

MÁTÉ HAUMANN PRESS CLIPPINGS

Marie Claire Online, star section – December 11, 2013

Wednesday's Famous Hunk: In Pursuit of Houdini and Hercules

Handsome, charming, and just hot enough to get really under our skin. Today's guest of our regular Wednesday column is Máté Haumann.

Despite his young age, Máté Haumann has worked on a number of international productions, and he is no stranger to the theatre world either. Kind and direct by nature, he now shows us how he spends his day, which is not the least bit boring.

“The morning’s spent on a retake for the American Paramount-MGM production of *Hercules*, which the crew is shooting in Budapest. In this project, I was fortunate to film all summer beside actors like John Hurt, Ian McShane, Peter Mullan, and Joseph Fiennes. It takes about 45 minutes to complete the painstaking transformation and to style the shoulder-length hair, all the work of Oscar-winner Aldo Signoretti.

“After lunch, it’s voice recording for Comedy Central Extra in English, where I’m the so-called Station Voice – that is, the voice of the TV channel. I’ve really grown to love the people working here. Over the years, I’ve made great friends here. Sometimes, when the work is done, I’m happy to hang around with them a little.

“The evening shoot is for *Houdini*, another foreign production that they’re doing here. I play a very exciting American role opposite Adrian Brody.”

Nők Lapja Café [Women’s Magazine Online] lifestyle section – June 26, 2013

“I’m in a Good Place.”

Máté Haumann: [...] Finally, I recalled that, from the very start, it was in the air that Guildhall would be different. There are places where you immediately feel at home, no matter where you arrive from. The three-stage entrance exam began with their instructing the crowd of nervous, anxious young people to change into “acting” clothes. Then, before we could do anything, they held a movement technique class for us. And yes, we all knew, they were observing us here, too, trying to get impressions about us, but still... I got to peek behind the door a little, I could feel that I already belonged a little bit, and yet what would be the end of all this? But there and then, among the 2,000 applicants, I felt they took me for a person.

Reporter: I suppose, after that, you wanted to succeed even more.

MH: Well, of course. I saw that here is the school where they regard me as a person and become involved with me, even though I was very far from being accepted. In any case, after the third stage, they handled the “results announcement” in the same humane manner. It was not a slap in the face for those who didn’t succeed, who were rejected. Although for the 23 who did get in, it was a very uplifting experience. Especially for me.

Nők Lapja [Women's Magazine] – Winter 2013

Péter Hauman and His Son Máté – Even His Grandpa Trained as an Actor

Péter and Máté. Two generations, two destinies, two individuals. What's alike about them – they are actors. They are Haumanns, father and son. How do they see the world, life, themselves, and each other?

Reporter: Máté, do you remember what it was like when your father was not a bus driver or an officer worker like ordinary dads, but an actor?

Máté: Somehow it was always completely natural for me. Among my earliest memories is climbing on the columns at the back of the stage with my sister Petra during a rehearsal of *Cats*, while some gravelly-voiced old man – I later realized it was László Seregi – worried aloud that we might fall.

R: Was it also natural for you that the man in disguise, singing and dancing onstage, was the same one who would reprimand you sternly for banging around in the kitchen?

M: I grew up that way. I have no idea what it's like for those whose fathers left in the morning to work or to go to an office, only to come home at night. For me, life and the theatre were never separate. Of course, our father, literally, played a large part in that. He's the type of robust individual who leaves an impression on everyone in reality and in fantasy, in small and large environments.

Péter: In addition, I – whether it was mistake or not, who knows? – would play a role when I got home as well. I would tell how it was, what happened to who at rehearsals and performances. So the topic was always in the air at our house. Then, we had a fun game. When I took one of the children to sports practice or lessons, the other two would sit in a nearby café and people-watch. That means that while they were sipping their lemonade, they'd observe the different people sitting at the tables and try to figure out who they were. What's their profession, why are they here, what are they talking about? This made such an intense impression on Máté that he soon began to caricature people. For example, there was an itinerant worked in the neighborhood, and Máté began to mimic him in a very cruel and grotesque manner. We even impressed on him that it was not allowed to portray people so evilly, not even behind their backs. Maybe they are kind people who just look a little strange... What came to pass? A couple of days later, the police came for the man. It turns out he was wanted in several countries for brutal murders. That's when it became suspicious that this boy Máté could feel something, what lurked in the depths of souls, with uncommon precision.

M: [...] I felt at home in the theatre environment. That was the place for me. There was no other choice.

R: What do you think was the most attractive part of it all? The acting, the success, the popularity?

M: I think it's love. It has to permeate a theater. It's very palpable there.

R: You could have become a football player, as far as that goes. Shoot the winning goal, and everyone embraces you. It's rare for an acting partner to fall on your neck after a monologue...

M: And in that case, I'd begin to be suspicious... For me, the love that is generated during a performance – between the actors and the audience and among the actors – is enough for me. And the entire world is magical there...

P: There was a period when we were playing across from each other. I was in the Operetta Theater, while Máté was Gavroche in the Thália Theater. He always came over after the performance, and we went home together. And then once he wasn't there. I couldn't find him anywhere. Finally, in desperation, I peeked into the empty auditorium, and he was sitting there, deep in thought. "What are you doing here?" I began in a scolding tone. He looked at me and said that there is nothing more beautiful than an empty stage! Because anything could happen there! I've treasured that sentence ever since and carry it with me everywhere.

M: True, and I think it's very typical of our relationships. We would rather be modest, more closed-off, and less revealing, but there's so much from others that we carry deep in our souls. [...] Just now, when we spoke about what motivates us – well, I had in my guts the ambition to further this generational progression. Since my grandfather had to make do with amateur acting under the given circumstances, and my father – if I may say so – became a classic among Hungarian actors, my desire was to cross into a medium not bound by borders. At the age of 16, I practically decided that I wanted to study at an English drama academy and measure up, even on an international level.

R: And Péter, didn't you take fright at this?

P: As we talked about just now, our relationships work along their own codes. I knew it was a big challenge. Out of some two thousand applicants to that school, they only accept twenty-some people per year; and of those, only a fraction manage to have a career later. I could also count on how difficult it would be to part from him for so long. At the same time, I was sure that he would be a freer person as a result, and that new perspectives would open before him. Máté is a suitably driven person who fights his own battles with success. I can tell him, for instance, that I was and am excited for him, which is stronger than rooting for him, but it never reaches the level of worrying. I know he will land on his feet and be happy.

M: [...] In the summer, we did *Hercules*, and now the *Houdini* film. It's a completely special, unique, colorful, free world. I go in, and there's an English crew. Hits from the 70s are playing, or BBC news. I go over to the Italians, and there are opera arias blaring from an album, or bittersweet Neapolitan songs. We look over at the Germans. There is silence among them. Everyone sits quietly and concentrates on the upcoming shoot. It was an especially great experience for me to bring my father to the filming one time during the summer. He'd never seen anything like it. He'd never been around such massive sets, and he was amazed.

P: The atmosphere of the shoot – the professionalism and, at the same time, the freedom fascinated me. It wasn't the immense sets or the technology, which was already incomprehensible for me. And, of course, most of all, it was how Máté was accepted so openly and with love. He exchanged a few words with everyone, and everyone treated him as an equal partner. It was very reassuring that Máté was headed and progressing in the right direction.

M: I would add, when the world-famous John Hurt saw my father, he came over to him, embraced him, and spoke with him as though they had known each other a thousand years. The producer invited him to his tent, where even the director is only allowed to step inside if he has an appointment. It was very impressive that even these international greats could take father at his worth. I hadn't seen him so happy and at ease in a long time.

CAPTION: Péter (71) acted in Debrecen and Pécs after finishing college. Then, he became one of the defining artists in the capital's leading theatrical companies: Madách, National, Radnóti and Katona József. He is a wizard and master of the one-man genre and the Nation's Actor. Even now, he can be passionate, sizzling, and explosive.

Máté (33) appeared as a child actor. Later, he finished his college studies in England at the Guildhall School of Music and Drama. His film career also began overseas before he burst onto local stages with his unique and remarkable character. Meanwhile, he has landed significant roles in several films. At present, he's preparing for America. He's more guarded, restrained, and reserved.

Cosmopolitan – April 2006

Our Favorite Exchange Student: Máté Haumann

Where do you know him from? – You may have seen Máté in a number of Hungarian films, but besides *My Dad Would Faint*, *Who the Hell's Bonnie and Clyde?*, and *Fateless*, he appeared in the play *Lulu* at the Radnóti Theater. Currently, he performs at the Spinoza House in the monodrama *Nijinsky's Last Dance*, which has the critics on cloud nine.

Where's he been hiding till now? – In 2002, he graduated from the Guildhall School of Music and Drama in London, where renowned stars like Ewan McGregor, Daniel Craig, and Orlando Bloom have walked the boards before him. After completing his studies, he landed a role as a Hungarian exchange student on the well-known BBC radio series that has run since 1952 (similar to the *Szabó Family* in Hungary). Not so long ago, he moved home.

Népszabadság, Jövő 7 [People's Freedom, Next Week] program guide – December 15, 2006

The Hungarian Nijinsky

Reporter: You recently turned 26, and a few years ago, you graduated in London from Guildhall, now considered the best acting school, also attended by students like Ewan McGregor, Joseph Fiennes (brother of the world-famous Ralph), Daniel Craig (the new James Bond), and Orlando Bloom. When I last saw you in the monodrama *Nijinsky's Last Dance* at the Spinoza House, I thought, "There are few Hungarian actors I know who can move and speak well simultaneously without panting and sweating." How many years of training did you receive in London?

Máté Haumann: My training lasted three years, which is typical of London schools, but I stayed abroad four years. I was accepted to the Drama Academy in Budapest, too, but I

thought, “If I’ve already invested this much energy in my studies, I would rather choose the opportunity overseas.”

R: As far as I know, your father also contributed to your school years in London, but starting from the second year, you received a scholarship from the school.

MH: That’s correct. But in such an institute, you can only get in after first passing a very severe entrance exam.

R: Someone who speaks practically BBC-quality English, like you, would obviously not just abandon it all and would try to launch an international career. What are your thoughts on this?

MH: It is often easier to land a part in foreign castings here than it is for some of my classmates. In England, hundreds of actors stand in line. In London, I played on the BBC Radio 4 series *The Archers*. They were looking for a Hungarian actor, and Guildhall recommended me. I played the role of a young agricultural engineering student doing his internship in England. The listeners phoned in, because they didn’t believe I was Hungarian. According to English radio-listeners, I have no accent.

Magyar Hírlap [Hungarian Newspaper] program guide – January 23, 2007

“I’m Not the Type to Leave Suddenly at the Drop of a Hat”

Reporter: You already have an agent in Los Angeles. Will you be filming there soon?

Máté Haumann: Really, all it means is that my agent sees the proper potential in me and works to give me every chance to find my place out there.

R: What is it that is interesting about you overseas?

MH: Everything that makes me interesting at home. But, to look with foreign eyes, maybe it’s my European quality. My culture, my individuality stands out a bit from what they’re used to. I received comprehensive training in London, I speak English well, and some have said I shouldn’t put on my resume that I’m a foreign actor. I got to act on a BBC radios series, which also means significant experience.

Magyar Hírlap [Hungarian Newspaper] culture section – January 18, 2006

“I Wanted to Define Myself”

Máté Haumann decided to become an actor at three years old, after seeing his father, Péter Haumann, in Cats. Soon we will be able to see father and son together in the film Upstairs, based on the novella by Imre Kertész. Tomorrow, however, Máté debuts at the Spinoza House in a monodrama about the world-famous dancer Nijinsky.

Reporter: You already acted in films when you were seven. Evidently, you decided quite early that you would be an actor like your father.

Máté Haumann: It was a process for me. As a teenager, my burning desire was to be an actor. I watched the mega-productions out of Hollywood, and I thought that was the direction I had to move in. The romanticism of the films really touched me.

Vasárnap Reggel [Sunday Morning] arts section – February 5, 2006

The Haumanns on *Upstairs*

Máté Haumann was three years old when he saw Cats featuring his father Péter Haumann. From then on, he has prepared for a similar career. He studied acting in London and performs for one week in a Nijinsky monodrama.

Reporter: You have good press. Is it the family background, the acting diploma from London, or your production that attracts curiosity?

Máté Haumann: I think all three could be a source of interest in me. I haven't been seen in too many films or plays. The latest is I appear at the Spinoza House in the monodrama *Nijinsky's Last Dance* directed by Gyula Radó, and I have a new film awaiting release. I don't feel my name or the London diploma makes me different from anyone else. It doesn't really occupy me so much. I'd much rather just do my job. I've looked on this profession with love ever since I was a little boy – since I saw my father in *Cats* when I was three. Later, I acted in films and on stage. For example, I got to act with Klári Tolnay and László Mensáros when I was eleven. These are defining experiences that put one on the road to becoming an actor. In the meantime, we talked a lot about the profession at home, too.

Hölgyvilág [Ladies' World] star section – no date

I Encountered Wonderful Treasures

In order to embody Nijinsky, last century's great Russian dancer, credibly and palpably, Máté Haumann prepared with endurance and thorough research. Night after night, he brings to life the artist, in addition to the main figures from his life – and stunningly so!

Premier [Premiere] – January 2007

Upstairs [review of the film entitled *Upstairs*]

What is the "Upstairs"? The special department of a fictitious state's secret service, whose job is to monitor constantly the country's population and to take in (or liquidate) elements who are deemed dangerous. No one can be sure that this organization truly exists, but it is certain that those who think so will be inescapably crushed. Hoffmann (Péter Haumann), a vastly wealthy businessman, tries to extricate his irresponsibly rebellious son (Máté Haumann) from the clutches of Upstairs. Still, events, slowly and irrevocably, slip from his control.

All the characters move credibly within this milieu. Péter Haumann excellently portrays the confident, stylish businessman, who is honestly terrified for his son's life. Máté Haumann

plays the disturbed and willful youth, who elicits both enthusiasm and fearful doubts from the audience with his schemes.

Maszk [Mask] – February 18, 2007

Máté Haumann's Monodrama

"I only focus on a single criticism, because I can build on that."

Máté Haumann is winning raves with his monodrama entitled *Nijinsky's Last Dance*. Intent on building a career, he is not interested in popularity indexes, just the acting assignment.

Színház-Critikai Lapok [Theatre Criticism Pages] – no date

The Artist Himself

Norman Allen's Nijinsky's Last Dance at Spinoza House

Máté Haumann brings to life Nijinsky and, through him, six additional definitive figures. We may understand this literally. He places the dance artist before us with a devotion and empathy that is practically frightening. With the aid of only a few props and lights, he alone creates the atmosphere, which is perhaps the greatest acting task imaginable. Máté Haumann prevails. He works with stunning servility to make us believe that he is Nijinsky himself. Not for a single second does he break character or look at us. He is alone throughout, which makes this already close encounter emphatically intimate. (Magda Zalán's translated prose is perfectly suited to monodrama, and although no dramaturge appears in the program, the speech heard onstage is outstandingly well structured.) Nijinsky is capable of triumphantly surviving his life's early experiences, and Haumann is able to become Nijinsky with extraordinary self-discipline. He has developed a highly aesthetic system of signs, so that each figure he plays is associated with some characteristic or typifying gesture, even when each movement bears the personal and sensitive exaggeration of madness – all of which can be justified by his disintegrating personality, his genius, or even his artistic sensibility's powers of observation. It is worth noting that the establishment of all the locations and the symbolic language of movement is the result of a coordinated effort on the part of several people: the director Gyula Radó, who provides a frame for the performance, but above all Máté Haumann.

This outstanding performance does without any razzle-dazzle. We look upon half of the space. What occurs is a rarity, indeed. The Spinoza House promises us a bite-size theatre delicacy, and that promise is fulfilled. To miss it is to deprive yourself of a genuine experience.

Népszabadság [People's Freedom] culture section – May 22, 2004

Hello, Máté!

This young man's an actor! People are stunned when Jack the Ripper appears on the boards of Radnóti Theater. Lulu's killer is played by 23-year-old Máté Haumann, who earned a diploma in London.

Reporter: To study abroad is virtually a matter of money.

Máté Haumann: But you have to be accepted. The Guildhall, where I enrolled, is now considered the best acting school. People like Ewan McGregor, Joseph Fiennes, and Orlando Bloom graduated from there.

Népszava Online [People's Word Online] – February 25, 2010

Máté Haumann at Home and Abroad

Reporter: You've already acted in both mainstream and art films with your father, Péter Haumann, although perhaps you went to study in London because you wanted to be independent of your great predecessor.

Máté Haumann: Because I started my journey abroad, that question was resolved for me. There simply wasn't a problem. I never wanted to change my name. I'm proud to have such a father.

R: Are you happy to act with him?

MH: I've always been happy to act. In the film *Upstairs*, for example, we could act together perfectly, and that was a great experience. True, many asked if we were anxious about acting together, or if my father wasn't too worried about overshadowing me. We both agreed that the better we are in our private lives – and I get along very well with my father – the better we can work together as actors. We are much better at finding the same wavelength.

R: Now that you will have two theatre premieres, will you continue to act in these productions and meanwhile keep sending out feelers abroad?

MH: Yes, it seems so. To do it this way demands endurance on my part, but I feel that things are improving and there's more and more opportunity here and overseas.

Internet site – no date

Pictures / Local Stars / The Most Charming Hungarian Actors

Máté Haumann — the son of Péter Haumann, he has been successful in both London and Los Angeles, while appearing in the nation's theaters and on film screens as well. Born in 1980, this pretty boy's exterior not only resembles his famous father, he has also inherited his talent.

Femina [Internet magazine] – no date

Heart-stopping Photo! Péter Haumann's 30-year-old Son Grown into a Hot Hunk

It is by no means rare – neither in Hollywood nor in our country’s star galaxy – for the children of actors and musicians to follow in their parents’ footsteps and to choose the profession of their elders as their own. So it is with the Haumann Family. Although 69-year-old, Kossuth Prize-winning actor Péter Haumann’s oldest son embarked upon an academic career, his two younger children followed their father’s calling and chose the acting field.

This bright blue-eyed pretty boy’s features are spookily reminiscent of his famous father, and it seems that he has inherited his talent as well. At only seven years of age, he debuted in the film *Gaudipolis*. As an adult, he appeared in *Who the Hell’s Bonnie and Clyde?* and *Café*, as well as the 2006 drama entitled *Upstairs*, in which he acted alongside his father.

He studied the craft of acting at the distinguished Guildhall School of Music and Drama in London, graduating in 2002.

Besides his first-rate diploma, he is also in command of a perfect knowledge of English, so it is no surprise that he has made his talent shine in productions abroad as well.

Femina [Internet magazine] – no date

Rare Group Photo! Péter Haumann before the Cameras with his Charming Son Máté

Péter Haumann and his son Máté appear together on the DTK Show.

Péter Haumann, the Nation’s Actor, revealed to Krisztina D. Tóth that he is not sure that he would choose an acting career if he could start all over. Nevertheless, the 71-year-old artist is proud that he has had five faultless roles and that – including his father, who performed as an amateur actor – three generations of the family have walked the boards.

He will be the guest on today’s DTK Show together with his son Máté Haumann, who followed in his father’s acting footsteps. Máté, whose grandfather performed in the Actor’s Circle of Buda, graduated from one of the most prestigious acting schools in London.

CAPTION: Máté said, “I feel he would be pleased that what he started and advanced to a certain degree, Dad has taken further, and maybe I can contribute something as well. Perhaps I can make the Haumann name known to an even broader audience.”