happy with the new situation, despite being offered the job of drummer. When Mari leaves both of them, the despairing husband stabs Laci. János Xantus's first feature film is an out-and-out postmodern melodrama, which became the most popular, cult work of the trend known as the 'new sensitivity' developing in the mid-1980s.

Awards and selections:

1984 - Hungarian Film Week - Best First Film, Best Acting Prize, Andor Lukáts

1984 - Belfort Entrevues Film Festival - Main Prize of the Jury, Audience Award

1984 - Figueira de Foz - Diploma

"The film by János Xantus deals with nothing less than the great questions of life. It is about death, passion, self-destruction, the furious refusal to accept a vegetative private existence and the furious desire for the ecstasy of private happiness. ,,

(Filmvilág. 1984/06. Eskimo Woman Feels Cold. Sea foam. Gergely Bikácsy)

Whooping Cough

Szamárköhögés (1986)

Péter Gárdos

Directed by: Péter Gárdos

Screenplay by: Péter Gárdos, András Osváth

Director of photography: Tibor Máthé

Music by: János Novák

Cast: Dezső Garas, Mari Törőcsik, Judit Hernádi, Károly Eperjes, Eszter Kárász, Marcell Tóth

Genre: historical comedy-drama

Technical specs: colour, 87 min

Format: 1.85:1, 4K restored, grading supervised by Tibor Máthé, DOP, HSC



© Gábor Hegyi

The movie takes place during the revolution in October 1956 and provides a take on history from the perspective of a young boy. Children are happy because they do not have to go to school. Their father comes back from work and shares the news that he slapped a colleague's face. Their grandmother gets some bread in the meantime, and the loaf contains two holes made by bullets. The movie was the winner of the main prize of the Chicago Film Festival, among others.

The film is a fascinating look at a terrible period as seen through naive and childish eyes."

(Variety, 11 March 1987)

Awards and selections:

1987 – Chicago Film Festival – Golden Hugo Award

1987 – Children's Film Festival, Frankfurt am Main – Best Film

1987 – Montreal Film Festival – FIPRESCI Prize

1987 – Vevey Film Festival – Golden Pierrot Prize for the Best Film



My 20th Century

Az én XX. századom (1988)

Ildikó Enyedi

Directed by, screenplay by: Ildikó Enyedi

Director of photography: Tibor Máthé

Music by: László Vidovszky

Cast: Dorothea Segda, Oleg Yankovsky, Paulus Manker, Gábor Máté, Péter Andorai

Genre: art film

Production: Budapest Film Studio, Friedländer GmbH, Hamburger Film Büro

Technical specs: black and white, 99 min

Format: 1.37:1, 4K restored, grading supervised by Tibor Máthé, DOP

Bucking all trends, Ildikó Enyedi's Cannes Caméra d'Or-winning film takes us back to New Year's Eve of 1900. Dóra and Lili, twins separated from each other in their infancy, land back in Hungary at the same moment as the twentieth century arrives. Dóra is an easy-going swindler, Lili is an anarchist. They get off the train but remain separated. The strange aristocrat Z, a slave to science, technical innovations and ideas of the new century, gets to know the two girls separately, who – fused into one – represent for him the 'perfect WOMAN'.

Awards and selections:

1989 – Cannes Film Festival – “Camera d’Or” for the Best First Film

1989 – Edinburgh Film Festival – Special Prize

1989 – Las Vegas Film Festival – Special Prize, Author Prize

2018 – Berlinale Classics – Official Selection

“It’s a bracing combination of wit, invention, common sense and lunacy. It’s a gravely comic meditation on civilization at the turn of this century. (...) My 20th Century, photographed by Tibor Máthé, must be one of the most handsome black-and-white films since Federico Fellini’s 8 1/2. It is also enormously good humored.”

(The New York Times, by Vincent Canby, November 1990)

Sticky Business

Macerás ügyek (2000)

Szabolcs Hajdu

Directed by Szabolcs Hajdu

Screenplay by Szabolcs Hajdu,

Orsolya Török Illyés

Director of photography: Mátyás Erdély

Cast: Domokos Szabó, Orsolya Török Illyés,
Illés Nyitrai, Valter Csonka, József Vásári, Evelin
Vásári

Genre: art film, tragicomedy

Production: Hunnia Filmstúdió

Technical specs: colour, 100 min

Format: 1.85:1, 2K restored



Imi, the rebellious teen, has ambiguous feelings for his best friend, Tibi. The boy's emotions are, however, confused by Brigi, the great hope at the local amateur dramatics club. The situation is further complicated by the fact that the girl also has a boyfriend. The film is about the tempestuous but liberal relationship of these four in the housing estate of a provincial town, with the upcoming premiere of the am-dram club in the background.

The first feature film by Szabolcs Hajdu signals the arrival of a new generation at the turn of the millennium.

"Hajdú's world-inducing gesture, his (self) reflection indicate an extremely vibrant, strong personality, introducing an undoubtedly sensitive, gifted person, a striking, exciting feature filmmaker"

(Kritika. December 2016, Péter Pál Tóth)

Awards and selections:

2001 – Hungarian Film Week – Jury Award for the Best First Film,
Golden Scissors Award, Réka Lemhényi

2001 – Kiev International Film Festival – Special prize, Best Acting Prize, Andor Lukáts

2002 – Hungarian Film Critics Award – Main Prize for the Best First Film



© Abel Szalontay

Budapest, Moscow Square, 27 April 1989. The country faces changes, while 18-year-old Petya takes his final exam at secondary school. All questions referring to history after 1945 have been omitted. Life lies ahead of him and the country also faces a new life. Ferenc Török's school-leaving heroes are no hopeless figures at the mercy of history, since they are no longer under the same pressure as the characters of many Hungarian films made previously. Ironic and wanton. Due to its freshness, lack of pathos and part-documentary part-clip-like visual solutions, it became an emblematic film of the new generation of filmmakers, being awarded the prize for Best First Film at the Hungarian Film Week.

Awards and selections:

2001 – Hungarian Film Week – Best First Film

Moscow Square

Moszkva tér (2001)

Ferenc Török

Directed by: Ferenc Török

Screenplay by: Ferenc Török

Director of photography: Dániel Garas

Music by: Balázs Temesvári

Cast: Gábor Karalyos, Erzsi Pápai, Eszter Balla, Vilmos Csatlós, Simon Szabó, Bence Jávör

Genre: drama, melodrama

Production: Filmstudio Hunnia, SZFE

Technical specs: colour, 88 min

Format: 1.85:1, 2K restored,
grading supervised by Dániel Garas,

DOP, HSC

“The film has no story, nor narrative thread, just like the lives of people who are interested in sport, cars, sex and drugs. The daily life of Hungarian youth after the fall of communism.”

(Cinéast 2003)

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CANNES 1969



Miklós Jancsó: Winter Wind
50 Years Ago at Cannes – La Quinzaine des Réalisateurs

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