Heti Válasz, *Imre Szabolcs*
Sept 28th, 2006

FILM 56-OS DOKUMENTUMFILM

FÜLÖP LUDÓ

Andrew G. Vajna, a film egyik producere (középen), Megan Raney Aarons és Colin Keith Gray (The Sibs), a film író-rendező párosa a Corvin Budapest Filmpalotában, A szabadság vihara című, az 1956-os forradalomról szóló amerikai dokumentumfilm magyarországi bemutatóján. MTI

The first work of a motion picture commemoration series honoring the fiftieth anniversary of the Hungarian revolution and fight for freedom is a documentary by the Canadian director team Colin K. Gray and Megan Raney. Freedom's Fury pays tribute to the spirit of 1956 using archive film footage and reconstructed shots, as well as recollections. The uplifting closing sequence depicts the Hungarian revolution as the most significant historical event, of worldwide importance, of the second half of the twentieth century, in which all subsequent movements striving for democracy and freedom have their origins, including the American civil rights movement, the events of south Africa, and even the crumbling of the Iron Curtain.

According to the documentary the most important individual and communal value is freedom, and it is this concept that defines the spirit of the film. Freedom's Fury is not characterized by naiveté or simplification, but rather by a consistent adherence to the professed system of values. There is no smearing, no dialectics, no talk of historical determination: there is only the dignity of freedom. Those who chose freedom are on the good side. The Hungarian viewer, used to explanations that mix everything together with everything else in the interest of modulating the picture, might undoubtedly be surprised by the very clarity of this approach. For example, according to visual sequences and the narration depicting images of the story's historical background, János Kádár was not the historical genius of consolidation, but rather a common murderer, who waited for revolutionaries to reach adulthood before hanging them, and who had Imre Nagy killed only in the interest of maintaining his own power, even despite moderate disapproval of the Russians.

The central theme of the film is the Hungarian-Soviet water polo game at the Melbourne Olympics. This game will prove to condense the moment of truth, and it is under this theme that all contemporary events are introduced. Also inherent in this game was the possibility of reconciliation, if only to take place much later, in a time of freedom. The dates appearing at the bottom of the screen indicate the time left before the game, which the film's creators view as the most important confrontation, at least in the field of ball sports, in the history of the Olympics.

We don't know who the Hungarian advisers to the team were, but they deserve our greatest acknowledgement in selecting the interviewees. Those who played an eminent part in the revolution were given a voice. We will not forget Gyarmati's look. Often the coming of freedom brings only a respite from anguish.