



RESTORED FILMS OF

# MÁRTA MÉSZÁROS

National Film Institute Hungary  
Film Archive

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FILM ARCHIVE





## • IMPRESSUM

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Just Like at Home – werk © István Jávör

“Problematizing national identity with the concern of gender and sexuality, the re-reading of history through the lens of autobiographical experience that animates East European Cinema owes much to Mészáros’s bold paradigms. Her texts serve no less significantly to instantiate autobiographical cinema as a site of artistic autonomy and genuine cultural voice, hence an East European variant of the contestatory function of ‘women’s cinema’ for the West.”

(Catherine Portuges, *Hungarian Cinema of Márta Mészáros – Screen Memories*. Indiana University Press, Bloomington, Indianapolis, USA, 1993. 127.)

Márta Mészáros occupies a unique position in Hungarian and world film history. The director, Kossuth and Prima Prize laureate, winner of awards at the Berlinale, Chicago, Cannes and many other international film festivals, is in herself a historical legend. Together with her contemporaries Agnes Varda, Larissa Shepitko and Vera Chytilova, she ranks as one of the most significant female authors in the world. She is the first Hungarian woman to be awarded a diploma in film directing, she has dedicated her movies to depicting the lives of women (their identity, deviance, female rebelliousness, erotic intimacy and Hungarian history of Stalinism), and her directorial debut attracted global attention.

Even as a young child she had struggled with being orphaned, with hunger and the vicissitudes of history. She was born in Budapest in 1931. Her father, the avant-garde sculptor László Mészáros, in fleeing fascism moved the family to Kirgizia, where on the outbreak of World War II he fell victim to Stalin’s purges. Her mother also died. She was placed in a Soviet orphanage and only returned to Hungary after the war. Between 1954-56 she studied at the film academy in Moscow and until 1968 she made Romanian and Hungarian documentaries. These autobiographical motifs inspired the *Diary* series that garnered considerable international acclaim.





She has directed feature films since 1968. In fact, her very first full-length film, *The Girl*. In *Don't Cry, Pretty Girls*, *Riddance*, *Adoption*, *Nine Months*, and *The Two of Them* Márta Mészáros depicts – in a non-judgemental way and with puritanical unaffectedness – that process whereby something great and simple happens in the life and relations of her self-aware, seeking-rebellious female protagonists, forcing them to make decisions. These films were instant international hits. Márta Mészáros won a Golden Bear at the Berlinale (for *Adoption*, 1975) being awarded to a female director and also Hungarian director for the very first time in the history of the Berlinale. *Nine Months* took an OCIC prize at the Berlinale and a FIPRESCI prize at Cannes (1977), and this opened the way to international coproductions. These films of Mészáros differ from those of the 'Budapest School' that developed in parallel with her career in that she doesn't concentrate on the social background, showing only as much of the microclimate as is psychologically necessary.

*The Heiresses* made in a coproduction reveals a historical background behind remarkable love triangle relationships. Then came the *Diary* tetralogy, of which the first, *Diary for My Children*, won the Grand Prix Speciale du Jury at Cannes (1984).

The director with 30 feature films and numerous documentaries to her name also made a movie, *Unburied Man* (2004), about Imre Nagy, the leading figure of the 1956 Hungarian Revolution. Her latest film, *Aurora Borealis* (2017), which has been recognized with several international awards, looks back to the Soviet occupation of Vienna through an unusual mother-daughter fate.

“An independent woman – one who finds herself in a situation where she must make a decision on her own – is the central character in each of the pictures I have made so far.”

(Márta Mészáros, *Hungarofilm Bulletin*, 1976 No. 2.)



*Diary for My Father and Mother* – Jan Nowicki & Márta Mészáros © György Kalászi



# THE GIRL

## ELTÁVOZOTT NAP

The girl works in a weaving mill and meantime searches for her parents because she was brought up in an orphanage. Her mother is now living with her new family in a village. When they met, she is asked to keep her true identity hidden from the family. The girl feels desperately alone, she starts up a series of short-term relationships and helps a dissolute man who tells her of the death of her father.

This movie inserts a decidedly new, female voice into Hungarian film history. Successful rock-singer Kati Kovács lent her face to this seeking-rebellious female character who is sincere, self-aware, tough and yet fragile. Márta Mészáros's auteur oeuvre is threaded through with various types of self-aware female characters; she has dedicated her life to candid depictions of the situation of women, the reality they face and emotional personal relationships.

"Due to its profound and chaste sensitivity, and the mesmerizing presence of a first-rate actress, I consider this film to be a little masterpiece."

(Marcel Martin: *Cati. The Golden Eyed Girl*. CINÉMA 69. No. 138 July-August 1969. 134.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros

Director of photography Tamás Somló

Music by Levente Szörényi, János Bródy

Cast Kati Kovács, Teri Horváth,

Ádám Szirtes, Jácint Juhász,

András Kozák, Gábor Agárdy

Edited by Zoltán Farkas

Sound by Zoltán Toldy

Production designed by Zoltán Farkas

Costume designed by Piroska Katona

Head of studio István Nemeskürty

Genre drama

Production Mafilm Studio 4.

Technical specs black and white, 80 min

Format 1.37:1, 2K digitally remastered

# 1968

## AWARDS

Budapest, 1968

Hungarian Film Week

Award for the Best Actress – Kati Kovács

Valladolid, 1969

Special Prize



# 1969

## BINDING SENTIMENTS HOLDUDVAR

Edit, who became the wife of a politician out of a simple peasant girl, suddenly becomes a widow as a result of an accident. She never loved her husband. She lives a wealthy and lonely life amidst false friends, facing one of the last alternatives of her life, i.e. having to face her past in the hope of an independent new beginning. Her sons do not even try to understand her. István, who is of the opposite political conviction than his father used to be but has the same autocratic personality, blames her intention to give up her life-insurance and luxurious apartment on hysteria. He has her watched by Kati, his fiancée, at their summer resort at Lake Balaton in order to prevent her from violating his father's authority and destroying appearances. Although Edit is too weak to change, Kati is astonished to see István's limitless brutality, and leaves him.

"It is clear in Meszaros's films, that there are no women, who don't pay, whether salaried or not. The heroine of Binding Sentiments unusual among Meszaros's heroines for not being a factory worker, is an older woman suddenly confronted with the implications of her life when her husband, a respected intellectual, dies. Her efforts to shed her role as a grieving but affluent widow are fought her son, who literally holds her prisoner in an attempt to make her 'see reason', that is, to behave as a woman ought in patriarchal terms. The son's girlfriend goes along with his plans until she becomes sickened by the role of jailer and leaves, and the film ends on an ambivalent note, as we see a ring of young boys encircling trapping two little girls, closing them in."

(Barbara Halpen Martineau The Films of Márta Mészáros or, The Importance of Being Banal. *Film Quarterly*, 1980. Berkeley. 25.)

Directed by Márta Mészáros  
Screenplay by Márta Mészáros  
Director of photography János Kende  
Music by Levente Szörényi, János Bródy  
Cast Mari Törőcsik, Kati Kovács,  
Lajos Balázsovits, Gáspár Jancsó,  
Ági Mészáros, Mari Szemes, István Avar,  
Gyöngyi Bürös, Rudolf Somogyvári  
Edited by Zoltán Farkas

Sound by György Pintér  
Production designed by Tamás Banovich  
Costume by Erzsébet Újhelyi  
Genre drama  
Production Mafilm Studio 1.  
Head of studio Szilárd Újhelyi  
Technical specs black and white, 82 min  
Format 2.35:1, 2K restored graded supervised  
by János Kende director of photography

### AWARDS

Cannes, 1969  
La Quinzaine des Réalisateurs

Hyéres, 1969  
Certificate



# DON'T CRY, PRETTY GIRLS!

## SZÉP LÁNYOK, NE SÍRJATOK!

Five boys and a girl make up a gang and are fans of Beat bands, following them from concert to concert. Juli, fiancée of one of the boys, falls in love with a musician and travels to the countryside with him for a gig. The jealous fiancé and his friends go after them and the whole affair comes close to violence when suddenly the lover allows Juli to make her own choice. This noble gesture rekindles Juli's true love for him.

The film analyses gradually loosening social structures in the Beat age within the framework of the dominant topic of the director (the decisions and freedom of women), while the biggest Beat bands of the 1960s play. The work is a precise imprint of the partying/depressive atmosphere pervading Europe in the wake of the suppression of the various popular movements of 1968.

"Don't Cry Pretty Girls is itself contemporary with the realities of international youth culture and rebellion against the parental of social dissatisfaction; Mészáros's masterful use of lyrics and melody itself constitutes the contestatory statement she clearly intends to make."  
(Catherine Portuges *ibid.* 39.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros, Péter Zimre

Director of photography János Kende

Music by Levente Szörényi,

László Tolcsvay, János Baksa Soós,

Zorán Sztevanovity, Károly Frenreisz,

Miklós Orszáczky

Cast Jarka Schallerová, Márk Zala, Lajos

Balázsovits, Péter Blaskó, István Bujtor,

Ildikó Piros, Ila Schütz, Balázs Kosztolányi

Edited by Zoltán Farkas

Sound by György Pintér, György Kovács

Production designed by Tamás Banovich

Genre melodrama

Production Mafilm Studio 1.

Head of studio Szilárd Újhelyi

Technical specs black and white, 85 min

Format 2.35:1, 2K restored graded supervised

by János Kende director of photography



# 1973

## RIDDANCE SZABAD LÉLEGZET

The attractive and smart weaver Jutka is breaking up with Laci, the married workman. She meets András, an undergraduate in his fourth year, at a university club. She's worried that he will look down on her so she lies and tells him she is also a student, in her first year. Their love affair is blighted from the start by this lie, which later on András insists on sticking to in order to meet the expectations of his first-generation intellectual parents. When the two families get to meet each other, they become entangled in the lies. Finally, the girl rebels and there is a scandal, telling the boy's mother that she will never be András's wife. The presentation of the lives lived by female weavers at the time is sociographically authentic. Márta Mészáros already mapped out the lives of women workers in a weaving mill in her documentary *A lőrinci fonóban* (*At The Lőrinc Spinners*, 1971). In this film, the characteristic dramaturgy structured on moods and passages, with which the director concentrates on the psychology of her protagonist and the intimacy of her relationship, is already strikingly outlined. Although the girl acquiesces to the immutable circumstances of her working class environment, still she wages the freedom fight of the soul with this environment.

"It is the first of many such sensual moments in Mészáros's cinema when a woman finds refuge in the cleansing solitude of a shower, the image that had so captivated Agnès Varda. A counterpoise to preceding scenes of psychological or physical distress, these scenes are remarkable, among other things, for the way in which Mészáros presents the female body, imaged—but not, I think, fetishized—through the purificatory ritual of bathing, either alone or in the company of other women."

(Catherine Portuges *ibid.* 42.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros

Director of photography Lajos Koltai

Music by Levente Szörényi

Cast Erzsébet Kútvölgyi, Gábor Nagy,

Mariann Moór, József Székelyi,

Melinda Máriaáss, Teri Földi

Edited by Zoltán Farkas

Sound by György Pintér, György Kovács

Costume designed by Géza Hilling

Head of studio István Nemeskürty

Genre drama

Production Mafilm Studio Hunnia

Technical specs black and white, 77 min

Format 1.37:1, 4K restored, grading super-

vised by Lajos Koltai, DOP



# ADOPTION

## ÖRÖKBEFOGADÁS

A widowed working woman in her early forties would like to escape the emptiness that surrounds her by having a child with her married lover, to whom she is attached only as a matter of habit. Spiritually, the man is not involved in this relationship, he is confused, but Kata faces up to her own emotional vulnerability. One day, a girl who has run away from a home seeks shelter with her. Anna's desperate want of a mother and love shocks Kata into the realization that she has to change her life. She helps the girl leave the institute and marry the boy she loves. Kata then adopts an infant from the institute.

*Adoption* won the Golden Bear for the best film at Berlinale. A significant reason for the global success enjoyed by Márta Mészáros is that in this 'pseudorealistic' film taboos such as the disadvantaged situation of women, extramarital relationships, intimacy and sexuality, the position and relations of young people being brought up in state-run institutions, the appearance of generational gaps in society and the erosion of traditional family structures are all examined from the viewpoint of women. This tone and choice of topic was totally new in contemporary Central European filmmaking.

"The Hungarian director, a woman, has come up, not with a drama but with a low-key, reticent everyday story that is full of tenderness and hope. In a succession of filmed-to-the-life occasions, Kati Berek makes her mark as a sort of Budapest Annie Girardot: Quiet, strong, and true."

*(Berliner Morgenpost, July 9, 1975)*

Directed by Márta Mészáros

Screenplay by Márta Mészáros,

Gyula Hernádi, Ferenc Grunwalsky

Director of photography Lajos Koltai

Music and sound by György Kovács

Cast Kati Berek, Gyöngyvér Vigh,

Péter Fried, László Szabó, Flóra Kádár,

János Boros, Erzsébet Varga

Edited by Éva Kármentő

Production designed by Tamás Banovich

Costume by Zsuzsa Vicze

Genre drama

Production Mafilm Studio Hunnia

Head of studio Miklós Köllő

Technical specs black and white, 87 min

Format 1.85:1, 4K restored graded supervised

by Lajos Koltai director of photography

# 1975

## AWARDS

Berlinale, 1975

Golden Bear for the Best Feature;  
Otto Dibelius Award; OCIC Award;  
CIDALC Award of the Jury

Chicago, 1975

Golden Plaque for Best Direction

# 1976

## NINE MONTHS KILENC HÓNAP

Juli has a job as a semi-skilled worker in a brick factory while she pursues a correspondence course in agrarian science. Her works manager falls in love with her and a passionate affair develops. The girl wants a sincere and open relationship but still she hides the fact that she already has a child born out of wedlock. The man is frequently aggressive and looks on her as his property, much like his house that is being built. When her secret is revealed the man is not prepared to acknowledge Juli's son in front of his own family. Juli has to stand up for her own freedom and decisions. She does not marry the man even though she is pregnant. She gives birth to her second child, thus deciding on an independent life and the isolation that goes with this instead of staying with the man.

This was the very first feature in the history of film to depict the reality of birth. Whereas in Hungary it created a scandal, it proved a massive success in the world of international films.

"Lili Monori represented a completely different style of acting, she acted differently, she existed differently to other actresses. She is unchecked, she lives with every fibre of her being, she suffers or delights if needs be – it's not acting. I feel very close to this style of play. I like it when an actor can cry and laugh in the same scene. ... When I told her that I wanted to make a film with her it turned out she was pregnant. This is exactly what the film is about. I wanted her to give birth in front of the camera. It came as no surprise when she agreed."

(Márta Mészáros: *My Diary*. Budapest, Pelikán Könyvek, 1993. 73-74.)

### • AWARDS

• Teheran, 1976

Award for the Best Actress – Lili Monori

• Berlinale, 1977

OCIC Award

• Cannes, 1977

FIPRESCI Award

• Budapest, 1977

Hungarian Film Critics' Award  
for the Best Actress – Lili Monori

Directed by Márta Mészáros

Screenplay by Márta Mészáros,  
Ildikó Koródy

Director of photography János Kende

Music and Sound György Kovács

Cast Lili Monori, Jan Nowicki, Kati Berek,

Djoko Rosiç, Hedvig Demeter, Ildikó Szabó,

Mária Dudás, Gyöngyvér Vigh

Edited by Éva Kármentő

Production designed by Tamás Banovich

Costume by Judit Schäffer

Genre drama

Production Mafilm Studio Hunnia

Head of studio Miklós Köllő

Technical specs colour, 90 min

Format 1.85:1, 4K restored graded supervised  
by János Kende director of photography



# THE TWO OF THEM

## ŐK KETTEN

A story of a friendship between two women of different classes and of their respective marriages. For twenty years, Mari has been living in a seemingly happy, harmonious marriage, and has been appointed director of a hostel for woman workers in the country. She gives shelter to the younger woman – her marriage with an alcoholic husband is an obvious mess. Mari, under the impact of her incipient friendship with Juli, is just beginning to realize that her domestic bliss of twenty years was in fact merely a formal, conventional pretence, a sham, a cloak under which she gave up her individuality.

Beside her two main actors, Lili Monori and Jan Nowicki, Márta Mészáros invited great international actors to this semidocumentary-like feature production; this is the only common film of the legendary Russian singer-actor Vladimir Vysotsky and his French love Marina Vlady. At the same time, the director discovered eight-year-old Zsuzsa Czinkóczi, from the rural farm near Kecskemét whom she cast in the role of Zsuzsi, Juli's daughter.

"Their collaboration recalls that between Truffaut and Jean Pierre Léaud, his younger alter-ego in the semi-autobiographical 'Antoine Doinel' cycle, a challenging cinematic experience for both director and actor."

(Catherine Portuges *ibid.* 55.)

Directed by Márta Mészáros

Screenplay by József Balázs, Ildikó Koródy,  
Géza Bereményi, Márta Mészáros

Director of photography János Kende

Cast Marina Vlady, Lili Monori, Jan Nowicki,

Zsuzsa Czinkóczi, Judit Meszléry, Magda

Kohut, Vladimir Vysotsky, Miklós Tolnay

Music and Sound by György Kovács

Edited by Éva Kármentő

Production designed by Tamás Banovich

Costume by Ildikó Szabó

Genre drama

Production Mafilm Studio Dialog

Head of studio Péter Bacsó

Technical specs colour, 92 min

Format 1.85:1, 4K restored graded supervised

by János Kende director of photography



# 1980

## THE HEIRESSES

### ÖRÖKSÉG

The subject of infertility always fascinated Márta Mészáros. In 1936, the wealthy, barren Szilvia 'buys' her beautiful, intelligent but impecunious friend Irén, so that her husband, Ákos, the handsome officer, can get her pregnant and the resulting child will inherit the vast fortune. Ákos, who has his wife to thank for his career, initially wants nothing to do with the idea but eventually he cannot resist the charms and refinement of the beautiful Irén. The man leaves Szilvia, lives together with Irén and another child is born. In 1944, with the rise of the Hungarian fascist party, Szilvia takes terrible revenge, tipping off the thugs to the Jewish ancestry of her one-time friend..

After the world hit of *Nine Months*, Márta Mészáros had the opportunity to shoot a film with another great French film star Isabelle Huppert, in a coproduction with Gaumont. The film, which is based on a true story, was the first where the director positions her typical 'female theme' into a historical perspective.

"When Ákos, the progenitor, earlier screens the footage of a film he has shot of the three of them at a mountain retreat, Szilvia's head and torso appear on screen while Irén is shown entering the room so that the two halves make up a single woman in the frame, in a visual fusion reminiscent of Bergman's melding of two women also locked together *in extremis*, in *Persona* (1961). But in a gesture suggesting a desire for a rupture with the past, Szilvia reacts to this recording of the true lovers by throwing the can of film into the fire." (Catherine Portuges *ibid.* 76.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros,

Ildikó Koródy, Jan Nowicki

Director of photography Elemér Ragályi

Music Zsolt Döme

Cast Lili Monori, Isabelle Huppert,

Jan Nowicki, Sándor Oszter, Zita Perczel,

Sándor Szabó, Piotr Skrzinecki,

Judit Hernádi

Edited by Annamária Komlóssy

Sound by György Kovács

Production designed by József Romvári

Costume by Fanni Kemenes

Genre drama

Production Mafilm Studio Hunnia,

Gaumont

Head of studio Miklós Köllő

Technical specs colour, 109 min

Format 1.85:1, 4K restored graded supervised

by Elemér Ragályi director of photography

The film is being restored in a collaboration between The Hungarian National Film Fund – Film Archive and Gaumont.

## AWARDS

Cannes, 1980  
in competition



# DIARY FOR MY CHILDREN

## NAPLÓ GYERMEKEIMNEK

The orphan Juli and her grandparents, the remnants of the former emigrant family, return home from the Soviet Union at the end of the 1940s. Her aunt, prison director Magda, attempts to bring up the resolutely stubborn teenager to have blind faith in communism. She does not succeed. Juli remembers the past as her sculptor father was arrested by the KGB and her mother died. The teenager unconsciously understands that people have started to be arrested even in Hungary and the system of Soviet terror is back in operation. Juli matures into an independent woman as she researches memories of her parents. In this, only Magda's brother, János, is any help. She sees her father in János. The director reveals the era in the refraction of this psychological, emotional triangle where even the smallest private motif is woven through by politics. By selecting this method of depiction, she undertook nothing less than showing how after 1947 the Soviet Union could 'export' the model of Stalinist authority to the countries of Eastern Europe using psychological, political manoeuvring.

"The analysis is fascinating and unprecedentedly revealing; but it is strength of personal memory that makes the film so overwhelming. ... An extraordinary panorama of socialist Europe's darkest days..."

(Gamden Plaza, *The Times*, 19.07.85.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros

Director of photography Nyika Jancsó

Music by Zsolt Döme

Cast Zsuzsa Czinkóczi, Jan Nowicki,

Anna Polony, Mari Szemes, Pál Zolnay,

Ildikó Bánsági, Tamás Tóth, Éva Szabó

Edited by Éva Kármentő

Sound by György Fék

Production designed by Éva Martin

Costume by Fanni Kemenes

Genre drama

Production Studio Budapest

Head of studio István Nemeskürty

Technical specs black and white, 109 min

Format 1.37:1, 4K restored graded super-vised

by Nyika Jancsó director of photography

# 1980-83

## AWARDS

Cannes, 1984

Grand Prix Speciale du Jury

Budapest, 1984

Hungarian Film Week Grand Prize

Foreign Film Critics' Award

Chicago, 1984

Bronz Hugo Award

Munich, 1984

Protestant Jury Award

Budapest, 1985

Hungarian Film Critics' Award

for Best Directing



# 1987

## DIARY FOR MY LOVES NAPLÓ SZERELMEIMNEK

The second work in the trilogy paints the 1950s in strident, red tones. Juli moves out of Magda's house, but she assists her by getting her removed from the factory so that the girl does eventually take her final school exams before going on – exploiting the contacts Magda has – to study economics in Moscow. Here she manages to switch to film directing. In the meantime, János is arrested and his disabled son András is relocated. In Moscow, Juli discovers evidence of her parents and then after Stalin's death she returns to Hungary to prepare her diploma film, which is not accepted due to its content. Then there is the uprising of 1956. The adult Juli is forced into making compromises when it comes to her career and János is threatened into making a confession. Márta Mészáros does not judge and in the meantime, similarly to Andrzej Wajda's *Man of Marble* or Pál Gábor's *Vera Angi*, imperceptibly the entire era of social realism is projected on screen.

"The strongest scenes of 'Diary for My Loved Ones' come in the form of Soviet and Hungarian newsreel footage - a victory celebration after World War II, Stalin being acclaimed and mourned, mass rallies and meetings laying down the current party line. Among the onlookers at several of these events, we glimpse the movie's main characters, skillfully interpolated into history. That merger is the essence of Marta Meszaros' forceful evocation of the early 1950's, when the Communist world was compelled to come to terms with its Stalinist past."

(Walter Goodman: *Diary for My Loved Ones: From Hungary*. *The New York Times*, Sept. 26, 1987.)

### AWARDS

Berlinale, 1987

Silver Bear, OCIC Award

Budapest, 1987

Hungarian Film Week

Speciale Award of the Jury

Lisboa, 1988

II. Prize

Ruel Malmaison, 1988

Silver Eagle Award

Directed by Márta Mészáros

Screenplay by Márta Mészáros, Éva Pataki

Director of photography Nyika Jancsó

Music by Zsolt Döme

Cast Zsuzsa Czinkóczi, Jan Nowicki,

Anna Polony, Irina Kuberskaya,

Mari Szemes, Pál Zolnay, Adél Kováts,

Erzsébet Kútvölgyi, Tamás Tóth

Edited by Éva Kármentő

Sound by István Sipos

Production designed by Éva Martin

Costume by Fanni Kemenes

Genre drama

Production Studio Budapest

Head of studio Gábor Hanák

Technical specs colour, 128 min

Format 1.66:1, 2K restored graded supervised

by Nyika Jancsó director of photography



# DIARY FOR MY FATHER AND MOTHER

## NAPLÓ APÁMNAK, ANYÁMNAK

The period of perestroika and glasnost made it possible for Márta Mészáros immediately to set about writing the part of the Dairies looking back on 1956.

In October 1956, Juli is unable to leave Moscow to return home. In Hungary, János takes an active part in events. Magda's comrades flee while Magda remains. Juli finally returns to Hungary on 4 November and is convinced that this was in fact not a 'counter-revolution'. She wants to immortalize everything. János's life is in danger so he escapes to Austria with András and Juli, but then returns with Juli. After enjoying a final carefree, 'people's front' New Year with family and friends, the arrests, trials and executions start. János is condemned to death. Women go out to the unmarked graves at cemetery plot 301. While searching for the grave of János, Juli, Ildi and her young son are beaten by the police.

"The Diary – and perhaps the entire autobiographical trilogy, Mészáros means to suggest – has served its purpose, for the collective and individual mourning, always in some sense interminable, must turn one again outward, toward the future. Mészáros's Diary trilogy, spanning two decades of Hungary's transition from the post-Stalinist state to post-communist nation is for everyone: children, lovers, father and mother. As such it serves to commemorate and remember those who had, and continue to have, the courage to speak the truth in the face of certain death, punishment and deprivation. The trilogy's innovative autobiographical structure, its remarkable uses of documentary materials and personal journals, continue to suggest new possibilities for filmmaking in an era of global migration and reconfiguration of Europe." (Catherine Portuges *ibid.* 107.)

Directed by Márta Mészáros

Screenplay by Márta Mészáros, Éva Pataki

Director of photography Nyika Jancsó

Music by Zsolt Döme

Edited by Éva Kármentő

Cast Zsuzsa Czinkóczi, Jan Nowicki,

Mari Töröcsik, Ildikó Bánsági, Anna Polony,

Lajos Balázsovits, Irina Kuberskaya,

István Hirtling, Adél Kováts,

Erzsébet Kútvölgyi

Genre drama

Production Studio Budapest

Head of studio Gábor Hanák

Technical specs colour, 115 min

Format 1.66:1, 2K restored graded supervised

by Nyika Jancsó director of photography

# 1990



## AWARDS

Viareggio, 1990

Award for the Best Film;

Best Actress – Zsuzsa Czinkóczi





## CONTACTS

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