

"THE GREATEST HUNGARIAN FILM DIRECTOR OF ALL TIME."

— BÉLA TARR



# MASTER SHOT: THE FILMS OF MIKLÓS JANCSÓ

NEW 4K RESTORATIONS

THE ROUND-UP (1965)  
THE RED AND THE WHITE (1967)  
THE CONFRONTATION (1968)  
WINTER WIND (1969)  
RED PSALM (1971)  
ELECTRA, MY LOVE (1974)

2025 OCT  
Kino

# SIX FILMS BY MIKLÓS JANCSÓ

RESTORED IN 4K  
FROM THEIR ORIGINAL  
35MM CAMERA NEGATIVES  
BY THE NATIONAL  
FILM INSTITUTE HUNGARY  
FILM ARCHIVE

**NFI**  
HUNGARY  
FILM ARCHIVE

**KINO LORBER**  
REPERTORY

# INTRODUCTION BY MARTIN SCORSESE

In the 1960s, there were artistic revolutions and revelations exploding all around the world—between the movies we were seeing and the music we were listening to, it was like living at the heart of a supernova. At this point, the connection to that moment is fading. Fewer and fewer people know the films or the people who made them, even people like Fellini and Bergman and Truffaut. Or Miklós Jancsó, the Hungarian master.

One of the major preoccupations of that era was the need to make a genuinely political cinema. What should a political film cinema be? Should it look to past, to the great Soviet films? Or to the plays and writings of Bertolt Brecht? Should it be rousing and melodramatic, or icy and analytical? Was Jean-Luc Godard the answer? Alain Resnais? Chris Marker? Of course there was no definitive answer. There were only individual responses, from individual artists.

Jancsó burst into our consciousness with *The Round-Up*, which dealt with the Hapsburg government clampdown on the remaining members of a band of revolutionary guerillas jailed in a prison camp on the Hungarian steppe. Shot in stunning black and white Scope, the picture seemed to encompass every possible approach to political cinema and then to transcend them all. It was virtuosic, a tour de force of choreography for the camera. It was precise in its portrayal of raw power, but it was also emotionally gripping. The setting and the story were severe but the picture was thrilling—a grand, tragic vision that left us feeling uplifted. *The Round-Up*, followed by Jancsó's *The Red and the White* and *Red Psalm* and *Winter Wind*, made us all want to go home and get to work.

At long last, *The Round-Up* has been restored, along with 5 other Jancsó pictures. Kino Lorber is presenting the package, and it will be seen in repertory cinemas around the country before it's available at home. If the films are scheduled to show near you, then don't miss them. Because I'm telling you now: this is essential viewing.

—Martin Scorsese, New York, Jan 2022

# MIKLÓS JANCÓSÓ

(Vác, 27 September 1921 – Budapest, 31 January 2014)



Screenwriter and director Miklós Jancsó was the creator of a unique film language. The first internationally recognized representative of modern Hungarian filmmaking, in his works he examined the room for maneuver of history, oppressive authority, manipulation, and the individual.

He was raised in a Romanian-Transylvanian family. During the First World War, his family resettled in Hungary, where he was born. Jancsó served in World War II and was briefly a prisoner of war, an experience that would determine his approach to filmmaking in many ways. He earned a law degree in 1944, and in 1951 he graduated from the faculty of film directing of the Academy of Drama and Film.

His debut feature film was *A harangok Rómába mentek* (*The Bells Have Gone to Rome*, 1958). In 1959 he became a member of the re-established Budapest Film Studio and began working with the screenwriter Gyula Hernádi. This creative partnership defined their entire careers and continued right up until the death of Hernádi in 2005.

Jancsó's breakthrough came with his third film, *Oldás és kötés* (*Cantata*, 1963), a confessional work Hungarian New Wave. But it was *Szegénylegények* (*The Round-Up*, 1965) that earned him international recognition and established him as a true innovator. The Round-Up received the International Film Critics in Lorcano (FIPRESCI), and London's film critics voted it the Best Foreign Film of the Year (1967). *Még kér a nép* (*Red Psalm*, 1971), an examination of the agrarian socialist movements of the late 19th century, was another international success as it won the Best Director prize at Cannes in 1972.

Between 1990-92 he taught at Harvard's Institute of Communications. He won the Balázs Béla Prize in 1966, and the Kossuth Prize in 1973 and 2006. Jancsó also received lifetime achievement awards at Cannes in 1979, Venice in 1990, and Budapest in 1994. In 2004 he received the honorary title of Hungarian Master of Motion Picture.



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)



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 color 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

# Winter Wind

*Sirokkó* (1969)

Miklós Jancsó

**Directed by:** Miklós Jancsó

**Screenplay by:** Gyula Hernádi

**Director of photography:** János Kende

**Music by:** Tihamér Vujicsics

**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 Réalisateurs, Cannes Film Festival – In Competition

1970 – Atlanta Film Festival – Best Director

# 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 Drahota, Márk Zala, Erzs 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

*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:** color, 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)