

KINO
ON
VIDEO

PRESENTS

**EASTERN EUROPEAN
GREATS on DVD**

LOVEFILM

AND

*Siberian
Lady Macbeth*

PRESSBOOK

KINO ON VIDEO

LOVEFILM

Credits

Written and Directed by István Szabó
Cinematography by József Lőrincz
Film Editing by György Sívó
Production Design by Tamás Vayer
Costume Design by Erzsébet Mialkovszky
Original music by János Gonda

Cast

Judit Halász	Kata
András Bálint	Jancsi
Edit Kelemen	Kata as a child
András Szamosfalvi	Jancsi as a child
Rita Békés	Klári
Éva Berényi	Mother
Luczina Winniczka	Agnes

A Hungarofilm production

Hungary • 1970 • 123 minutes • B&W/Color • 1.66:1

István Szabó

One of the most prominent directors to emerge from the Hungarian New Cinema of the '60s, István Szabó has earned acclaim for films whose emotion, tenderness, and rage, evoke stirring portraits of contemporary Hungarian history, particularly the effects of World War II on Hungarian society.

Born February 18, 1938, in Budapest, Szabó studied film at the city's prestigious Academy of Film Art. The acclaim he earned for a film he made while a student, *Koncert* (1961), won Szabó a place at the Béla Bálazs film studio, where he netted further acclaim for two shorts he made in 1963, *Variációk egy témára/Variations on a Theme* and *Te/You*. Szabó then moved on to his first feature-length venture, *Álmodozások kora/Age of Illusions* (1964). The warmth and lyricism of the drama, which focused on the hopes and dreams of four recently graduated engineers, was particularly evident in Szabó's next effort, *Apa/Father* (1967). The story of a young man struggling with the heroic imagery that he has built around his father, who was killed in World War II, it received wide critical acclaim. Along with its predecessor, *Father* put Szabó at the forefront of a new generation of Hungarian filmmakers.

Szabó inaugurated the '70s with *Szerelmesfilm/Lovefilm/A Film About Love*, a love story that, along with the director's previous two films, comprised the last installment of a semi-autobiographical trilogy. He subsequently returned to an exploration of immediate post-war society

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István Szabó (*continued*)

with *Budapesti mezék/Budapest Tales* (1976), which focused on a group of displaced persons who take up residence in an abandoned streetcar while journeying to Budapest. It was *Bizalom/Confidence* (1979), an improbable love story also set in the wartime milieu, that put Szabó on the international map, netting him a Silver Berlin Bear for direction and a Special Jury Prize for Best Film at the Berlin Film Festival.

The acclaim Szabó earned for *Bizalom* was amplified with his next feature, *Mephisto* (1981). The story of an ambitious actor who becomes caught up in a moral dilemma when he is befriended by a high-ranking Nazi official, it won a number of honors at Cannes and a Best Foreign Film Oscar®. A complex exploration of the relationship between art and politics, it established Szabó as one of the most important directors of his era. He followed the film up with another celebrated work, *Oberst Redl/Colonel Redl* (1984). The story of the rise and fall of a colonel who faces blackmail because of his homosexuality, *Redl* received a Best Foreign Film BAFTA and an Oscar® nomination in the same category.

Another Oscar® nomination followed for Szabó's *Hanussen* (1988), a political drama set against the backdrop of the two world wars. Starring Klaus Maria Brandauer as an Austrian soldier who becomes clairvoyant after being shot in the head during World War I. The film marked Szabó's third collaboration with the actor, who had also starred in *Mephisto* and *Oberst Redl/Colonel Redl*.

Szabó's fairly sporadic work throughout the '90s was marked by two English language features, the first being *Meeting Venus* (1991). A romance set against a turbulent production of the opera *Tannhaeuser*, it starred Glenn Close as a celebrated Swedish opera singer. In 1999, Szabó helmed another English language film, *Sunshine*. An epic historical drama tracing the shifting fortunes of a family of Hungarian Jews over the course of almost 150 years, it featured Ralph Fiennes in three different roles and a strong supporting cast that included Rosemary Harris, James Frain, Miriam Margolyes, and William Hurt.

—Rebecca Flint, AllMovie Guide

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Original Variety review, September 8, 1970

(Reviewed at Venice Film Festival, August 30, 1970 by Gene Moskowitz)

Hungaro filmmaker István Szabó's third film seems to follow the semi-biographical bent of his others, to wit *The Age of Illusion* and *Father*. It is a serene, beautiful film, a film of memory, and thus full of sentiment, though not sentimental, and it should find foreign outlets on its telling human insights despite the growing bent for outspoken, dynamic fare that seems more apt for art marts these days.

But there should be a place for a richly hued, inventive look at a young man's life through the war, coming of Communism and the 1956 uprising in Hungary, in regular offshore spots albeit it could use a little tightening for compactness and effect.

A young man, played with delicate but unaffected gentleness by Andras Balint, is on his way to France to meet a girl he grew up with, and who had been his sweetheart but had left Hungary during the 1956 events when he had refused to go. During the ride, the film goes back-and-forth in time to flesh out his relationship with the girl and also give a child's eye, and then a young man's look at the changing, dramatic times he has lived through.

Rather than flashbacks, there are more various levels of memories that go on simultaneously, jogged by associations, flip about in time and repeat themselves as reverie and thoughts do. Perhaps influences of Alan Resnais's handling of time and memory and Francois Truffaut's restrained tenderness and insights to childhood may be influences, but Szabó has well assimilated them and developed a highly personalized but richly effective visual potent patchwork of time and memory of his own.

He meets the girl and their early relations now develop into full physical and deep love but he must go back and she will stay. Perhaps it was only each other's presence they needed and the times had come between them. The film goes over the war days, deaths and the effects on them; their fight to retain their personal attachment as Young Communist Pioneers when brought before their peers for public confession on their preference for each other rather than all and potent observations of exile outlooks and feelings.

At a party in France, full of exiled Magyars, one woman suddenly talks of how she escaped death and it sums up more than any imagery, the impact of events on people. Judit Halasz is exemplary as the strong-willed girl who has made her own decisions and ways and finally broken with her past. Both finally marry others and are seemingly happy and even visit each other in this deceptively simple love story, which encompasses two decades of history.

It is a gentle but telling film about human experience and the vagaries of love, both personal and universal, and makes its points about the fragility of love and human relationships and the political sides of life that can affect it as long as the world is seemingly divided. And the political allusions are clear, but seen in a personal way through simple experiences, they are no strange or allusive to viewers not familiar with them.

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Variety review (continued)

Muted tints, good acting and a sensitive, personal directorial hand are evident throughout. It still needs careful handling and as noted, some careful pruning. Its repetitive aspects are those of memory going over the past and always reveal a new aspect and revelation on the main relationship and the more general history of this torn country which made up the background of today's young adults.

Filmography for István Szabó

Ten Minutes Older (2002)
Taking Sides (2001)
Sunshine (1999)
Offenbach titkai (1996)
Édes Emma, drága Böbe-vázlatok, aktok/Dear Emma, Sweet Böbe (1992)
Meeting Venus (1991)
Hanussen (1988)
Oberst Redl/Colonel Redl (1984)
Mephisto (1981)
Der Grüne Vogel (1980)
Bizaolm/Confidence (1979)
Városterkép (1977)
Budapesti mezék/Budapest Tales (1976)
Tűzoltó utca 25/25 Fireman's Street (1973)
Álom a házról (1972)
Budapest, amiért szeretem (1971)
Szerelmesfilm/Lovefilm/A Film About Love (1970)
Kegyelet (1967)
Apá/Father (1966)
Kresz-mese gyerekeknek/Traffic-Rule Tale for Children (1965)
Álmodozások kora/Age of Illusions (1964)
Koncert/The Concert (1963)
Te/You (1963)
Variációk egy témára/Variations on a Theme (1961)
Plakátragasztó/Bill Poster (1960)

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Siberian Lady Macbeth

Credits

Directed by Andrzej Wajda
Written by Nikolai Leskov and Sveta Lukic
Cinematography by Aleksandar Sekulovic
Editing by Milanka Nanovic
Production Design by Miomir Denic
Art Direction by Vladislav Lasic and Slobodan Radovanovic
Costume Design by Mira Glisic
Makeup Department Z. Kostolnik
Original music by Dusan Radic

Cast

Dragomir "Gidra" Bojanic
Stanko Buhanac
Kapitalina Eric
Stanislav Goldner
Jovan-Burdus Janicijevic
Bosko Kuzmanovic
Miodrag Lazarevic
Milorad Lazovic
Ingrid Lotarius
Olivera Markovic
Borisav Milanovic
Snezana Niksic
Pavle Pesikan
Branka Petric
Bojan Stupica
Ljuba Tadic

Yugoslavia • 1962 • 93 minutes • Black and White • 2.35:1

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Siberian Lady Macbeth

Andrzej Wajda

One of Eastern Europe's—and the world's—most important directors, Wajda has chronicled the political and social changes of his native Poland with sensitivity, passion, and a refusal to pull punches. Wajda joined the Polish resistance as a teenager during World War II, then studied painting, and eventually went to Poland's State Film School at Lodz. He served as an assistant to veteran Polish director Aleksander Ford before making his first film, *A Generation* (1954), about the Polish resistance. This was followed by *Kanal* (1956) and *Ashes and Diamonds* (1958), which comprised a remarkable trilogy about the effects of the war on Poland, and gained Wajda international acclaim. It also made a star out of actor Zbigniew Cybulski, the "Polish James Dean," who died in 1967 and became the focus of Wajda's later film *Everything for Sale* (1968). *Ashes and Diamonds* also brought the director his first clash with the Polish government, which delayed public release of the film because it depicted the assassination of a Communist District Secretary.

Wajda continued to cast a critical eye on the futility of war in *Lotna* (1959), and on contemporary youth in *The Innocent Sorcerers* (1960, also delayed by government authorities and given limited distribution). Following an adaptation of the Russian novel *Siberian Lady Macbeth* (1962), Wajda examined the waste of battle in historical films like *Ashes* (1965), *Gates of Paradise* (1967, about the Children's Crusade of 1212), and *Landscape After Battle* (1970), set in a camp for Poles released from a concentration camp. He also directed many TV movies and stage plays—mostly by foreign writers—during the 1960s and 1970s, including an internationally lauded production of *The Possessed*, which he staged at Yale in 1974.

During the 1970s, Wajda brought a number of Poland's most notable literary works to the screen, including *The Birch Wood* (1970), *The Wedding* (1972), *Land of Promise* (1975), and *The Young Ladies of Wilko* (1979). He also directed the inimitable John Gielgud in *The Orchestra Conductor* (1980). He gained his greatest fame with the films *Man of Marble* (1976) and *Man of Iron* (1981), an epic examination of the clash between the individual and the state in postwar Poland that Wajda had wanted to make for years. *Man of Marble* deals with a young female filmmaker's efforts to trace the life of a discredited worker hero from the 1950s; *Man of Iron* finds the filmmaker married to the worker's son and follows the birth of Poland's Solidarity movement. *Man of Iron* won the Golden Palm Award at Cannes and was nominated for a Foreign Language Film Oscar®, but because of the government crackdown, Wajda went to France to make his next film, *Danton* (1982), which starred Gerard Depardieu in the title role and paralleled the political situations in Wajda's homeland.

During the next years, Wajda dealt with the restrictive measures of his government—including the dissolving of his own film group, Studio X, in 1983—and continued to make films like *A Love in Germany* (1984) and *The Possessed* (1987) before the ultimate political turnaround of the Eastern Bloc countries. By 1989, Wajda had been elected as the Solidarity candidate to the Polish Parliament.

OTHER FILMS INCLUDE: 1962: *Love at Twenty* (one segment only); 1969: *Hunting Flies*; 1978: *Without Anesthesia* (aka *Rough Treatment*); 1990: *Dr. Korczak*

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Siberian Lady Macbeth

From Official Wajda Website: <http://www.wajda.pl>

Polish film and theatrical director; born March 6th 1926 in Suwalki; son of Jakub Wajda and Aniela Wajda.

Biography from Official Wajda website:

The Birthplace

My family comes from the village of Szarow. Not far away, several miles from Szarow, in the Brzeziow graveyard, lies my grandfather, Kazimierz Wayda, still spelt with a "y". These country origins seem essential to me, since from this tiny village, from this place and this family came four young men, all of which became educated people, members of the intelligentsia. One of them was my father, so I am only second generation intelligentsia myself. I think that there was a kind of strength in these young men, who left everything behind because they believed that all their future is before them. At the age of 16 my father joined the Legions (a Polish liberation corps in the First World War), where he became an officer. The second brother found employment as a railway official and until the outbreak of the Second World War he held the post of a director in the Krakow Railways. The third set up a large locksmith's shop, where I worked during the German occupation; the youngest brother, who was a promising farmers' activist, died prematurely.

I think that the force that drove these boys to run away, to avoid staying in one place because life was somewhere else... that I am also driven in this way... I have never wanted to live in places where I was thrown by chance, instead I strove for places which—it seemed to me—I should reach.

So after the war ended I travelled to Krakow, because I thought that my destiny lies at the Krakow Academy of Fine Arts. Then I went to Lodz, because of the foundation of the Film School—the only one in existence at the time—where I thought my place was. Then I left Lodz for Warsaw, because it was where all the filmmaking decisions were made and, besides, a person simply ought to live in Warsaw. And then I returned to Krakow once more, because the Stary Theatre was here. It always seemed to me that life wasn't here and now, not in this place where I was living, not in this film I was making—although every single one of my films and theatre productions was made with the conviction that it is meaningful and important. But I always thought that there is something more before me, that I should be running, striving, chasing this something... it is very difficult to define. I think that escape is the most important theme of my life, continually linking my past to the things that will happen tomorrow. I think that the energy which drove my father and his brothers, was exactly the same energy which I

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sense in myself, the energy which, so to speak, forced me to work so intensively and to run so hard from this pastoral landscape. Perhaps I should have spent my life looking at these mountains and doing nothing else...

An excerpt of a speech from the film "The Debit and the Credit"

The War and Occupation

After the death in 1903 of their father, Kazimierz Wayda, all his sons (my father was 3 at the time) moved to Krakow and helped each other get an education. They were in Krakow again in the 30's, when they restored the house, their only piece of property. At the back of the house was the locksmith's shop; in this house, on the second floor, I used to hide during the occupation. And I must say that my uncles were so discreet (I think that this is a virtue of our family) that only after the end of the war I found out that in the same house they also concealed Jews.

So, thanks to my father's brothers, I was able to survive the occupation; I probably owe them my life, because my papers (documents) were very insufficient. I had to stay at home, I was scared even to go to the tram stop, because there was always some kind of control going on. Of course, it might seem that all I did here was just hide out with my family, but my uncles were extremely serious about all of this. There were several people employed here, we all had normal, everyday tasks, from which I returned late in the evening. If I still had any strength left I climbed out on this balcony, and here I painted some landscapes of the Salwator district. Sitting somewhere near the house I also painted this stream, and this was practically all I managed to do besides the hard work in my uncles' workshop, where I had to go every day.

This work later helped me understand what physical labour really means, what it means to work every day, to go to work in the morning, and when later, in the 50's, there was talk about the workers, the working class, I could say to myself "I have also been a worker". It was not strange to me.

An excerpt from a speech from the film "The Debit and the Credit"

Parents

My father was an officer, a junior lieutenant in the Polish Army. My mother was a teacher; she graduated from a teaching college and worked at a Ukrainian school. So they were a typical intelligentsia marriage. My father was promoted very quickly and he was moved to Suwalki, to the 41st Infantry Regiment garrison. And that's where I was born. Officers were constantly transferred from one garrison to another, so my father soon moved to Radom.

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Professions such as a teacher or a military officer are directed towards other people. A teacher teaches children, an officer also educates, in a sense, disciplining the soldiers in his care. So both are people who work for others, not only for themselves. I think this quality was very distinct among the Polish intelligentsia in those times and I didn't know that a person could behave otherwise. You live for others, not for yourself.

And suddenly, in 1939, everything collapsed. My father was lost; he went to war and never came back. My mother could not stay at home, she had to go to work, we became workers. Our intelligentsia family found itself in completely different surroundings. I was 13 when the war broke out, so the only things I retained were the things that my home, school and the church had given me until that age.

My father, Jakub Wajda, lived only to the age of 40. He was captain in the 72nd Infantry Regiment and died at Katyn. But until 1989 we were not allowed to make an inscription on the family tomb, saying where he was killed. The censorship was so strict and the ban on all information on this subject so rigorous that when I recently tried to find a copy of the newspaper, published by Germans during the war, with the list of Katyn victims, my father's name among them, it turned out that the paper simply did not exist. Some mysterious hand removed the relevant copies from the library collection, so the experience of living through perhaps the most shocking moment of my life, when I could find out from a German paper that my father had been murdered, was denied to me.

War put an end to my country life—and to my pastoral life, because all childhood seems pastoral. Because of the war I finally could and had to make my own decisions, I knew I could no longer rely on anyone, everything now depended on me and only on me.

My father considered it natural that I should go into the Army. In 1939 I went to Lwow to enroll into the Cadets' School, but unfortunately I failed. I had always tried to have something to draw, I deemed this more interesting than other occupations, but nobody knew what should come out of it. During the occupation I realized, however, that I want to do this professionally and for a few months I attended drawing lessons at an art school owned by a professor from Lodz, which the Germans still allowed at that time. But the occupation became increasingly more brutal, further education was out of the question, the usual choice was to hide or to work in a firm which could supply good papers—that is documents, which would allow us to go out in the street and move about in a normal way.

My mother came to Krakow near the end of her life, in 1950. My brother and I were already students at the Fine Arts Academy, and she was left behind alone in Radom. Our father didn't return from the war. We still had some hope, but in 1950 we were fairly certain that he won't come back. So our mother moved in with us, to our home in the Salwator district, and when she died prematurely—she was only 50—she was buried here, because this is the Wajda family

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tomb and our uncles decided that she should remain here.

An excerpt from a speech from the film "The Debit and the Credit"

The Fine Arts Academy

The Fine Arts Academy was, and still is, named after Jan Matejko. In 1945 it experienced an influx of Paris-educated professors, who painted beautifully in the French postimpressionist manner.

But we soon realized that this was a contradiction. Here we were, painting nudes, flowers and still lifes in the best French spirit, but our personal experience, our world, were quite different. We had seen the occupation and all its filth, we worked in factories. My fellow students often came straight from the Army, some of them still in uniform—nobody had any clothes to speak of, so everyone wore a uniform (I also dressed in my father's uniform which I had dyed navy blue)—but they came straight from the Army, dressed in battle green, and our shared experience was inconsistent with our painting. We felt we had another story to tell, but our painting expressed what we meant very incompletely—or not at all.

Here we had seen the smoking chimneys of the crematoriums, the arrests, the street roundups, the Warsaw uprising—and they were like Cézanne, who when he was asked, What did you do when the Prussians advanced on Paris? answered, I painted some landscape studies. They, our professors, dared to paint landscapes and still lifes during the war. And it was a kind of resistance against this... against this war and all the things that the German occupation brought to Poland. But now the war had ended and we thought that we should meet painting in a different way. That's why we could not agree... Later it turned out that this conflict perfectly suited the current cultural policy of the authorities.

What was going on?

The year was 1945 and 46—I enrolled at the Academy in 46. After the party union in 1948 there was a lot of confusion—of an ideological character, so to speak. But socialism already started taking shape and there was demand for a kind of painting which would represent the new reality: the workers, farmers, all the things which the new policy brought. All this actually boiled down to was planned sovietization of Poland. We liked to paint these other subjects, but we never thought that we would be required merely to imitate Soviet painting. I think that at this point many people left the Academy; they understood that it's simply not possible, that this kind of art has no artistic future,

The thing that today moves me most in the Academy rooms is the smell. It has haunted me for years, this smell of the workshop, of paint... This smell is always with me, and today, when I stand in this studio, I think that this is the place where I could have been happy. But at that

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time I didn't have enough strength, character, willpower, tenacity. There were other, more talented people, and I was married for the first time. My wife turned out to be a fantastic painter and this also sort of put me off. I had to find another group of friends, another college, another place for myself.

I studied at the Academy for three years. By the end of the third year I realized that I was rather lost, and then, completely by chance, I read in some weekly magazine that the Film School is searching for students. So I decided to leave Krakow for Lodz.

But Lodz was no longer a school to me. I think that whatever I learned or thought or found out about art, was here, in Krakow. Regardless of all our arguments and our criticism of our professors, here we talked about art and thought in terms of art. But the Film School was a technical college—there we talked about how to make a film, how to orient ourselves in the political situation, how to show this subject or another.

But what did it all mean, and why film should be an art, these things I learned here. For a long time I kept hoping that I could paint something, because they told me that in old age you can still paint something good. I don't think this is true. To paint something in old age I should have achieved two things when I was young—I should have found my own way of painting and my own subject. And then, even if I had abandoned painting for a time and then taken it up again, I could have used this experience. But it didn't happen this way, so now I can only be a person who comes, looks and understands.

An excerpt from a speech from the film "The Debit and the Credit"

Krakow

In 1950 together with my fellow students from Lodz I went to Nowa Huta. We were making a student movie—a feature—about the construction of the first socialist city in Poland. And so I gained the opportunity to see it all. At the beginning there was nothing here, only fields, but we all believed that the country people really needed such a city, because the villages were overpopulated. The idea was to create something that would transform Krakow. Krakow voted against the communists, so obviously it was necessary to create a community which would infuse this lifeless Krakow with its ideology.

Instead we found ourselves in a lifeless city, while Krakow was alive as never before, as if through an act of historic justice. And this city, intended to be a threat to Krakow, became in fact a kind of provincial little town, seemingly hundreds of miles distant from Krakow, a town where there is nothing of interest, where nothing happens, a town which nobody cares about.

I think that this is a kind of lesson in history, that you can't violate certain things, that there are places which radiate their culture. Krakow radiated culture and that is why it could not be destroyed.

An excerpt from a speech from the film "The Debit and the Credit"

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The Film School

In the 1950's the Film School was an ideological school. There were no such schools before and this one had no tradition. So it was meant to be a school for "janissaries", intended to educate a film elite, so to speak, which would later become an ideological commando and play a decisive role in the political and social transformations in Poland.

Our professors and teachers were people who before the war sympathized with the left and who just now, at the end of the war, thought that the day had come for them to play their part.

But there emerged an unforeseeable contradiction. These people, our teachers, were educated people who understood what was going on in Poland, and though they deferred to this ideology, they did not completely lose their wits. So, for example, Andrzej Munk could not make a film with a consumptive hero (I was to play that hero because I was terribly thin), he could not make it even as a student etude, because to show a victim of consumption was considered just too pessimistic. On the other hand, the majority of our post-war colleagues came out "from the forest", from the resistance movement, infected with tuberculosis. This disease at the time really took its toll among the intelligentsia, and not only intelligentsia.

But, at the same time, our rector Jerzy Toeplitz brought from Paris a whole collection of French avant-garde movies—not the Russian avant-garde, not Eisenstein, but precisely French. And so I was able to see the "Le Ballet Mécanique", "Le Chien d'Andalousie", and "L'Age d'Or"; all the films which opened my eyes to a completely different kind of cinema, films which we not only never had made, but never had even seen. The inconsistency was fantastic: on the one hand our professors at the school wanted us—perhaps as a way of justification—to make all these so-called movies, and, on the other, they brought us closer to real art.

Jerzy Toeplitz viewed our school as belonging to a greater body of European film colleges, and not as some provincial school somewhere in the Polish city of Lodz.

An excerpt from a speech from the film "The Debit and the Credit"

The 1989 Crisis

I could have been sent to Auschwitz; by a strange twist of fate it didn't happen. I could have been arrested and sent to Germany as a slave labourer. I had a little luck, but this is a country where you actually have to find excuses for your luck. Because it is also true that all those who were braver, more determined, more desperate, more eager to take up arms, are mostly dead. And it must be said that these certainly were the best people.

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Now, when we have freedom, so to speak, everyone asks me: OK, but why is it that you were successful while others weren't? Why could you make films while others couldn't? And could these films be right, if they were made in a state film studio and financed with state money? How is this possible? Which means that it would be better if I had spent my life doing nothing. And indeed, these people, who did nothing, have a ready excuse.

But what did we want? We only wanted to expand a little the limits of freedom, the limits of censorship, so that films such as "Popiol i diament" could be made. We never hoped to live to see the fall of the Soviet Union, to see Poland as a free country. We thought that all we could do was to expand this limit, so that the party wouldn't rule by itself but would have to admit the voice of the society it was ruling. If you want to participate in a reality created by an alien power, enforced by a historical situation, then you always risk taking part in some ambiguous game.

I saw quite soon that it was better to remain independent, that a party artist didn't really have more options only because he was allowed to make a film, permitted to do things apparently forbidden to others—quite the opposite. The party controlled its members even more strictly. It summoned them and said: Why? You see, you know, why do you act this way? Why don't you follow the party line? But I couldn't be spoken to in this way, for I didn't have to follow the party line. I was a filmmaker. Of course, I didn't join the party, not only because my father wouldn't have joined the party, not because my mother wouldn't have thought it right, but simply because I was beginning to have a mind of my own.

All my life I was determined to have a kind of independence. Which is very funny, because there isn't a person more dependent than a film director. He depends on the people with whom he makes the film. Not only on the audience, but also on those who make the film possible. Regardless of the political system, whether it is Poland or America, France or Bulgaria, it is the same everywhere. And this dependence is incomparably stronger. But it seemed to me that this might spring from the strong character of my father, of my whole family, who roused themselves and went away from these fields. The young people who left these villages—some went only in search of bread, but others also in search of bread and success. And immortality. To really become someone and decide not only for themselves but also for others.

An excerpt from a speech from the film "The Debit and the Credit"

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Filmography for Andrzej Wajda

1. Wyrok na Franciszka Klosa (2000) (TV)
2. Pan Tadeusz (1999) aka Pan Tadeusz—Quand Napoléon traversait le Niemen (2000) (France) aka Pan Tadeusz: The Last Foray in Lithuania (1999) (International: English title)
3. Panna Nikt (1996) aka Miss Nobody (1996)
4. Wielki tydzien (1995) aka Holy Week (1995) aka Karwoche, Die (1995) (Germany)
5. Nastasja (1994)
6. Pierscionek z orlem w koronie (1993) aka Ring with a Crowned Eagle, The (1993)
7. Korczak (1990)
8. "Français vus par..., Les" (1988) TV Series
9. Possédés, Les (1988) aka Possessed, The (1988)
10. Kronika wypadków miłosnych (1986) aka Chronicle of Love Affairs (1986)
11. Liebe in Deutschland, Eine (1983) aka Love in Germany, A (1983)
12. Danton (1982) aka Affaire Danton, L' (1982) (France)
13. Człowiek z zelaza (1981) aka Man of Iron (1981)
14. "Z biegiem lat, z biegiem dni..." (1980) TV Series
15. 'Pogoda domu niechaj bedzie z Toba...' (1979)
16. Bez znieczulenia (1979) aka Rough Treatment (1979) aka Without Anesthesia (1979)
17. Dyrygent (1979) aka Conductor, The (1979) aka Orchestra Conductor (1979) (USA)
18. Panny z Wilka (1979)
... aka Demoiselles de Wilko, Les (1979) (France)
... aka Girl from Wilko, The (1979)
... aka Maids of Wilko, The (1979)
... aka Young Girls of Wilko (1979)
... aka Young Ladies of Wilko, The (1979)
19. Zaproszenie do wnetrza (1978)
20. Człowiek z marmuru (1977) ... aka Man of Marble (1977)
21. Umarla klasa (1977) (TV)
22. Smuga cienia (1976) ... aka Shadow Line, The (1976)
23. Ziemia obiecana (1974) aka Land of Promise (1974) aka Promised Land, The (1974)
24. Pilatus und andere—ein Film für Karfreitag (1972) (TV) aka Pilate and Others (1972)
25. Wesele (1972) aka Wedding, The (1972)
26. Brzezina (1970) aka Birch Wood, The (1970)
27. Krajobraz po bitwie (1970) aka Landscape After the Battle (1970)
28. Polowanie na muchy (1969) aka Hunting Flies (1969)
29. Wszystko na sprzedaz (1969) aka Everything for Sale (1969)
30. Przekładaniec (1968) (TV) aka Layer Cake (1968) (TV) aka Roly Poly (1968) (TV)
31. Vrata raja (1967) aka Gates to Paradise (1967) (UK) aka Pforten des Paradieses (1968) (West Germany)
32. Popioly (1966) aka Ashes, The (1966)

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33. Amour à vingt ans, L' (1962) (segment "Miłosc dwudziestolatków")
... aka Amore a vent'anni, L' (1962) (Italy)
... aka Hatachi no koi (1962) (Japan)
... aka Liebe mit zwanzig (1962) (West Germany)
... aka Love at Twenty (1963) (USA)
... aka Miłosc dwudziestolatkow (1962) (Poland)
34. Samson (1961/I)
35. Sibirska Ledi Magbet (1961) aka Fury Is a Woman (1961) aka Siberian Lady Macbeth (1961)
36. Niewinni czarodzieje (1960) aka Innocent Sorcerers (1960)
37. Lotna (1959)
38. Popiół i diament (1958) aka Ashes and Diamonds (1958) (USA) aka Popiół i diament (1958) (Poland: original ISO-LATIN-2 title)
39. Kanał (1957)
... aka Canal (1957) (International: English title: informal literal title)
... aka Kanał (1957) (USA)
... aka Kanał (1957) (Poland: original ISO-LATIN-2 title)
... aka They Loved Life (1957)
40. Ide do słonca (1955)
41. Pokolenie (1955) aka Generation, A (1955)
42. Kiedy ty spisz (1952) aka While You're Asleep (1952) (International: English title)
43. Ceramika ilzecka (1951) aka Pottery at Ilza, The (1951) (International: English title)
44. Zły chłopiec (1950) aka Bad Boy, The (1950) (International: English title)