

EDITORIAL

May Volume

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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