on have been surveyed by the Research Centre for Mass Communication. Total monthly sales went up from 205,081 in 1967 to 341,852 in 1974.

Foreign papers in German sell most widely—in January 1974, 66,937 copies came from the German Democratic Republic and 21,493 from the Federal Republic. In the same month 57,200 Russian publications came from the Soviet Union; over 25,000 copies of English papers were imported—13,783 from the United States, 11,192 from Britain and 373 from Canada. Over 10,000 came from France.

Much of the news in the press is supplied by the **Hungarian News Agency**, MTI. Founded in 1880 it is one of the oldest in the world. Today MTI is divided into various editorial departments. The home department has four divisions—culture, home affairs, agriculture and sports. There are branch offices in all the major provincial towns.

The foreign affairs department edits news from foreign agencies or from MTI's own correspondents—there are accredited representatives in all the major capital cities including London, Washington, Moscow and Peking. MTI has bilateral agreements with the main news agencies, Reuters, TASS, UPI, AP and AFP among them. There is a photographic department which supplies both domestic and foreign customers. The foreign service is known as Interfoto MTI and has regular contact with about 50 photographic news agencies and periodicals.

The **Government Office of Information**, which has nation-wide authority in the press world, is responsible for seeing that regular and extensive information reaches the press, mainly through MTI, and for ensuring supplies of newsprint. All official communiques concerning acts passed by Parliament, Presidential Council and government decisions are released by this office which also organises and co-ordinates regular news from the various ministries and state authorities. In addition each ministry has its own press department or information officer.

Safeguards against libel

There is no censorship, but there are laws governing the press which safeguard against libel and misrepresentation. Newspapers are compelled by law to publish a correction or reply within five days if they misrepresent an organisation or individual and any paper which refuses to do so can be taken to court. Conversely state bodies are obliged to reply to any criticism of their work which appears in the press within 30 days. And if they agree that it is well founded, they must also say what is being done to remedy matters.

To advocate war or the overthrow of the state is an offence under the press laws. So is discrimination against any body or person on the grounds of race, creed, colour or descent.

Contacts between the press and readers operate in a variety of ways. Most editorial offices put out periodic questionnaires seeking criticisms and suggestions. Readers' conferences enable them to meet the journalists and most newspapers receive thousands of readers' letters each month, including appeals for help with personal problems and complaints against what are felt to be injustices or inefficiencies.

The **Hungarian Journalists' Association** has over 3,000 members and is responsible for their professional standards and welfare. A member of the International Organisation of Journalists, the association has headquarters in Budapest which include facilities for press conferences and film shows, club rooms and a restaurant.

Professional training is provided through a **School of Journalism**, run by the association. Apprentice journalists usually work for a trial period of six months or a year before taking the entrance examination for the school. Once accepted, they take a year's course, during which they work for two weeks, then attend school for the third. The emphasis is on practical work, discussion and consultation.

The school offers a combination of general training for editorial work and specialised training in various branches—typography, radio, television and news agency work, and photography. There are no tuition or examination fees and students may qualify for grants. They are entitled to 21 days paid holiday to prepare for the end-of course exams.

Popular weekly

HIGH in popularity among Hungary's weeklies is **Nok Lapja** *(Women's Journal), published by the National Council for women. With a circulation of nearly 800,000, it is read by about two million people—one out of every four adults. And a recent survey indicated that 40% of the readers are men, and the readership comes from all age groups and social strata.*

Illustrated and in colour, the magazine makes a handsome profit, half of which goes to the women's council, half to the state.

Editorial policy is to provide entertainment, information on various problems, especially those which affect women, and to offer help and advice. There are regular features on fashion, cookery and home crafts, short stories, articles on sport and a page for children.

Naturally many of the articles are likely to be of special interest to women—recent examples include a discussion on childbirth under hypnosis and a feature on Katalin Varadi, who made Hungarian musical history as the first woman to conduct at the State Opera House. What is more unusual is that 80% of all reports originate from readers' letters.

There are about a thousand letters a month and they often raise problems. For instance, although there are nursery school places for 83% of the country's three to six year olds, this does not meet the demand. And more facilities are needed to cater for older children out of school hours. Or the fact that although "equal pay for equal work" is the law, not all concerns operate this to the full.

Individual complaints are also taken up and, when justified, are usually remedied as a result of the publicity. A woman working in a small provincial factory, for example, complained that the manager did not treat the women working there with respect, swearing at them and ignoring their criticisms and suggestions. The **Nok Lapja** *reporter who investigated, found that the other women in the factory backed up the complaint. The resulting, critical article, had its effect!*

Trade union journals reach over a million

TRADE union journals, with a combined circulation of about one and a quarter million, are an important section of the press. *Nepszava*, published by the Central Council of Trade Unions, with a circulation of 300,000 is the second most popular daily paper.

Apart from journals put out by the Central Council, each of the 19 national unions has its own periodical. The "mastheads" of some of them are shown above. They are: *Postas Dolgozo* (circulation 33,000), Postal Workers' Union; *Vasas* (c. 120,000), Iron, Metal and Electrical Workers; *Textil-Munkas* (c. 33,000), Textile Workers; *Elelmezesi Dolgozo* (c. 42,000), Food Industry Workers; *Vegyipari Dolgozo* (c. 21,000), Chemical Workers; *Ruhazati Munkas* (c. 10,000), Clothing Industry Workers; *Helyiipar Varosgazdasag* (c. 46,000), Local Industry and Municipal Workers. *Typographia* (c. 15,000), Printing, Paper and Press Workers' Union, is the oldest trade union paper in Hungary; it was started over a century ago.

These journals report on trade union activities, including resolutions passed and how they are implemented. They provide a forum for members' views and an opportunity to put various opinions, particularly when future decisions are under debate. The subjects covered range from labour safety to the work of trade union stewards. The various editorial boards are helped by on-the-spot volunteers who report from the factories and other places of work. There are regular consultations between editors and readers.

TELEVISION RADIO

NOVEMBER 1977 saw the inauguration of Hungary's first TV satellite tracking station (pictured above). Able to relay both TV and radio programmes from communication satellites in space, the station opened up scope for more exchanges with other countries. It was built at Taliandorogd with the help of Soviet and Czechoslovak experts as part of the "Intersputnik" network.

A few months earlier, a new 2,000 kilowatt radio transmitter at Solt (central Hungary) gave a powerful boost to the radio network, ensuring better reception for many regions.

The technical improvements to two services affect most Hungarian households, as nearly all now have both radio and TV. At the start of 1978, with over 2½ million TV subscribers, 24 out of every 100 people had a TV set, while the ratio for radio was a little higher.

Radio services date back to December 1925, but a fresh start had to be made in 1945 as the war destroyed all the technical equipment. Thanks to the devoted work of a group of engineers, technicians and journalists however, Radio Budapest returned to the air on May Day, 1945.

THOSE who predicted that the spread of television would cause the interest in reading to wane had no reason to worry. On the contrary: what has happened is that instead of "competition" between the various forms of culture, there are more and more examples of sound co-operation and desirable interaction to be seen: successful television programmes recruit readers for literature, and the better-read viewers demand more from TV programmes too.

GYORGY ACZEL
Deputy Prime Minister

Those first post-war broadcasts could only be heard at short range but they heralded a rapid expansion of services. Two medium wave stations were set up, named after Kossuth and Petofi, the heroes of the 1848-49 war of independence against Austria.

By 1950 there were over 620,000 radio subscribers, nearly double the pre-war number. By 1960 the figure had swelled to 2,225,000; today it stands at 2,600,000. Even more telling is the fact that while 80% of the pre-war subscribers lived in Budapest, today the ratio of village households with one or more radio sets is only slightly below that in the towns.

Fundamental to this rapid spread of radio in the pre-transistor days of the '50s, was the post-war electrification programme. In 1945 three out of every five towns and villages were without electricity. Eighteen years later, in 1963, the last of Hungary's 3,207 villages was linked to the national grid.

Home programmes

Today **Radio Kossuth** carries the main home programme, while **Radio Petofi** concentrates on wide news coverage, entertainment programmes and minority interest broadcasts. They have been joined by a third programme on VHF, mainly devoted to classical music and literature.

Regional studios in five provincial towns transmit local programmes. **Radio Budapest** also has a shortwave department which broadcasts in seven languages, including English, and to Hungarians living abroad. The Radio Budapest Short Wave Club is in touch with radio amateurs throughout the world and runs regular DX competitions.

Experimental TV transmissions started in 1954 and regular services began in February 1958. At that time there was one 30 kilowatt transmitter housed in the TV tower in the Budapest hills which has become a feature of the city skyline. That transmitter was replaced in 1975 and is now the heart of a national network which includes ten major regional TV centres and a number of smaller relay stations.

The manufacture of TV sets began in 1955 when eight were made; by the time regular services started in 1958, output was over 37,000. Today both colour and black and white receivers are made for the home market and for export. Output in 1977 was about 423,000 sets. Home demand today is for colour sets; two main types are made, one using the PAL-SECAM system, the other SECAM.

Transmissions in colour started in 1968. More than half the 4,000 or so hours of viewing planned for 1978 will be in colour, compared with one hour in three in 1977. There are two channels, the first transmitting six days a week (there is no TV on Mondays, except to cover special events), the second on weekday evenings. Plans are in hand for a third channel.

State commission

Until 1974 radio and television came under one, independent authority, headed by a government-nominated chairman. Because of the rapid expansion they were then split. A **State Commission for Radio and Television** was set up at the same time to co-ordinate the work of the two authorities.

This consists of a government appointed chairman, the Ministers of Education and Culture, or their deputies, the head of the Government Office of Information, the managing director of the Post Office, which provides the technical facilities, and the chairmen of the radio and television boards. Other bodies are represented—the Socialist Workers' Party, trade unions, Patriotic People's Front, and Young Communist League.

There is a **Radio and Television Mass Communications Research Centre**, set up in 1969, which is shared. The centre is concerned both with audience research and with ensuring that the listeners and viewers can make their voice heard. Proposals on how to improve and develop programmes are also made.

The two authorities also share a number of artistic groups which were established before the split—the Hungarian Radio and TV Symphony Orchestra, for instance, and a number of choirs.

Exchange schemes

Hungarian Radio has co-operation agreements with over a hundred companies, including the BBC, covering the exchange of programmes and visits. **Hungarian Television**, which joined the international TV exchange scheme in 1964 and is a member of "Intervision", has agreements with 57 foreign TV networks in 21 countries, including Britain.

These extensive international contacts are reflected both in the wide range of foreign programmes transmitted in Hungary and in the co-productions in which radio and TV are involved.

TV programmes screened late in 1977 indicate the variety ensured by these contacts. They included: three programmes on Oriental religions; a British series on London's National Gallery; Kojak, the American cops-and-robbers series; feature film **Operation Overlord** and the Royal Shakespeare Company in **Antony and Cleopatra** from Britain.

Earlier imported TV series include **The Forsyte Saga** and **War and Peace**. Both were so popular that the relevant novels sold out in the bookshops and were virtually unobtainable in the libraries.

Among recent co-productions are **Le Cheval, mon Ami**, a 29-episode series made with FR3 of France on one of Hungary's stud farms; a life of Haydn made with Austrian TV, on location in both countries; and a feature on contemporary Hungarian music, made jointly with Dutch TV.

Bartok's string quartets feature in a six-part series made with the BBC. The director, Rodney Greenberg, won first prize in a Hungarian TV music contest in 1976. It was the first ever contest in the direction of serious music programmes for TV—aimed at taking viewers behind the scenes

Adult education on radio and TV

"SCHOOL for Everyman" is a new adult education series launched on radio and TV in 1976. Designed for adults who did not complete their basic schooling, it includes preparation for the school leaving certificate.

Transmissions on the two media are co-ordinated to present an integrated course. The radio covers Hungarian language and literature and history. TV concentrates on the sciences. On both, programme editors try to present their subjects in a form which is less conventional than normal schooling.

Consultation centres have been set up in some towns and villages to provide the students with additional help.

"SHOW Your Skill" is a popular, talent-spotting contest which returns to Hungary's TV screens time and again. Launched in 1962, the sixth and most recent series, screened in 1977, drew a weekly audience of five million—half the population—for over two months.

The contest is for non-professionals between the ages of 14 and 26, although younger entrants can get special permission to take part. Organised jointly by TV and KISZ, the Young Communist League, the competition covers a wide range of categories—song, dance, music of all types, recitation and conjuring among them.

The 1977 contest attracted nearly 6,000 entries, involving 25,000 competitors. After the elimination rounds, 110 items were televised. They were performed in front of a jury of outstanding people from the arts world, including an actor, composer and theatrical producer, and their comments were included in the programme. Votes were also cast by the viewers. Prizes included a foreign tour with performances in Warsaw, Leningrad and Helsinki.

Shown above is one of the 1977 winners, receiving a prize on behalf of the "Dragonfly" puppet group. The two young acrobats shown left won the special prize awarded by the jury. Most votes from the viewers went to a folk dance group from one of the national minority villages.

Many earlier winners are today known inside and outside Hungary. They include pianist Andras Schiff, shown below, who won in the serious music category in 1968 when he was 14, and today plays to concert audiences throughout the world, the British among them.

to see some of the workshop secrets, as well as promoting younger talent.

This is one of many international TV contests put on by Hungary. Two for young orchestral conductors mark another new venture. The second, in 1977, attracted 65 entrants from 16 countries. As well as jury awards there was an audience prize; about 112,000 viewers took part. The winners came from the Soviet Union, the United States, Poland, Greece and Canada.

A new programme aimed at promoting East-West dialogue was launched in May 1976. The brainchild of Janos Hajdu, a foreign news editor on the daily **Nepszabadsag** and a former correspondent in Bonn, **International Studio** is a televised discussion in which journalists from all over the world are invited to take part.

The first programme, in which guests from the Soviet Union, the Federal Republic of Germany, Italy and Poland talked on the Helsinki agreement, was so successful that it is now a regular feature—part of Hungary's efforts to put the Helsinki "Basket Three" proposals into effect.

Journalists who have taken part include a **New York Times** correspondent and head of the **Newsweek** office in Bonn. Topics have ranged from disarmament to East-West economic relations. Human rights were discussed when a **Le Monde** columnist from France, a Communist senator from Italy, a Harvard professor who is black and a member of the African National Congress who is white, talked with two Hungarian journalists, Hajdu himself and Ivan Boldizsar of the **New Hungarian Quarterly.**

In home affairs, radio and TV programmes in which the public put their questions and criticisms to leading figures, including government ministers, are also very popular. Like **International Studio**, they are put on at peak viewing or listening periods.

Nature protection series

TELEVISION director Gabor Racz, renowned for his nature films, is at present working on a 13-part series on environment protection. Sponsored and financed jointly by Hungarian Television and the United Nations Environment Programme, the series will discuss environment problems faced by third world countries, such as aridity and water economy.

The films will be set in Asia, Africa and Latin America; Racz set out in January 1978 to visit eleven countries, together with Professor Janos Balogh of Budapest University, a specialist in soil zoology. "We will be looking for locations, and will try to arrange all the details for shooting in 1979 with a four-member crew," Racz said before he left Budapest.

He already has 60 films for television to his credit, including a number made in Mongolia. "I have been there six times," he said. "I love the country—it is a different world, almost untouched by civilisation." His Mongolian films include **The Flora and Fauna of the Gobi Desert,** *which has been bought by BBC Television and networks in France, Spain and the socialist countries.*

Training for TV and Film

THE Budapest Academy of Drama and Film was set up in 1947. Today it has university status and includes a faculty for film and TV which provides training at two levels—a full-time four year university course, and a three year part-time course at college level.

The part-time course offers vocational training to those who want to work as floor managers, TV cameramen, production managers and cutters. It is open to anyone who has worked in either films or TV for at least two years, provided he or she gets backing from the employer.

The university course offers training in film and television direction, photography, editing and story editing. It is open to applicants between the ages of 20 and 30 who already have a higher educational qualification, or have matriculation and at least two years' continuous practical experience in film or TV.

New courses begin every two or three years and intake is restricted to about 20 students. As there are between 250 and 300 applications for each new course, selection requires a great deal of care. It is made through a series of eliminating tests and interviews, ranging from an initial written exam aimed at testing intellectual abilities and knowledge of literature, art and music, to a final practical test in film making.

Film test for applicants

Applicants for the directors' course, for instance, have to make a five-six minute film on a set scenario, with two or three players. They are supplied with scenery, materials, technical assistance, a pool of actors from whom they can pick their players, and use of the Academy's TV studio. The resulting film is then shown to the admissions board, which at this stage consists of the full body of teachers engaged in the course.

Once accepted, the student will receive a high degree of individual attention. Classes range in size between six and ten students, and the class teacher acts as tutor throughout the four years.

Fundamental aim is to provide a thorough grounding in professional skills and theoretical knowledge, whilst at the same time helping to develop the personality of each student. Instruction covers a wide range of subjects—directing, camera work, electronic technology, philosophy, aesthetics, film history, music, literature and languages (Russian and either English, French or German).

There is strong emphasis on practical work. Each student, for instance, is provided with material worth 300,000 forints (about £8,300) to practise on, free of charge.

Among those teaching at the Academy are some of Hungary's top directors and cameramen. The Rector is Zoltan Varkonyi, film director, actor and stage manager, while instructors include film directors Karoly Makk, Zoltan Fabri, Istvan Szabo and Pal Gabor. Music instruction is in the hands of composer Emil Petrovics.

FILMS AND FILM-MAKING

WHEN a newsreel was shot in Budapest in 1896, it marked the beginning of one of the first film industries in Europe. By 1912 regular feature film production began. Then in 1919, under Hungary's first socialist republic, film making was nationalised. In three short months, before the Republic was overthrown, 31 features were produced.

The industry was returned to private hands under Horthy's reactionary regime. Production first fell, then became highly commercialised. Many talented film makers, including the Kordas and Michael Curtiz, felt forced to leave home.

Badly hit in the war, film making had to start again in 1945. At the time private enterprise was not interested, so the political parties undertook to make films.

Radvanyi's classic *Somewhere in Europe* (1947) dates from this period. Made by the Communist Party (before the merger with the Social Democrats), it was a moving account of a band of war orphans.

The industry was nationalised again in 1948 and the first feature, Frigyes Ban's *The Soil under Your Feet*, was another classic, this time of peasant life in the 1930s.

Today annual production is 20-25 features, 60-70 TV films and over 500 shorts. International awards won—18 for features in 1976 alone—are evidence of the standards.

On location in Budapest—filming "The Centaurs". A Soviet-Hungarian-Czech co-production, it tells the story of the last three days in the life of Chile's President Allende.

Each year about a hundred foreign critics are invited to see all the features produced. Commenting on the 1977 crop, David Robinson of the London **Times** wrote that "hardly a film" was "less than watchable. Film, it seems, is still in the very blood of the Hungarians. . . ."

PRODUCTION is mainly in the hands of the nationalised company MAFILM, which has eight studios. Four make features —the **Budapest**, **Dialogue**, **Hunnia** and **Objective**—four are for shorts.

There are two more studios, the **Pannonia** which handles dubbing, and animated films, and the experimental **Bela Balazs** studio run by the Film and TV Artists' Union.

DISTRIBUTION is through MOKEP which also buys films from abroad. About 40% of the 200 or so features imported each year are from Western countries. Those shown in 1977 included *Papillon*, *Hello Dolly*, *The Decameron*, *Murder on the Orient Express* and *A Touch of Class*. Horror and pornographic films, felt to have no artistic merit, are not bought on principle.

Both MAFILM and MOKEP get substantial government subsidies—enough to cover about 43% of production costs and to provide a 4 forint subsidy on every cinema ticket sold. (Prices range between 6 and 16 forints, about 17p to 45p.)

FEATURE FILMS are shown in over 3,600 cinemas, and though TV has reduced audiences, they still total a yearly 74 million. Within this Hungarian films are increasingly popular, attracting 21 million in 1975, 22 million in 1976 and 19 million in nine months in 1977.

One reason for this is the emergence of a new type of film which continues the committed, realistic trend of earlier years, but focuses more attention on psychological study of moral problems and shortcomings in social life.

Gifted new directors associated with this phase include Zsolt Kezdi Kovacs; his *When Joseph Returns* (shown in London) won a prize in Chicago (1976). Ferenc Andras is another; his social satire, *It's Rain and Shine Together*, is due to be shown in London.

A third is Gyula Maar, married to Mari Torocsik who won the 1977 "best actress" award in Tours in his film *Flare and Flicker*.

This particular star made her screen debut in an earlier success, *Merry-Go-Round* (1955). It was made by Zoltan Fabri, still a leading director. His successes include *Professor Hannibal* (1956), *Twenty Hours* (1964), which won ten prizes, and *The Fifth Seal* (1976), awarded the 1977 Moscow Grand Prix.

His most recent film, *Hungarians* (1977), is about a group of impoverished peasants, driven to seek work in Germany in 1943. Like most of his work, it concerns the moral courage of the "little man".

Miklos Jancso, of the "new wave" group of the mid-60s, is the best known director in the West. He made his reputation with *The Round Up* (1965). Most of his films, including *The Red and the White*, have been shown in Britain.

He spent a period making films in Italy, but is now working on an ambitious project in Budapest. A series of three films—working titles *Hungarian Rhapsody*, *Allegro Barbaro* and *Concerto*—it covers 30 years of Hungarian history.

Other members of this group are Istvan Szabo, who directed *Father* (1966) and *Budapest Tales* (1976) and Andras Kovacs, who spent a year studying cinema verite in France, director of *Cold Days* (1966). Both are at work on new films.

A leading woman director is Marta Meszaros whose *Nine Months* was shown in the 1977 London Film Festival. Noted for her feminist themes, she excels in sensitive studies of women in revolt against rigid conventions.

Adoption (1975), shown in London and on BBC TV, won her a gold medal in Chicago and when her latest film, *Mary and Julie* (1976) was screened in New York, **Newsweek** described it as "sensitive and engrossing".

DUBBING is widespread. Two thirds of the foreign films shown in cinemas and all shown on TV are dubbed. Plans are to phase out sub-titling by 1980, except for musicals and films which defy good dubbing for technical or artistic reasons.

The work is done at the **Pannonia Film Studios**. Yearly about 90 films are dubbed for the cinema and 300 for TV. The aim is to provide a high quality translation in the idiom of the original. Once the text is ready, the film is acted out anew by top Hungarian actors.

In charge is Edit Varga, who comments that dubbing is "good if the audience does not notice it". But she feels an outstanding job has been done on many films, citing *The Ruling Class*, *State of Siege* and *One Flew over the Cuckoo's Nest*.

ANIMATED FILMS are also made at **Pannonia.** Director of this side is Gyorgy Matolcsy, who is also general secretary of the Association Internationale de la Film Animee (ASIFA), centred on Budapest since 1972.

The fifth largest in the world, the animation studios employ 250. Cartoon, puppet and combined films are made for audiences of all ages, and for cinema, TV, schools and advertising.

WE are well aware of the fact that the educational map of our country is still one of high peaks and low-lying areas, and that there are still blank spots—although the meaning of the term "blank spots" has also changed. Today it means that there is still not television everywhere, that many people are still not regular readers—some thirty or forty years ago, however, the cultural blanks stood for mass-scale illiteracy.

GYORGY ACZEL
Deputy Prime Minister

Films commissioned by UNESCO and the World Health Organisation include two by Gyula Macskassy, a founder member of the Budapest animated film school, along with Jozsef Nepp, creator of the *Gustavus* cartoons, shown on BBC TV, and Attila Dargay. His feature cartoon, *Mattie the Gooseboy* (1976,) which retells the story of a popular folk hero, has broken box office records in Hungary. Nearly 1½ million saw it in less than a year.

Younger directors include Marcell Jankovich, who made the studio's first feature cartoon, *Johnny Corncob* (1973). His two-minute *Fight* won the 1977 Golden Palm at Cannes. Jozsef Gemes co-directed another feature with American Bill Feigenham—*Hugo the Hippo* (1975), which was shown in Britain.

DOCUMENTARY film is another field where there is a long record. Hungary is an active member of the International Scientific Film Association and provided a recent president, Agoston Kollanyi, director of many popular scientific and nature films. His works include *Aquarium* (1954) and the full length *Eternal Renaissance* (1966).

Several full length nature films were made in the '50s by Istvan Homoki Nagy. They included *A Kingdom on the Waters* and *From Blossom Time to Autumn Leaves*, both shown in Britain.

Many women directors seem drawn to the documentary. Ilona Kolonits has treated some political themes. In *The Last Act* (1959) she analysed the downfall of the Horthy regime and in *Eroica* (1975), which won a Grand Prix in Moscow, she portrayed reconstruction in post-war Vietnam.

Social themes feature in the work of Marianne Szemes who won the 1964 Grand Prix in Cracow with *Divorce in Budapest*, while Livia Gyarmathy has recorded the lives of the old and lonely in *Dear Address* (1972) and *Lonely Persons' Club*.

NEWSREELS are a regular feature of cinema programmes and are made at the **Hungarian Newsreel and Documentary Film Studios.** Long a member of the International Newsreel Association, which operates under UNESCO auspices, the studio exchanges films with 40 countries.

Techniques have changed to meet the challenge of TV. The emphasis today is on treatment of news "in depth" and exploiting photographic potentialities.

The studio turns out 52 newsreels, six world news and four sports reviews each year, as well as documentaries. Projects for 1978 include a series comparing amateur films from the last 50 years with official documentaries and newsreels, and a study of how a peasant farmer is transformed into an industrial worker.

SHORT FILMS are reviewed each year at a festival in Miskolc, Hungary's biggest provincial town. Here shorts of all types, from newsreels to puppet films, are presented.

For the past 15 years the **Miskolc National Festival** has been managed by Istvan Gyorgy, who has himself made about 120 shorts on subjects ranging from physics to the dance. Commenting on the 1977 Festival, he said:

"One can see a significant improvement in standards in every category, particularly in the animation and popular scientific groups. Directors seem to be experimenting more freely. . . .

"In the documentary field there is a new trend: while earlier films tended to record achievements, today there is more emphasis on responsibility and more focus on man in society as an individual."

Experimental Film Studio

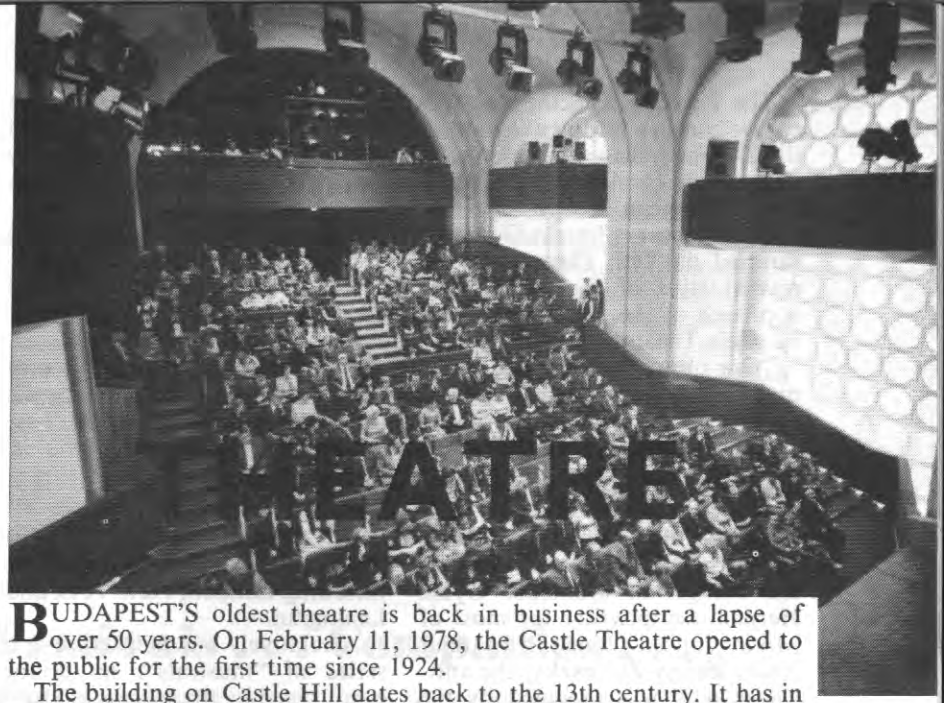
THE **Bela Balazs Film Studio** was set up in 1961 under the auspices of the Film and TV Artists' Union to give young film makers a chance to experiment. It is open to graduates from the Academy of Drama and Film and gives them facilities to make their own films, with government support.

The studio is named after film critic Bela Balazs (1884-1949), one of the first people to look upon cinema as an independent art. Day to day running is on self-government lines, with the young producers, cameramen and scriptwriters electing a board of directors from among themselves.

They work collectively, exchanging roles, and do much of the other work of filming such as cutting. Actual processing is carried out in the studios of the nationalised company MAFILM. Overall production costs are about a third of the normal.

For many years only shorts were produced, but in 1976 two features were made. One of them, *American Torso* directed by Gabor Body, won a Grand Prix in Mannheim. Based on a short story by the American writer Ambrose Bierce, it tells the story of three Hungarian officers in the final days of the American Civil War. (It was due to be shown in Edinburgh in 1978, Ed.)

Body has used a new method which he calls "light shot". The film was in fact shot twice, first conventionally, then on a "trick" table, where the resulting filmstrip was combined with other material to produce a variety of effects.



BUDAPEST'S oldest theatre is back in business after a lapse of over 50 years. On February 11, 1978, the Castle Theatre opened to the public for the first time since 1924.

The building on Castle Hill dates back to the 13th century. It has in turn been a Franciscan church, the home of a Turkish pasha, a Carmelite monastery and a military storehouse. Shortly after dissolving the Carmelite order, Austro-Hungarian Emperor Joseph II decreed that the former monastery should become a theatre. It was here that Hungarian actors first played in a permanent, public theatre in 1790.

There have been many historic occasions in the Castle Theatre, including a concert in 1800 at which Beethoven played. But in 1924 it was closed for want of proper maintenance. As no funds for repairs were forthcoming, it was allowed to decay until it was reduced to ruins in World War II.

Now the building has been restored in the late Baroque style of the 1790 theatre. As much of the original fabric as possible has been preserved, including a splendid red marble staircase. The old monastery refectory is now a spacious buffet. There is seating for 268 in the central auditorium (shown above) and there are four smaller halls.

The Castle Theatre is home to a new company—the People's Theatre (named after a company which operated between 1878 and 1917). It is the biggest in the country, with a staff of 400, including 180 actors. There are three sections—for drama, dance and opera.

The drama section consists of a repertory group with two permanent theatres in Budapest—the Castle in Buda and the Jozsefvaros, across the river in Pest—and three travelling companies which perform in provincial theatres and cultural centres. One group specialises in plays for children and will be giving between 120 and 130 performances a year. The dance section is drawn mainly from the Budapest Dance Ensemble, which recently toured the United States. It is hoped to add puppet and mime groups.

The People's Theatre was formed in 1977 from a merger of two earlier companies, the avant-garde 25th Theatre, founded in 1968, and the Deryne Village Travelling Theatre, which has toured the country since it was formed in 1951, often playing to remote communities who have never seen theatre before.

The director is Laszlo Gyurko, dramatist and MP, who founded and directed the 25th Theatre. He now has the task of fusing the experimental style of his earlier company with the more conventional approach of the Deryne Theatre, adding the traditions of the former People's Theatre, who used music and song extensively.

"Our ultimate object," says Gyurko, "is to restore a style which uses music, movement, song and dance—largely banished by the bourgeois concept of the theatre—so that everyone can understand our art."

Repertory . . . Finances . . .

OPENING play at the Castle Theatre was a new work by the Hungarian dramatist Gyula Hernadi (scriptwriter for most of Miklos Jancso's films). It is about Endre Bajcsy-Zsilinszky, the anti-fascist who was executed by the Nazis after the abortive Budapest rising against them in October 1944. This was followed by Edward Albee's *The Sandbox*.

Between 25 and 30 new Hungarian plays are put on each year out of the 200 or so new productions. In the 1976-77 season over 12,000 performances were seen by an audience of 6,300,000, a small increase on the year before.

The repertory is wide ranging, including classics and modern plays from all over the world. Shakespeare and Shaw are the most popular classical dramatists, followed by Moliere, Chekhov and Eugene O'Neill. Modern plays translated from the English include works by Samuel Beckett, Robert Bolt, Harold Pinter, Tom Stoppard and Alan Ayckbourn.

Among the many contemporary Hungarian dramatists, there are a number who are widely known abroad; veteran poet and writer Gyula Illyes, for instance, and Istvan Orkeny, whose *Cat's Play* has been staged in many cities, including London, New York and Leningrad.

A relatively new departure is a series of "musicals", no doubt encouraged by the success of Hungarian productions of *West Side Story*, *My Fair Lady* and *Cabaret*. For although Hungary has a long tradition of operetta, home grown musicals are a recent development. The biggest hit so far is Tibor Dery's *An Imaginary Report of an American Pop Festival*. First performed in 1973, it is still running in Budapest (1978, Ed.).

Public funds are available to help the dramatist at work on a new play and a theatre which is mounting a new production. They come from both central and local bodies and cover about two thirds of the operation costs of the theatres.

State subsidies amount to about 200,000 million forints a year. They average 56 forints (about £1.55) on every theatre ticket sold in the provinces and 36 forints (about £1) on each ticket sold in Budapest. Ticket prices can therefore be kept low; they range between 15 and 45 forints.

Many theatres sell season tickets, covering between four and six premieres, which can be paid for by instalments. Tickets are sold in factories and other work places, through the trade unions, as well as at the theatres and agencies.

Additional subsidies reduce prices to about a third of the normal for students and young people, and many theatres operate special schemes for senior citizens. There are special rates too for group visits by factory workers.

Most theatres operate under local council auspices and, with a few exceptions, on repertory lines. There are 35 permanent theatres, 21 in Budapest. Four provincial theatres have opera sections.

Acting staff are engaged on a contract system, with terms varying from one to three years. Actor and management are mutually free to terminate or prolong a contract when it runs out.

Actors have their own union—the **Association of Hungarian Theatre Artists**, concerned both with their well being and theatrical policies. Topics raised at the 1977 general meeting included working conditions, relations between Budapest and provincial theatres, the work of theatre critics, and the generation gap.

Festivals . . . Companies . . .

OPEN air theatre is a feature of the summer months (the indoor season is September-May). There are a number of festivals, the most important being the **Szeged Open Air Festival of Music and Drama** held annually in southern Hungary.

First held in 1931, the Szeged Festival was revived in 1959. Drama, opera and ballet are staged against the dramatic background of the local cathedral, with university buildings surrounding the huge auditorium in Dom Square which seats 7,500.

A smaller annual festival, dating from 1969, is held at **Szentendre** on the Danube, just north of Budapest. Here student actors stage two or three plays in the town square. Both festivals are run by the local council.

The **National Theatre** in Budapest is the country's oldest company and operates under the Ministry of Culture. They are renowned for staging the classics, from Sophocles to Jean-Paul Sartre and Durrenmatt, but also put on new Hungarian plays. Current productions include Goethe's *Faust* and a new play by Magda Szabo, who won the Kossuth Prize, Hungary's highest cultural honour, in April 1978.

There are three more **National Theatres** in the provinces, under local council guidance — at Miskolc, Pecs and Szeged. A young company, held to be one

A mime performance of Hemingway's "The Old Man and the Sea" by Miklos Kollo's mime group Domino, February 1978.

"SHAKESPEARE! If this name became a star, it would shine more brightly than the sun." Those words were written in 1847 by the poet and revolutionary Sandor Petofi, one of the many outstanding Hungarian men of letters who have translated Shakespeare's works.

When a new production of *Hamlet* opened at the Madach Theatre in Budapest in September 1977, director Otto Adam commented: "A small nation—which has great poets who are not much read because of the language bar—has the consolation that it has translations into its own language which are masterpieces in their own right. Outstanding among them is Janos Arany's translation of *Hamlet*" (1867), used in the current production.

Shakespeare has been part and parcel of Hungarian theatrical life since *Hamlet* was first staged in 1792. Between 1957 and 1971, for instance, 25 of his plays were staged and seen by more than two million theatre goers. Three Shakespeare plays are currently running in Budapest (1978, Ed.)—*Hamlet*, *Love's Labour's Lost* and a new National Theatre production of *The Winter's Tale*. Current provincial productions include *Pericles*, *Richard III* and a new beat musical version of *Two Gentlemen of Verona*.

Above is a scene from another recent revival—the avant-garde, 25th Theatre production of *King Lear* in autumn, 1976.

of the most adventurous in the country, is based at Kaposvar (pop. 70,000). Productions include Arnold Wesker's *The Kitchen*.

The **Gaiety Theatre**, which has put on more than 1,200 plays since it opened in 1896, is the second oldest in Budapest. Reduced to rubble in the war, it reopened in 1951. It was here that Ferenc Molnar's plays were first performed in the early years of the century. Most have been revived recently, including *The Guardsman*. One current hit is Ken Kesey's *One Flew Over the Cuckoo's Nest*.

The **Madach Theatre** is named after another key figure in Hungarian theatre history, the 19th-century dramatist Imre Madach. His *Tragedy of Man* is a classic which is played again and again. Current productions include Oscar Wilde's *The Importance of Being Ernest* and Brecht's *The Rise and Fall of the City of Mahagonny*.

The **Microscope Theatre** provides hard hitting political cabaret. Main aim, says founder-director Janos Komlos, is to make people laugh, while taking a political stance. The mockery is aimed at improving the fabric of society, not tearing it down.

Targets include bureaucracy and petty-bourgeois attitudes. Many public figures have also been parodied, including Janos Kadar, general secretary of the HSWP. He is reported to have thoroughly enjoyed the performance.

Theatre in miniature is presented by the **State Puppet Theatre**, which has toured all over the world, including Britain, since it was founded in 1948. Now the second biggest puppet company in Europe, they give about 1,500 performances a year for both children and adults.

Under director Dezso Szilagyi, they have been particularly successful in adapting musical works for the puppet stage, including Bartok's *Miraculous Mandarin*, Kodaly's *Hary Janos*, Stravinsky's *Petrushka* and Benjamin Britten's *Prince of the Pagodas*.

The Puppet Theatre is now celebrating 30 years of activity with a festival in Budapest in which all 34 of the plays in the current repertoire have been performed. Invited guests included the famous Soviet puppeteer, Sergei Obraztsov, who gave two performances, Nancy Staub, president of the Puppeteers of America, and John Blundell, director of the Birmingham Puppet Theatre.

Later in 1978 they will tour France and the Soviet Union and will take part in the international puppet festival in Britain in March 1979.

There are about 3,000 amateur theatre groups in Hungary and the movement is affiliated to the International Amateur Theatre Association. About 300 groups give as many as 80 to 100 performances a year.

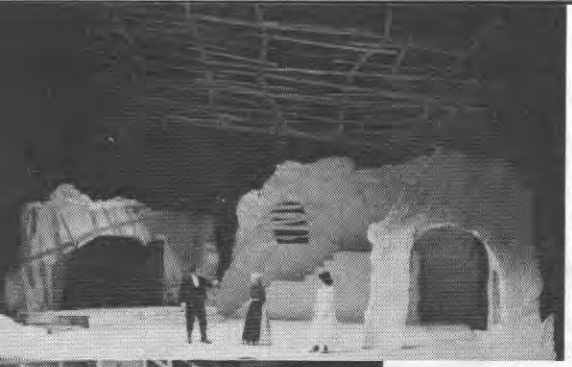
Best known are the student **Budapest Universitas**, which has played in Britain, and the **Arrabona**, formed in Gyor by a group of young workers from the local waggon works in the mid-60s. Today they are backed by the local council and include students as well as workers.

Centre for theatre news

BUDAPEST is the home of an international centre for information on the theatre, set up by the International Theatre Institute (ITI) in 1976. The centre acts as a clearing house for new plays and theatre news from the 55 member countries.

Three types of publications are issued, uniform in format, but with covers of differing colours for easy identification. The full text of new plays carry black covers; a blue covered publication, issued three times a year, gives theatre news from member countries; yellow is used for news of the dance and ballet. The official languages of the centre are English and French.

Hungary has been a member of ITI, which operates under UNESCO, since 1957. She was picked to house the international centre because of the long standing foreign contacts maintained with theatres in other countries and because such a wide assortment of foreign plays are produced by the Hungarian theatre. In addition the Budapest Theatre Institute, which undertook to operate the centre, already has extensive archives, with data on nearly 16,000 writers.



OPERA OPERETTA BALLET

Scenes from Sandor Szokolay's opera "Blood Wedding" (above), from a new 1978 production of Imre Kalman's "The Gypsy Princess" at the Budapest Operetta Theatre (centre), and from the ballet "The Cedar Tree", with music by Frigyes Hidas and choreography by Laszlo Seregi (below).

FOUR operas by contemporary Hungarian composers feature in the 1977/78 season at the Budapest State Opera House. A fifth will be presented in 1978. These works are the outcome of a policy of active support for new Hungarian music.

As well as commissioning and staging new works, the Opera House gives financial help to the composer during his work on a commission, if needed.

Most recent of the current offerings is *Moses*, the first opera from 44-year-old Zsolt Durko (whose works include *Turner Illustrations*, commissioned by the BBC). Another first opera from Sandor Balassa, 43, who is also known in Britain, is due to be staged shortly. Based on the World War II play *The Man Outside* (Draussen vor der Tur) by Wolfgang Borchert, the opera was broadcast by Hungarian Radio in December 1977.

Also in the repertory are *Be Good unto Death* by Ferenc Szabo (1902-1969), *King Pomade*, a one-act opera by Gyorgy Ranki, 70, and *Samson*, the third full length opera from Sandor Szokolay, 47, first performed in 1973. It was the 1964 premiere of his first opera, *Blood Wedding*, which opened a period in which eight new full length operas have been staged in 13 years. Based on the Garcia Lorca play, *Blood Wedding* was performed at the 1973 Edinburgh Festival and later broadcast by the BBC.

The Budapest State Opera House, opened in 1884, today has a company of over a thousand, including soloists, choir, orchestra and a ballet section. Both opera and ballet are staged at the company's two Budapest

theatres, the Opera House which holds over 1,400, and the Erkel which holds 2,400. In summer performances are given in the Margaret Island open air theatre which holds 3,500.

Like other theatres, the opera is only expected to cover about a third of costs through ticket sales. The repertoire includes classical and contemporary works from many countries.

Singers from all over the world, including Covent Garden, are engaged to sing with the Budapest company. At the same time, they have produced their own outstanding singers. Among the younger are Sylvia Sass, who has won international acclaim while still in her twenties, and Livia Budai, highly praised by British critics when she sang at Covent Garden early in 1978.

Programme policy in the ballet field is similar. Current productions include Tchaikovsky's *The Nutcracker*, Bartok's two ballets and three works with choreography by Balanchine. New Hungarian works include *The Cedar Tree*, with music by Frigyes Hidas and choreography by Laszlo Seregi.

World prize for Hungarian dancer

PRIZE for the best male dancer at the 1978 Second World Ballet Competition in Tokyo has been won by 21-year-old Gyula Harangozo from Budapest. Seventy-eight male and female dancers from 16 countries took part.

This is the second time Hungary has taken the gold medal in this category in Tokyo. At the first contest two years ago, Gabor Kevehazi was picked as the best male dancer.

Gyula Harangozo, junior, the new gold medallist has established himself as a solo dancer in the last 18 months. He has now been invited to dance in Washington, Prague, Rio de Janeiro and with the Scottish Ballet Company. His father, whose name he bears, was for many years a leading dancer and later choreographer at the Budapest State Opera House.

Seregi is ballet director of the company. His works include new versions of Khatchaturian's *Spartacus* (danced at the 1973 Edinburgh Festival) and Delibes' *Sylvia*. Most recent work, a one act ballet to Erno Dohnanyi's *Variations on a Nursery Theme* was premiered in May 1978 with new works from three other choreographers—Sandor Barkoczy, Andras Fodor and Imre Eck.

Training for the ballet company is provided by the **State Ballet Institute** in Budapest, founded in 1950. Among the first graduates in 1954 was Viktor Rona, one of Hungary's best known male dancers. Although the Institute is attached to the Opera House company, graduate dancers go to various companies.

In 1960 a class of graduates decided to form their own company, based at the National Theatre in Pecs (southern Hungary). Under Imre Eck, they have since won international recognition as the **Ballet Sopianae.**

Now history is repeating itself. Eight girls and seven boys, due to graduate shortly, have decided to found a company in Gyor (western Hungary), home town of one of the dancers and of a new theatre. They have already signed contracts with the local management. Dancer Ivan Marko, who has worked with the Bejart ballet, has agreed to lead the new group and to be their choreographer.

Provincial opera companies include one at Debrecen in the east, formed in 1952. They give about 110 performances a year in Debrecen and neighbouring towns, local factories and cultural centres. Productions have included Malcolm Williamson's *Our Man in Havana.*

At Szeged in the south, the local company has mounted a number of ambitious productions, including the first Hungarian performance of Hindemith's *Mathis the Painter.* In 1976 they staged a new Hungarian opera, *The Golden Coffin.* By a local composer, Istvan Vantus, it was inspired by a novel by Szeged writer Ferenc Mora (1879-1934).

The **Municipal Operetta Theatre** in Budapest, which dates back to 1922, continues the operetta tradition established in the last century by Hungarian composers Ferenc Lehar and Imre Kalman. Their works are revived season after season. In recent years however, the repertoire has been widened to include musicals like *West Side Story* and *My Fair Lady*, first staged in 1966 and still in production. Current productions include *Cabaret*, *Die Fledermaus* and *The Gypsy Princess.*

THE MUSIC SCENE

WHEN the Kossuth Prize awards for 1978 were announced, two of them went to the brilliant young pianists Zoltan Kocsis and Dezso Ranki. At 25 and 26, they are the youngest ever to win what is Hungary's highest award in the cultural field.

Only Ranki was in Budapest at the time—his friend and colleague was on a concert tour of Italy. When he heard the news, he said: "I feel that the recognition given to us is symbolic of the universal regard which is felt for the piano art of our generation, to a group of pianists who include our contemporaries Sandor Falvai, Istvan Lantos and Jeno Jando, and Andras Schiff who is a year younger. We all learned from Pal Kadosa at the Academy of Music."

Professor Kadosa, now 75, who has himself won the Kossuth Prize, has been teaching at the Academy since 1945 and at music schools before that. A composer and pianist, he is a disciple of the late Zoltan Kodaly, under whom he studied, and has long been a staunch supporter of contemporary Hungarian music. Pre-war he was prominent in the New Hungarian Music Association.

Pianists Zoltan Kocsis and Dezso Ranki.

It is over the last 10 years that his pupils have, one after the other, earned international recognition as concert pianists. Dezso Ranki won the Schumann competition in Zwickau in 1969; Zoltan Kocsis the Hungarian Radio Beethoven contest a year later.

Both incidentally played at concerts in Britain only a few weeks before they won the Kossuth Prize. They were among the soloists at the 1977 Promenade Concerts in London, and Kocsis is due to play at the 1978 Edinburgh Festival.

Andras Schiff, also a soloist at the 1977 Proms, won a third prize at the 1975 Leeds Piano Competition, where he was the youngest finalist. Jeno Jando won second prize at the 1972 Gyorgy Cziffra contest in Versailles.

One trait common to Kadosa's pupils is their commitment to Hungarian music. All excel as exponents of Bartok's works; all are advocates of contemporary music. Kocsis is also a composer, an active member of the **New Music Studio**, a group of young Budapest musicians who both compose and present new music.

When he was asked the secret of his teaching, Kadosa replied: "A teacher must approach each pupil in a different manner. The most important thing is that every pianist must develop his own personality. When I don't agree with something I say so, but I am never insistent, because they must go their own way, at all costs."

He also stressed the part played in the results obtained by good early training—"exceptionally important because young people usually reach the Academy at 18 or 19, when it is too late to create a good technical basis".

It is not only the Academy's piano department which produces front rank musicians. Wood wind players like flautist Istvan Matuz, string players like cellist Csaba Onczay, and cimbalon player Marta Fabian are among those who have won international recognition while still in their twenties.

The Ferenc Liszt Academy of Music was founded in 1875. Liszt himself was the first president.

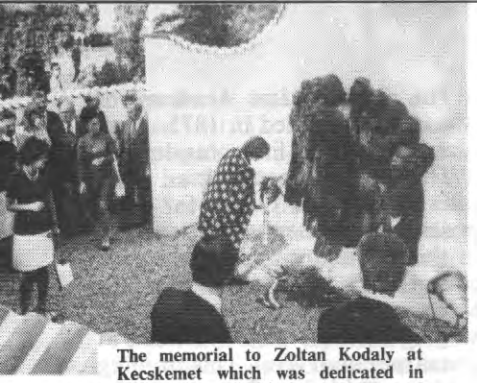
There are two faculties. One offers a five-year course for composers, performers, and teachers in the secondary and higher education fields. The other provides three years training for music and singing teachers who will work at primary school level. This training is also provided at five provincial colleges.

ONE man who was associated with the Academy all his life was the composer and teacher Zoltan Kodaly (1882-1967). He entered as a student in 1900 and became professor of composition in 1907, a post which he held until his death 60 years later.

It was Kodaly above all who ensured that Hungarian musical education, particularly in the early stages of a child's life, should provide a sound basis for future appreciation and development. He introduced a system of teaching music, from the nursery school on, which is today acknowledged and studied throughout the world.

Central to his theories was the simple proposition that the ability to read music should be as much part of general education as reading the printed word. And he believed passionately that music should be a joy, taught in a way which would open "the miraculous garden of music" to children and so enrich their whole lives.

The basis of his method is daily tuition, using the singing voice and the native, musical language of folk song. It was first put into practice in 1950 in the general



The memorial to Zoltan Kodaly at Kecskemet which was dedicated in 1975. The work of two sculptors and an architect, it shows the composer surrounded by singing children.

school (6 to 14 years) at Kecskemet, Kodaly's birthplace.

Other schools joined the project the next year. Within ten years the experiment had proved so successful that it was decided to introduce his method throughout general schools.

Today the Kodaly method is general in nursery schools (3 to 6), attended by over 80% of the children in this age group. "Instruction" is centred on singing games and nursery rhymes.

(Many traditional games have been "rescued" because of this; almost 5,000 were contributed in 1971 when Hungarian Radio ran a contest in collecting them. They have since been both taped and published in book form.)

About 140 of the 4,000 general schools provide a daily music lesson—the shortage of trained teachers prevents quicker advance. There are two independent music schools for this age group, one in Budapest and the pioneer school at Kecskemet which now also takes secondary school pupils up to 18 years of age.

Kecskemet is also the home of the **Kodaly Institute of Music Education**, opened in 1975. Housed in a former Franciscan monastery, it is a centre for postgraduate musical training for both Hungarians and teachers from other countries. The full 10-month course has places for about 35 foreign students each year. There are shorter courses in the summer.

Tuition is in English and Hungarian and subjects include methodology, musical theory, solmization, folk music and musical psychology.

Kodaly centres have also been set up in other countries. The first was the Kodaly Institute in Tokyo which opened in 1968. Now there are centres in Boston, USA, Canada, Australia, and the Federal Republic of Germany. Schools using the Kodaly method also operate in Czechoslovakia, France, Italy and the USSR.

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KODALY was primarily concerned with educating a nation of music lovers. One result of his work is that today's concert goers are predominantly young.

Official encouragement of this trend takes the form of cheap tickets for young people. Subsidies of between 40 and 50 forints a ticket (between £1.10 and £1.40) reduce prices to between 6 and 10 forints (18p-30p). Ordinary tickets carry a lower subsidy and cost between 15 and 50 forints (40p-£1.40).

The **National Philharmonic Society** organises concerts nationwide. In 1977 over 2,500 concerts drew a total audience of more than 1¾ million. Even so, the demand outruns capacity and there is a shortage of concert halls, particularly in Budapest.

Programme policy is aimed at satisfying the demand for familiar music and at introducing new works. In 1973 a festival of contemporary music, including elec-

Pictured above are the Sebo group with some of their instruments—the "hit gardon", hurdy-gurdy, bagpipe, recorder and three-stringed viola. Shown right is a zither orchestra from Morahalom in southern Hungary. Below the Csombor couple demonstrate the steps of an old dance at a "Dance House" session in a local centre.

POPULAR MUSIC —NEW STYLE

EARLY in the 1970s, a new style of "pop folk" music emerged in Hungary. It was triggered off by two architectural students—Ferenc Sebo and Bela Halmos, who sang folk songs and set Hungarian poems to music in their spare time. Dissatisfied with just a guitar accompaniment, they started to look for something more original.

Their search led them to folk instruments, particularly the rarer ones. They studied field recordings, then started to play the folk violin, bagpipe and hurdy-gurdy. Often they had to make their own instruments, sometimes copying museum pieces. As they extended their range, they recruited new members.

The harsh, earthy sound of their music aroused fierce controversy. Some thought it bizarre, a passing fad; others found it both more authentic and more in tune with a modern idiom. Whatever the experts said, young people flocked to hear them play.

Then they teamed up with a choreographer, Sandor Timor, who wanted to revive rural music-making traditions which had centred on meetings at a local "dance house". His aim was to encourage the enjoyment of folk dancing for its own sake. The Sebo group provided the right sort of music.

The "Dance House" movement was an immediate success. With its emphasis on audience participation, it attracted young people up and down the country. Youth clubs and cultural centres provided the setting; local or visiting groups the music.

The fame of the Sebo group themselves, now full time professionals, has spread far beyond Hungary, and in 1977 they recorded two LPs of "Dance House" music for a joint US-Hungarian venture.

They are not the only ones who are rescuing old folk instruments from obscurity. One of the 23 music schools for 6 to 14 year olds in Budapest set up a folk instrument department in 1975. It is the only one in the country.

Since then over a hundred pupils have taken up folk instruments like the hurdy-gurdy, reed-pipe and tarogato. The cimbalom is the most popular and the school has its own zither orchestra.

On another level, composer Attila Bozay has made himself a master of the zither and the recorder, composing concert works for these instruments.

tronic and concrete music, was organised. It has since become a regular event and now opens the autumn **Budapest Arts Festival.**

The major musical event on the annual calendar, the festival lasts for over a month and attracts musicians from all over the world. Guest performers in 1977 included the Fires of London, the Tokyo Metropolitan Symphony Orchestra and the Polish composer and conductor Krzysztof Penderecki.

Early in 1978 another "new musical" festival was held in Budapest, when 46 experimental pieces were presented by 10 young Hungarian composers over a four-day period. And when the BBC Symphony Orchestra gave two concerts in May 1978, they received a standing ovation for a programme of 20th-century works which included Harrison Birtwistle's *An Imaginary Landscape*.

Contests are also a feature of Hungarian musical life. The **16th Budapest International Music Competition** will be held in September 1978 for organists and string quartets and in June 1979 there will be Casals cello and Szigeti violin competitions.

Budapest helped to pioneer contests of this kind. When the Liszt International Piano Competition was held in 1933, it was only the second in Europe. Winner among the 68 contestants was Annie Fischer, who continues to be one of Hungary's best known pianists.

The tradition was continued in 1948 when a Bartok contest was held. Then in 1961 it was decided to establish a Liszt-Bartok piano competition, to be held every five years. Joint winners in 1961 were David Wilde of Britain and Gabor Gabos of Hungary.

Today arrangements are in the hands of the **Office of International Music Competitions**. The office issues an annual *Hungarian Musical Guide* in a number of languages, including English.

The international concert bureau **Interkoncert** handles arrangements for Hungarian musicians abroad and visiting musicians. Founded 20 years ago, the bureau maintains contact with impresarios in 50 countries.

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PEOPLE who work in all branches of music belong to the **Musicians' Union**. The 10,000 members include instrumentalists who play in symphony orchestras, restaurants, dance bands and folk groups, workers in the gramophone company, and the country's 3,000 music teachers.

The union is one of those affiliated to the 40,000 strong Federation of Unions for Workers in the Arts, set up over 20 years ago to represent the common interests of all working in this field.

There are various sections in the union. A youth committee of young musicians and students at the Academy of Music organises concerts and other musical events for young workers and trainees, in hostels, training schools and holiday camps.

The National Music Teachers' Department runs a music teaching pool, mainly made up of private teachers and those with part-time posts. They also issue the country's only music teaching periodical, *Parlando*.

Another union journal is *Jazz*, which reports on both professional and amateur activities. There is a jazz club network with strongholds in all the big provincial towns. Activities in 1977, apart from jazz concerts, included talks on jazz history, photo exhibitions and a visit to the Warsaw jazz jamboree.

Recent jazz musicians to visit Hungary include the Hungarian-born guitarist Gabor Szabo from Los Angeles. In January 1978 he joined forces with leading local jazz musicians to give a concert of modern rock jazz at the Budapest Hilton Hotel.

The **National Light Music Centre,** which operates under the auspices of the Musicians' Union, acts as an agency for jazz musicians and all working in the light music field. The director is popular drummer Erno Gyimesi, who represents Hungary at the International Federation of Musicians.

The Centre maintains a list of musicians and arranges both single appearances and long-term contracts, including engagements in other countries. Legal protection is provided by the Centre's own lawyers, who work with the union.

A studio where union members can get further training with the help of outstanding light music exponents is run by the Centre, and is used by hundreds of musicians each month.

Over six million records

HUNGAROTON, the Hungarian Gramophone Record Company, will manufacture 6½ million records in 1978, a million more than the year before. Two thirds of them will be light music and pop records, 25-30% classical and contemporary music, and 6-8% educational and literary recordings. Forty new releases of serious music are due out in the first six months.

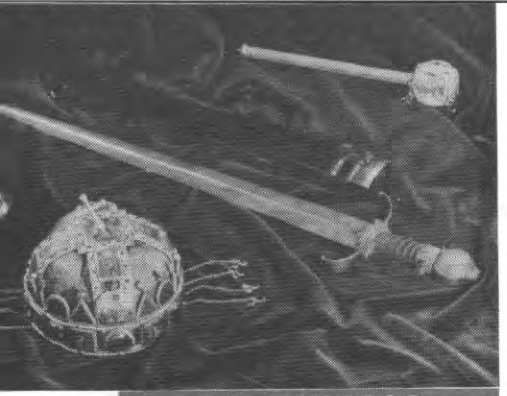
Record manufacture has increased rapidly since the opening of a modern processing factory at Dorog in 1976. Products include cassettes and about 30% of output is exported. Founded in 1951, Hungaroton operates in the editing, recording and manufacturing fields.

Programme policy as far as serious music goes is aimed at promoting new Hungarian music, young performers and musical rareties. First ever recordings include two Haydn operas, **L'infedelta delusa** *and* **La fedelta premiata***—the scores were found in the Esterhazy library at Fertod where Haydn worked most of his life—and two works by Ferenc Liszt, the* **Christ Oratorio**, *released in 1971, and the* **St. Elisabeth Legend** *(1974).*

One of the biggest ventures to date has been the release of 38 records over ten years (1967 to 1977) covering the complete musical works of Bela Bartok. Current series include the chamber music of Zoltan Kodaly, and the complete works of the 16th-century Hungarian lute player Balint Bakfark.

Recordings in the light music field feature Hungary's many pop groups and singers. Styles range from the beat music of the Fonograf group to the rock of P. Mobil and The Skorpion groups. The groups known in Britain are the Omega who play Hungarian style beat (they toured Britain under the name Red Star) and Locomotiv G.T. who play heavy rock.

Singers include Zsuzsa Koncz, the first artist in the pop music field to receive a government award. Her songs include a number of "pop music" settings of Hungarian poetry.



MUSEUMS

ON January 6, 1978, the historic crown of St. Stephen and other items of the royal regalia were returned to Hungary by the United States. By the end of that month they were on show to the public in the National Museum in Budapest.

It was the first time in their long history that crown and regalia were available for both regular public display and detailed study by experts.

Their new home is the country's most important museum. "Few people know that the Hungarian National Museum was one of the first in Europe," Chief Curator Dr. Ferenc Fulep said at the recent 175th anniversary of the museum's founding in 1802.

Like the British Museum, an "aristocratic collection of books, sculpture, paintings and coins" provided the starting point. But in Hungary's case, the National Museum is only equipped to preserve Hungarian historical and artistic material.

Today the collection comprises nearly a million objects. Under the Museums Act of 1949—the first legislation in this field, updated in 1963—the National Museum is required to study the Hungarian land and nation and to ensure that the knowledge gained is made public treasure.

Since 1950 the museum has also been in charge of the larger archeological projects which have been carried out—small excavations are usually the responsibility of local museums.

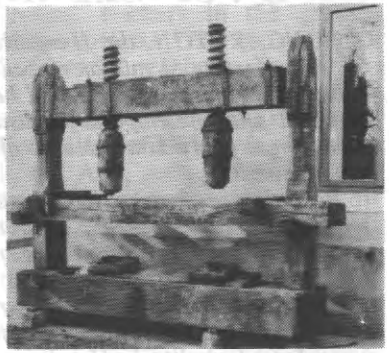
Any archeological finding must be reported under the terms of the Museums Act. This act also gives protection to both national and private collections.

There are strict rules governing the sales of works of art. Museums are not allowed to sell museum pieces, but may sell replicas and copies of documents. Nor may museum pieces be exported, except on loan for exhibitions abroad. Privately owned works of art may only be exported under licence from the appropriate museum.

In 1977 there were 430 museums and over 14½ million people visited them. Entrance fees are small; children and students are admitted free. And on Saturdays there is no admission charge. Those engaged in research must be given free access to museum and library material.

National museums and those engaged in the country-wide collection of material come under the jurisdiction of the Ministry of Culture. (In some branches of science this jurisdiction is shared with another ministry.)

Local museums are supervised by museum centres in each county, which help coordinate activities. There is also a National Museum Council which acts as an expert advisory body to the Ministry of Culture.



A wine press dating from 1826 in the local museum at Tokaj.

The most important collections in Budapest include those at the Museum of Fine Arts, the Hungarian National Gallery and the Museum of Applied Arts. There are a large number of small, specialist museums including catering, medical history and transport museums.

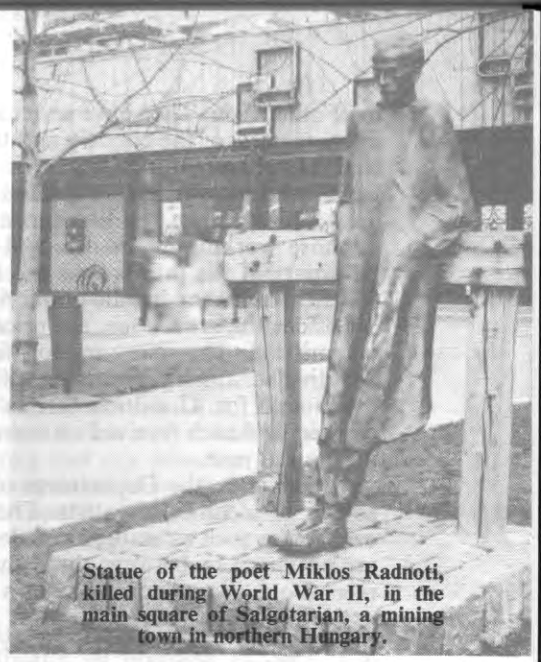
Important ecclesiastical collections are maintained by the churches, with state support. Best known is the Christian Museum at Esztergom where costs of maintenance and restoration work are shared by the Roman Catholic Church and the government. In Budapest there is a National Jewish museum and at Szentendre a Serb Orthodox museum which includes some valuable ikons.

FUNDING THE ARTS

When Hungarians talk of the foundation, they mean the Arts Foundation of the Hungarian People's Republic. Set up in 1968, it was a combination of the earlier separate foundations for literature, music and the fine arts.

Funds come direct from the state budget and from a small number of profit-making cultural companies which contribute direct to the Foundation instead of paying taxes.

The aim is to promote creative activity throughout the arts. The following account of what is being done in the fine arts field appeared in the monthly journal "Hungarian Review".



Statue of the poet Miklos Radnoti, killed during World War II, in the main square of Salgotarjan, a mining town in northern Hungary.

THE artist holds a unique position in society. He is a free-lance, so he does not have a regular work-place like other citizens. Officially he is employed by the Arts Foundation, but this is not a place of work in the normal sense.

At present about 3,000 artists and industrial designers belong to the Foundation, although this does not mean that 3,000 painters, sculptors, graphic designers and other artists are working full-time on artistic activity. Many have jobs as poster or stage designers or, more often, as art teachers.

The Foundation's relations with its members are not just formal, for it provides them with sponsorship. Before an artist begins a work, he needs materials and tools. For these the Foundation has a total of about 500,000 forints a month available for advances. Talented beginners receive grants of between 600 and 1,500 forints a month (in 1977 average monthly earnings in industry were 3,300 forints). Like other employers, the Foundation pays social security for members and gives them family allowances, sick benefits and retirement pensions.

Sales to the public are continually on the increase and are handled by Kepcsarnok (Art Dealers), one of the companies which helps to fund

Article 18

THE Hungarian People's Republic organises and supports scientific work advancing the progress of society, assists arts serving progress, guarantees the continuous improvement of the erudition and education of citizens.

Article 60

THE Hungarian People's Republic guarantees the freedom of scientific and artistic creative activity.

CONSTITUTION OF THE HUNGARIAN PEOPLE'S REPUBLIC

the Foundation. They have seven showrooms in Budapest and eighteen in other parts of the country and turnover is considerable. In 1976 they sold 14 million forints worth of small sculptures, 11 million forints worth of drawings and 42 million forints worth of paintings.

(A similar body, the Enterprise for Applied Arts, handles the work of those working in the arts and crafts field. Here too, the company pays part of the profits into the Foundation. About 400 artists work for them and they handle about 6,000 pieces a year.)

Besides the artist's fee, the price of a work of art includes a dealer's commission. The many million forints which come in from art sales are divided among a number of artists. For instance, the paintings which sold for 42 million forints in 1976 were by about 800 different painters and each received on average between 40,000 and 45,000 forints during the year.

Orders from the Department of Fine and Applied Arts are another source of income for artists. The Department buys about 500 works each year; such as statues and decorations for public buildings. These are produced by between three and four hundred artists, each of whom receive one or two commissions a year. About 28 million forints a year are available for commissions of this type.

Being the main patron of art, the Department tries to provide opportunities for the greatest possible number of talented artists. Between 10 and 15 artists—including four or five younger ones—are usually invited to enter the larger competitions. Those invited get an initial fee of several thousand forints, and then another sum when they submit their designs, regardless of whether it is finally accepted or not.

There are relatively few competitions, but the number of occasional commissions is high. The Department assigns the commissions for statues which come in from various institutions and local authorities. This is done by a committee which has to assess which artists are able to meet the requirements and, taking into account the other commissions received, to ensure that there is a fair distribution.

(All artist and applied artists, incidentally, are also free to sell their works privately from their own studios at whatever price they think fit. No tax is paid on such income.)

Young Artists in Paris

AMONG the guests at the Grand Palais de Paris exhibition in April 1978 were 35 young artists from Hungary. They were in the French capital because 120 of their works were on show, a contribution so successful that it was described as a "revelation" by the exhibition organisers.

Although they were dubbed the "Budapest Studio" in Paris, they came from all parts of Hungary. They were all members of the Studio of Young Painters and Sculptors, set up 20 years ago to help young artists to get established.

Membership is open to artists under 35 and while most are art school graduates, some are self taught. The Studio, which has 200 Budapest based members and 100 in the provinces, is financed by the Arts Foundation, with additional sponsorship from the Ministry of Culture and KISZ, the Young Communist League.

Support to members includes six and twelve month scholarships, and opportunities to exhibit and take part in competitions. An annual exhibition of their works is held in Budapest in addition to up to 80 exhibitions by individual members at galleries throughout Hungary.

No particular stylistic trend is given preference—on the contrary the policy is to encourage experiments in all the modern trends. Works accepted for the 1978 Budapest exhibition include 24 in traditional style and more than 80 in forms ranging from mobiles to serigraphy. Smaller groups within the Studio include a constructivist group based at Csongrad, a number of impressionists based at Fonyod, Lake Balaton, and a "test workshop" set up by artists and architects in their early twenties who are concerned with the visual arts in building and city planning.

Exhibitions abroad have included shows in Moscow, Sofia, Duisberg, Bratislava and Havanna. Works by 12 members were on show in the Cuban capital during the 1978 World Youth Festival.

Folk art

AN amateur folk art festival with a difference is to be held in 1978. For although traditional village crafts will be featured, the artists responsible will be *urban* workers.

It will be the second festival of its kind to be held. At the first, events included an exhibition of wood carvings, homespuns and embroideries and displays of dancing, examples of the skills developed spare time by industrial workers.

One factor which has helped to bring village crafts into the city is active trade union encouragement. The unions organise contests, sponsor amateur artists, choirs and dance groups and help provide opportunities to work in all branches of the arts both for groups and individuals.

Every two years a trade union folk dance festival is organised at Szeged, in which hundreds of dancers from other countries as well as Hungary take part.

The most recent move has been to set up a trade union dance theatre to promote modern folk dance adaptations. Founded with the help of three well established folk dance groups, the theatre plays in factories and workers' hostels, presenting one or two performances each month, followed by a discussion.

The strength of this amateur movement is one indication that in Hungary today there is little danger that folk art will die out. In the rapid industrialisation of the early post-war period however, there were many who felt that the popular village arts could not survive.

In 1953 the government took steps to provide a stable economic basis for professional folk artists and to ensure them greater recognition. Firstly, a **National Association of Homecrafts and Popular Applied Arts** was set up.

The task of this body was to gather together women weavers and embroiderers, potters, carvers and other folk artists from all over the country, to guarantee their conditions of work and to

secure a steady market for their products.

The set-up within the Association was that of local and specialised co-operatives. They led to a revival of traditional folk art and to experiments with new forms.

Their products, at one time intended for local village customers, gained first a national and then an international market. Actual marketing is handled by the **Folk Art and Homecrafts Enterprise** which has 20 shops in Budapest and 40 in the provinces.

Today there are nearly 80 co-operatives, all of them efficient economic units. They export furniture, giftware, table-cloths, blouses and even national costumes. At the same time there is an increasing domestic demand for folk art products, particularly for home decoration.

The **Popular Applied Arts Council** was also set up in 1953 as an advisory body which could pass professional judgments and make decisions on matters of principle. A number of bodies are represented on the Council including the Ministry of Culture, the Ethnographical Research Group of the Hungarian Academy of Sciences, the Folk Art Institute and the Ministries of Home and Foreign Trade.

Apart from helping to ensure high standards, the Council has played a part in the publication of a number of illustrated works on folk art traditions. It also supplies instructors in the various branches of folk art, running refresher courses.

The third 1953 measure was to establish a new government award —**Master of Folk Art**. The title is given to those who not only preserve and reproduce traditional motifs, but also add something original. Between 1954 and 1975 the title went to 184 men and women, including weavers, potters and basket-makers.

One aspect of folk art which has no outlet for expansion in the modern world is village architecture. In order to preserve the best examples of this, a number of skansens are being set up.

The first and most important, set up in 1965, is at Szentendre, the small Danube-side town which is already renowned as a centre of culture. It will eventually include buildings from ten regions.

At present there are 43 buildings, transferred from the north-east region. Two other units will be ready by 1980, with buildings from two western regions. Eventually 312 buildings will be transferred.

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