East European Film Bulletin

EDITORIAL

# May Volume

## Editorial

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This month, we are at the 64th Cannes Film Festival that takes place from May 11th to May 22nd. We will be looking at Bakur Bakuradze's *The Hunter*, Catalin Mitulescu's *Loverboy*, and Andrey Zvyagintsev's *Elena* that are all part of the *Un Certain Regard* selection of the festival.

For this month's Perspectives section, we looked at Alexander Sokurov's *Father and Son*. While anticipating Sokurov's adaption of Faust that is currently in development, we took the opportunity to revisit one of his earlier films. We also reviewed *First on the Moon* by Aleksei Fedorchenko, a revisionistic mockumentary telling the story of a moon landing carried out by the Soviet Union in 1938.

In our Retrospectives section, Moritz Pfeifer and Konstanty Kuzma try to give a re-interpretation of Roman Polanski's debute film *Knife in the Water* from 1962. Colette de Castro looks at a Hungarian comedy from 1969. Peter Bacso's *The Witness*, an absurd portrayal of Stalinist Hungary, is surprisingly open about its critique and a great discovery of cinematographic back-talk.

EEFB editors
Moritz Pfeifer & Konstanty Kuzma