



54. Pula

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54. festival igranog filma u Puli
održava se pod visokim pokroviteljstvom
predsjednika Republike Hrvatske
Stjepana Mesića.

54th Pula film festival
is being held under the high patronage of
Stjepan Mesić,
the president of the Republic of Croatia.

DOBRODOŠLI U PULU WELCOME TO PULA

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Vijeće Festivala igranog filma u Puli
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dr. sc. Ante Peterlić
Vanja Sutlić
Srećko Šestan
dr. sc. Robert Matijašić
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Zlatko Vidačković

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Damir Bužleta
Veljko Ujčić
Miroslav Tatić
Miodrag Flego
SALI trade d.o.o.
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PULA – 54 godine dobri duh filma *PULA – a good spirit of film for 54 years*



Jedan od najstarijih filmskih festivala u Europi, Festival igranog filma u Puli prvi je put održan 1953. godine na inicijativu Marijana Rotara kao smotra međunarodne kinematografije, da bi od 1954. pa sve do raspada Jugoslavije bio njenom najvažnijom filmskom manifestacijom, koju su posjećivali mnogobrojni novinari i filmski umjetnici iz zemlje i inozemstva, uključujući velikane poput Orsona Wellesa, Sophije Loren, Sama Peckinpaha, Richarda Burtona, Elizabeth Taylor, Yula Brynnera i drugih.

Od 1992. u Puli se održava Festival hrvatskog filma, a od 2001. Festival ponovno ima međunarodni karakter, s nagradama za najbolje strane filmove. Mnogi nagrađeni hrvatski filmovi s Pulskog festivala osvojili su velik broj nagrada na stranim festivalima: Tu, Maršal, Svjedoci, Ta divna splitska noć, Fine mrtve djevojke, Put lubenica... Tijekom posljednjih petnaest godina Festival su posjetile velike glumačke zvijezde, poimence John Malkovich, Ralph Fiennes, Ben Kinglsey, Jeremy Irons, producent Branko Lustig, te redatelji Phillip Noyce i Jiří Menzel.

Vespazijanova arena, u kojoj se Festival održava od svog osnutka, čini ga jednim od tri najveća i najspektakularnija festivala na otvorenom u Europi, na čijim se projekcijama pod zvjezdanim nebom okupi i do 8 tisuća gledatelja.

Tradicionalne su nagrade festivala **Zlatne Arene** (skulptura je rad Dimitrija Popovića), a na Festivalu se dodjeljuje još nekoliko službenih nagrada.

Festival te njegove sudionike i goste ugošćuje Pula, hrvatska luka i najveći grad u Istri čija bogata povijest seže u rimsko doba, o čemu uz Arenu svjedoče i ostali impresivni spomenici kulture (Slavoluk Sergijevaca, Augustov hram). Osim kulturno, Pula je ujedno i obrazovno te gospodarsko središte Istre, s jakom brodogradnjom, industrijom i turizmom. Niz stoljeća izvan sastava Hrvatske, Pula je 1947. i formalno pripala matičnoj zemlji.

LOKACIJE FESTIVALSКИH DOGAĐANJA

ARENA (Nacionalni i PoPularni program)

Vespazijanov amfiteatar (Arena) središnja je lokacija Festivala u kojoj se navečer prikazuju filmovi iz Nacionalnog i PoPularnog programa. Riječ je o jednom od najljepših kina na otvorenome u svijetu, u kojem je gledanje filmova poseban doživljaj. Arena je ujedno najveći i dobro očuvan spomenik antičkoga graditeljstva u Hrvatskoj. Pretpostavlja se da je njena gradnja započela za cara Augusta. Zidni plašt s velikim polukružnim otvorima na dva kata po stilskim karakteristikama odgovara vremenu polovice I. stoljeća, odnosno vladavini cara Klaudija. Posljednja faza izgradnje trećega kata i dovršenja amfiteatra pripisuje se caru Titu Flaviju Vespazijanu oko 80. godine.

One of the oldest film festivals in Europe, the Pula Film Festival, was first inaugurated as an international film festival in 1953. on the initiative of Mr. Marijan Rotar. It was the main film event in Yugoslavia from 1954. to its disintegration. Numerous journalists and film artists from the country and abroad including stars like Orson Welles, Sophia Loren, Sam Peckinpah, Richard Burton, Elizabeth Taylor, Yul Brinner and others visited the Festival.

From 1992. Pula hosted the Croatian film festival and 2001. it again acquired the status of an international festival with awards for best foreign films. Many Croatian award winners from the Pula Film Festival were very successful at foreign festivals: Tu, Maršal, Svjedoci, Ta divna splitska noć, Fine mrtve djevojke, Put lubenica... During the last fifteen years the Festival has attracted many foreign visitors among whom the stars like John Malkovich, Ralph Fiennes, Ben Kinglsey, Jeremy Irons, producer Branko Lustig and directors Philip Noyce and Jiri Menzel.

Vespasian's Arena, which has been hosting the festival since its beginnings, has given it the status of one of the three biggest and most spectacular open-air festivals in Europe. It can seat up to 8000 visitors at the screenings under the starry sky.

Festival's traditional awards are Golden Arenas (Zlatne Arene, sculpture by Dimitrije Popović) and a number of other official awards.

The city of Pula hosts the festival, its participants and visitors. Croatian harbour and the biggest city in Istria Pula has a rich history dating back to the Roman times boasting the Arena and other impressive monuments from the period (Triumphal Arch of the Sergi and Temple of Augustus). Pula is a cultural, educational and economic centre of Istria with developed shipbuilding, industry and tourism. Being under foreign jurisdiction for centuries, Pula was formally became part of Croatian territory in 1947.

FESTIVAL VENUES

ARENA (National and PoPular programme)

Vespasian's amphitheatre (the Arena) is the central Festival venue hosting the National and PoPular programmes in the evenings. It is one of the most beautiful open-air theatres in the world, which turns film watching into special experience. Arena is also the biggest and one of the best-preserved examples of Antique architecture in Croatia. Its origin is dated back to the reign of emperor Augustus. In terms of stylistic features the wall with large semicircular openings on two storeys can be dated back to the mid-1st century, i.e. the reign of Emperor Claudius. The last stage of construction of the third storey and completion of the amphitheatre is assumed to have taken place during the rule of Emperor Titus Flavius Vespasian around the year 80 A.D.



KAŠTEL- Povijesni muzej Istre - Museo storico dell'Istria (Europolis-Meridijani)

KAŠTEL

Na najvišem brežuljku u Puli, na nadmorskoj visini od 32,4 metra, između mora i brežuljaka Arena, Zaro i Sv. Mihovil, 1630. izgrađena je utvrda četvrtastoga tlorisa. Građena je po nacrtima francuskog vojnog arhitekta Antoinea De Villea po narudžbi mletačke vlade, a poradi zaštite grada i luke, s obzirom na njeno veliko značenje u pomorskom prometu sjevernoga Jadrana. Na vrhu se brežuljka vjerojatno i ranije nalazila utvrda, s kontinuitetom iz predrimskog i rimskoga doba. Histarska gradina imala je prvenstveno obrambenu funkciju, a i u rimsko doba tu je morala biti smještena neka manja vojna postaja.

Povijesni muzej Istre - Museo storico dell'Istria

U Kaštelu su od 1961. radne i izložbene prostorije Povijesnog muzeja Istre, osnovanog 1955. kao Muzej revolucije. Povijesni muzej Istre – Museo Storico dell'Istria djelatnost obavlja kao javna ustanova. Danas je županijska institucija koja čuva dio nacionalne i općeljudske baštine od razvijenoga srednjega vijeka do novijega doba, te je posredno ili neposredno predočava javnosti putem stalnih i povremenih izložbi ili publikacija. Muzej bogatoga fundusa (više od 40 tisuća muzejskih predmeta) djeluje kao cjelina s Odjelom za povijest Grada Pule, Odjelom srednjovjekovne istarske povijesti i Odjelom novovjekovne istarske povijesti, s pripadajućim zbirkami.

Zajednica Talijana - Circolo

(Europolis-Meridijani, Jadranski program, Hommage, Press centar, Akreditacije)
Carrarina 1

Istarsko narodno kazalište - Gradsko kazalište Pula

(Nacionalni i PoPularni program u slučaju kiše)
Laginjina 5

Multimedijalni centar Luka

(izložba cinemania[c])
Istarska 30

Gradska knjižnica i čitaonica Pula

(Mala filmska škola profesora Baltazara)
Kandlerova 39

CASTLE – Historical Museum of Istria - Museo storico dell'Istria (Europolis-Meridians)

CASTLE

At the highest hill in Pula, at an altitude of 32.4 m, between the sea and the hills Arena, Zaro and Sv. Mihovil, a star-shaped castle with four bastions was built in 1630. Wishing to protect the city and its harbour, because of its great significance in maritime trade in the North Adriatic, the Venetians commissioned the building of the Castle from the French military architect Antoine de Ville. This was most probably the site of an earlier fortress dating from the pre-Roman and Roman period. The Histrian hill-fort was primarily built for defensive purposes, whereas in the Roman period a small military garrison was stationed here. Today the Castle houses the Historical Museum of Istria.

Historical Museum of Istria - Museo storico dell'Istria

The Castle houses since 1961 the Historical Museum of Istria, founded as the Museum of the Revolution on December 31, 1955. The Historical Museum of Istria – Museo Storico dell'Istria carries out its activities as a public institution. Presently, it is a County institution that keeps part of the national and universal heritage, from the High Middle Ages until the recent history directly or indirectly presenting it to the public by means of permanent or temporary exhibitions or publications. The Museum has several departments – Department of the history of Pula, Department of medieval Istrian history and the Department of modern Istrian history with adjoining collections and has very rich museum holdings (over 40,000 artifacts).

Italian Club - Circolo

(Europolis-Meridians, Adriatic programme, Hommage, Press centre, Accreditations)
Carrarina 1

Istrian National Theatre - City Theatre Pula

(National and PoPular programmes in case of rain)
Laginjina 5

Multimedia Center Luka

(cinemania[c] exhibition)
Istarska 30

City library and reading club Pula

(Professor Baltazar's Film School)
Kandlerova 39





Uvodna riječ ministra kulture *Introduction by Minister of Culture*



Autorima, sudionicima i svim ljubiteljima filmske umjetnosti, zadovoljstvo je pozdraviti Vas prigodom još jednog Festivala igranoga filma u Puli, tradicionalne manifestacije sedme umjetnosti u Republici Hrvatskoj.

Svake se godine okupljamo oko Vespazijanove arene kako bismo promovirali jednogodišnju žetvu nacionalnog filma, kao i brojna druga događanja vezana uz filmsku umjetnost u nas i u svijetu. Festival igranoga filma u Puli pripada naime onim umjetničkom okupljalištima u našoj domovini koje krase kontinuitet i duga tradicija brojnih postignuća od kojih mnoga pronose ime Hrvatske u inozemstvu.

Osobito je to vidljivo zadnjih godina u kojima smo se radovali uspjesima hrvatskih filmova i njihovih autora na mnogim uglednim svjetskim festivalima, što znači da hrvatska kinematografija kroči naprijed, prisutna je u međunarodnom auditoriju i na nju se računa. Uvjeren sam da će tako biti i ove godine u kojoj u nacionalnom programu, koji pomaže i Ministarstvo kulture, pratimo ostvarenja mahom mlađih autora. Svakodnevno radimo na poboljšanju i osiguravanju uvjeta kako bi se hrvatska produkcija u budućnosti povećala, a time i omogućio rad još brojnijim filmskim djelatnicima.

U raznolikom i bogatom programu ovogodišnje Pule nacionalni će program odmjeriti snage sa međunarodnim, kao što će i novoustanovljeni regionalni Jadranski program zacijelo zainteresirati mnoge koji će poželjeti vidjeti što se zbiva u kinematografijama susjednih zemalja. Raznolikost estetskih i stilskih pristupa kao i autorskih poetika uzajamno obogaćuje sve one koji prate Pulu, i stvaraoce i publiku, i upravo u toj različitosti vidim prednost i buduće mogućnosti Festivala igranoga filma u Puli.

*ministar kulture Republike Hrvatske
mr. sc. Božo Biškupić*

*Authors, participants and all film lovers,
It is a pleasure to greet you all at yet another Pula Film Festival,
a traditional seventh art event in the Republic of Croatia.*

We meet around Vespasian's arena every year to assess the annual harvest of Croatian film, as well as to see numerous other events related to the art of film in our country and in the world. Pula Film Festival is one of our country's art events characterized by continuity and years of tradition and achievement, many of which have made Croatia well-known around the world.

This has especially been so in the past several years, in which we greeted the success of Croatian films and their authors at many renowned festivals worldwide, indicating that Croatian cinematography evolves, is presented to international audiences and is something to count on. I am certain this development will continue this year with predominantly young authors presented in the national programme, supported, among others, by the Ministry of Culture. Efforts are made daily to improve and assure the conditions for the Croatian production to increase in the future and thereby to enable the activity of more film workers.

In this year's diverse and rich programme in Pula, the national programme will challenge the international one, and the newly established Adriatic Programme will certainly be of interest to many wishing to inform themselves on the developments in the cinematographies of the neighbouring countries. The diversity of aesthetic and stylistic approaches and authors' poetics enriches the Pula participants, both the authors and the audience, and I believe it is this diversity that creates an advantage and the future possibilities of the Pula Film Festival.

*Minister of Culture of the Republic of Croatia
Božo Biškupić, M.A.*

Uvodna riječ župana Istarske županije *Introduction by the County Prefect of Istria*



Dobrodošli u Pulu i Istru! Na 54. festival igranoga filma!

Nebrojeno puta obasjana reflektorima u čast hrvatskoga filma, pulska se Arena potvrdila kao najautentičnije gledalište u nas, odakle se nova filmska ostvarenja s velikim optimizmom ispraćaju u kinodvorane. Tu, unutar drevnih rimskih zidina film s nekom posebnom lakoćom uspostavlja dijalog s prostorom i publikom. Drugim riječima, film nigdje nije tako dobrodošao kao u pulsku Arenu. Stoga, ovogodišnju hrvatsku filmsku produkciju dočekujemo s dobrim željama, a Festival igranoga filma kao još jednu potvrdu vitalnosti hrvatske kinematografije, koja dobiva sve jači zamah, ali i svoje čvrsto mjesto među svjetskim filmskim ostvarenjima. Pulska filmska priča svjedoči, dakle, o superiornosti domaćega filma i stiže svoj međunarodni ugled. Zato, s ponosom možemo reći da je Festival igranoga filma u Puli manifestacija o kojoj se i u svjetskim kulturnim krugovima govori s osobitim poštovanjem. Pozdravljam, stoga, napore organizatora da se ove godine novim sadržajima obogati cjelokupna manifestacija.

Zadržavajući visoku razinu, kako u organizacijskom tako i u programskom dijelu, Festival pomiče granice i drži primat u recentnom predstavljanju najrazličitijih filmskih ostvarenja. Europolis – Meridijani, Popularni program, Jadranski program te Dani hrvatskog filma, kao i program Hommage nisu tek nadogradnja Nacionalnom programu, nego programi u funkciji cjeline, sa željom da se takvim projektom, europskog profila, vrednuje ukupnost filmskih događanja na našem širem prostoru. Festival igranog filma u Puli doživljavamo i kao promociju Istre, najzapadnije hrvatske županije - kraja izraženih turističkih značajki, upotpunjenog prirodnim ljepotama i kulturnim atrakcijama. Takvu sliku, snagom filmskog izraza, godinama uljepšavaju poslanici sedme umjetnosti. Upravo njima Pula i Istarska županija duguju zahvalnost za svoju promociju širom svijeta.

Iz prevelike želje da se Pulski filmski festival s jednakom snagom kao i prije pedesetak godina prepozna u sadašnjem vremenu, dočekujemo ga s dobrim željama, jer u poplavi sve 'jeftinijih' programa, nastojimo i na taj način pobuditi potisnuti ljudski osjećaj za lijepo i uzvišeno. Upravo zbog premošćivanja sve prisutnijeg neukusa sadašnjice, snažno ga ugrađujemo u perspektivu i vrijeme koje se tek odvija pred našim očima. Ponudjenim ćemo programima moći iščitavati one ljepše retke hrvatske kulturne ponude koja se, zahvaljujući i Filmu, može mjeriti sa sličnim projektima u svijetu.

župan Istarske županije
Ivan Jakovčić

Welcome to Pula and Istria! Welcome to the 54th film festival.

Having basked in the spotlight of the Croatian film countless times, the Pula Arena has confirmed its reputation of our most authentic auditorium, sending new films with optimism off to the cinema halls. Here, surrounded by the ancient Roman walls, it is with a special ease that the film establishes a dialogue with the space and the audience. In other words, nowhere is film as welcome as it is in the Pula Arena. Therefore, we welcome this year's film production with good wishes, and the Film Festival as yet another confirmation of the vitality of the Croatian cinematography, gaining in momentum and establishing its firm place among the international films. The Pula film story is a witness to the superiority of the Croatian film and is creating its international reputation. For this reason, we can proudly say that Pula Film Festival is an event regarded with special respect worldwide. This is why I welcome the organizers' efforts to add new elements to this year's festival.

Maintaining a high level, both with respect to organization and to the programme, the Festival sets new borders and holds the leading role in the presentation of different recent films. Europolis – Meridians, Popular Programme, Adriatic Programme and the Days of Croatian Film, as well as the Hommage Programme, are not just an addition to the Croatian film but separate programme units aiming at assessing the film in the wider region through a Europe-profiled project. We also see Pula Film Festival as a promotion of Istria, Croatia's westernmost county – a tourist region boasting beautiful scenery and culture events. This image has for years been contributed to by the envoys of the seventh art. Pula and Istria County is grateful to them for promoting the region throughout the world.

Wanting Pula Film Festival to be recognized in the present times with the same intensity as it was fifty years ago, we greet it with good wishes, because, bombarded by ever "cheaper" programmes, we wish to awaken the suppressed human sense of the beautiful and the sublime. It is to bridge the ever present lack of taste seen today, that we try to make it part of the outlook for the times to come. The programmes offered here will enable us to enjoy the more beautiful parts of the Croatian cultural offer which, thanks to film among other things, can stand side by side with similar projects worldwide.

Istria County Prefect
Ivan Jakovčić

Uvodna riječ gradonačelnika Pule *Introduction by the Mayor of Pula*



Najveće europsko kino pod zvjezdanim svodom i ove će godine, u okrilju velebnih rimskih zidina i drevnog amfiteatarskog borilišta, okupiti vjerne pulske gledatelje na nadmetanju recentnoga hrvatskog igranoga filma.

Više od pedeset ljeta najdugovječnijega festivala sedme umjetnosti u Hrvatskoj za sobom nosi pregršt čudesnih trenutaka koji bi zacijelo mogli ispisati izvrsnu filmsku priču. Sveprožimajući duh filma i Festivala utisnut je u samu dušu našega grada i, obrnuto, duh grada u Festival. Međudjelovanje je višestruko: Pula je stvarala i razvijala Festival, a Festival je otvarao grad i filmski izgrađivao naraštaje i naraštaje Puljana, povisujući njihove kriterije i povećavajući očekivanja od svakog idućeg Festivala i svakog novog filma. Tome će biti tako i predstojećih dana, kada se arena filma, iznova, po 54. put, na radost filmskih umjetnika i publike, otvara u našoj Areni!

U ime svih građana Pule srdačnu dobrodošlicu poželio bih filmskim umjetnicima, redateljima, glumcima, producentima, članovima ocjenjivačkih sudova, gostima Festivala, distributerima, filmskim kritičarima, ljubiteljima i poštovateljima filma.

Zaželimo svi, s dobrim duhom, puni uspjeh 54. festivalu igranog filma u Puli!

*gradonačelnik Pule
Boris Miletić*

This year, once again, the largest European cinema under the starry sky is going to bring together the faithful Pula audience, sheltered by the magnificent Roman walls and in the ancient amphitheatre arena, for the competition of the recent Croatian feature-length films.

More than fifty years of Croatia's film festival with the longest tradition comprises of many magical moments which would undoubtedly make excellent material for a film screenplay. The omnipresent spirit of film and the Festival is inscribed into the very soul of our town, as is the spirit of the town in the Festival. This interaction is manifold: Pula has created and developed the Festival, and the Festival has opened up the town and provided film education for generations of Pula citizens, helping them develop higher criteria and increasing their expectations of each new Festival and each new film. This will continue in the upcoming days, when the film arena will once again, for the 54th time, welcomed by artists and audiences, open in our Arena!

On behalf of all Pula citizens, I would like to extend my welcome to artists, directors, actors, producers, members of the juries, Festival guests, distributors, film critics and film lovers.

Let us all wish, from the bottom of our hearts, much success to 54th Pula Film Festival!

*Mayor of Pula
Boris Miletić*

Uvodna riječ ravnateljice Festivala *Introduction by the Festival Director*



Još jedna **PULA!**

“Zamiješana” po recepturi koja joj utire put ka poziciji koju zaslužuje, *Pula je* i ove, 2007. godine **jedan od najatraktivnijih filmskih festivala** na otvorenome na svijetu.

Festival igranog filma u Puli, koji se pred pedeset i četiri ljeta **ugnije** u pulskom **Divić gradu**, začudno lijepoj **antičkoj Areni** (nalik **Gralu** s pokrovom **od zvijezda**) i tijekom ovogodišnjega srpnja nanovo **postaje točka okretišta** - **stjecište** filmskih promišljanja i brojne publike, **središte** filmskih autora, producenata, distributera, prikazivača, novinara, filmoljubaca...

Začet vizionarskim **promišljanjem Marijana Rotara**, a **opstao sinergijom stvaralaštva i iskrene ljubavi Puljana prema čaroliji filma**, **Festival je** ove godine **kreiran s posebnim Duhom i jednom jedinom namjerom** - svim ljubiteljima filma **otvoriti svijet nacionalne i međunarodne kinematografije** te omogućiti da ljetne večeri provedu uživajući u magiji pokretnih slika.

Stoga Vam **54. festival igranog filma u Puli** – uz dobrodošlicu - **otvara vrata grada Pule**, atrija Povijesnog muzeja Istre mističnog **Kaštela**, kultnog **Circola**, **Istarskog narodnog kazališta i Arene, a Puljani** (u čiji je DNK Festival dokazano upisan) – svoje srce.

U ime svih mojih **suradnika** koji **su u Festival utkali dio svoga života, znanja, predanosti, kreativnosti i ljubavi (i svih onih koji su to činili proteklih godina) i u svoje osobno, želim da se, radi Ove Pule, i sljedećega ljeta - poželite vratiti u naš grad!**

ravnateljica Festivala
Zdenka Višković-Vukić

PULA, once again!

“Prepared” to a recipe which grants it the status it deserves, Pula is this year one of 2007. most attractive open-air film festivals in the world.

The Pula Film Festival nestled in the Pula Divić city, a surprisingly beautiful ancient Arena (grail-like with a starry ceiling) 54 years ago. It will this July again become a turning point – an intersection of film reflection and large audience, meeting point of film makers, producers, distributors, presenters, journalists and film lovers...

Conceived by visionary thinking of Mr. Marijan Rotar, and surviving thanks to the synergy of creation and Pula citizens’ sincere love for film magic, this year’s festival has been created with special Spirit and one purpose only – to open the world of national and international cinematography to all visitors and offer them the chance to spend summer evenings enjoying the magic of motion pictures.

The 54th Pula Flm Festival welcomes You and opens its city gates, as well as the gates of the mystical Castle in the Istrian History Museum atrium, of the Circolo, The Istrian National Theatre and the Arena. The citizens of Pula (proven to have the Festival in their DNA) will open their hearts.

Speaking on behalf of all my associates who have woven part of their lives, knowledge, dedication, creativity and love into the Festival (and on behalf of all those who have been doing the same over the past years) and for myself, I hope that this year’s Festival will be the reason for your next year’s visit.

Festival director
Zdenka Višković-Vukić

Uvodna riječ umjetničkog ravnatelja *Introduction by the Artistic Director*



Festival nove generacije

Nakon nekoliko festivala u kojima su mlađi redatelji konkurirali veteranima, Nacionalni program Festivala igranog filma u Puli ove godine ispunili su redatelji mlađe i srednje generacije – rođeni između 1959. i 1971. Štoviše, Nacionalni program otvara se i zatvara debitantskim filmovima, humorom dramom *Pjevajte nešto ljubavno* Gorana Kulenovića i ratnom dramom *Živi i mrtvi* Kristijana Milića, djelima redatelja koji su 2002. udružili svoje srednjemetražne filmove *Ravno do dna* i *Sigurna kuća* u omnibus *24 sata*. Najmlađu generaciju redatelja predstavlja i Ognjen Sviličić svojim trećim filmom, humorom dramom *Armin*. Među trojicom redatelja srednje generacije dva su glumca koji su postali uspješni redatelji: Dejan Aćimović s drugim filmom, obiteljskom dramom *Moram spavat'*, *anđele* i Vicko Ruić s trećim filmom, političkim trilerom *Kradljivac uspomena*. Najiskusniji među njima je Lukas Nola, u programu zastupljen svojim petim filmom *Pravo čudo*. Mlade snage tako nezaustavljivo nadiru, o čemu najbolje svjedoči i prošlogodišnji laureat Antonio Nuić.

Nakon hrvatskih filmova, u Areni slijedi niz popularnih ostvarenja kojima želimo privući, opustiti i zabaviti najširu publiku svih generacija, ali i jedna srpsko-hrvatska koprodukcija - nostalgичna obiteljska drama *Konji vrani* Ljubiše Samardžića, koja konkurira za najbolji strani film. Nostalgiju zaziva i film zatvaranja Jadranskog programa, bosansko-srpski *Belle époque – posljednji valcer u Sarajevu* Nikole Stojanovića, dovršen nakon 17 godina u laboratorijima Jadran filma. Spomenuta dva filma u Puli će imati svoju prvu inozemnu projekciju.

Cilj ovogodišnjeg, uvodnog i pretežito retrospektivnog Jadranskog programa, nije samo bolje upoznavanje s kinematografijama jadranskih zemalja (Italija, Slovenija, Hrvatska, Bosna i Hercegovina, Crna Gora, Albanija) putem (od samih država odabranih) filmova i inserata, nego i razmjena ideja i priprema za Jadranski filmski sajam koji će biti pokrenut naredne godine, na jubilarom 55. festivalu.

Da pulski festival nije samo Arena svjedoči i činjenica da će se najveće inozemne filmofilske poslastice, na temu Tražeći ljubav, naći u predjelu festivala u programu Europolis-Meridijani na Kaštelu i u Circolo od 12. do 15. srpnja. Šest od deset filmova u tom programu ekskluzivno će se moći vidjeti samo u Puli, jer nisu otkupljeni za distribuciju u Hrvatskoj. Od rastignutosti mladoga plemića između supruge i ljubavnice (*Bivša ljubavnica*), potrage za ljubavnim utočištem slavne pjevačice (*La Vie en rose – Édith Piaf*), političara sa serijom ljubavnica (*Jesenji vrtovi*) do pružanja ili traženja užitka za novac (*Irina Palm, Služio sam engleskog kralja*), osvajanja iz niskih pobuda (*Žudnja*) i emotivno-seksualnog traženja (*Les Chansons d'amour, C.R.A.Z.Y.*), međunarodni natjecateljski program dočarat će vam galeriju likova u potrazi za ljubavlju kakvu nikada nećete naći u proizvodima holivudske tvornice snova.

Zlatko Vidačković
umjetnički ravnatelj

Festival of the new generation

After a few Festivals where younger directors were competing with veterans, this year's Pula Film Festival National Programme will host directors of young and middle-aged generations - born between 1959. and 1971. What's more, the Programme will open and close with debutant films: humorous drama *Play me a love song* by Goran Kulenović and war drama *The Living and the Dead* by Kristijan Milić, works of two authors who have in 2002. merged their films *Safe House* and *Straight to the Bottom* into one full-length film *24 hours*. Ognjen Sviličić, a member of the youngest generation, will present himself with a humorous drama *Armin*, his third film.

Among the middle-aged generation two actors-turned-successful-directors will present themselves: Dejan Aćimović with his second film *I Have to Sleep, my Angel and Vicko Ruić* with his third film, a political thriller *The Recollection Thief*. Lukas Nola, the most experienced one among them, will present himself with his last film *True Miracle*. Last year's laureate Antonio Nuić was a good example of young forces' unstoppable development.

After Croatian films, a number of popular films will be screened in the Arena, intended for attracting, relaxing and entertaining the widest audience of all generations. A nostalgic family drama *Black Horses*, a Serbian-Croatian co-production by Ljubiša Samardžić, competing for the best foreign film will also be screened. Another nostalgia evoking film will close the Adriatic programme, a Bosnian-Croatian co-production *Belle époque-the Last Waltz in Sarajevo* by Nikola Stojanović finished after 17 years in the laboratories of Jadran film. The two-abovementioned films will have their first foreign screenings in Pula.

The goal of this year's introductory and prevalingly retrospective Adriatic programme is not only presentation of Adriatic countries' cinematographies (Italia, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro and Albania) by means of films and excerpts (chosen by the countries), but also exchange of ideas and preparation for the Adriatic Film Fair bound to start next year at the jubilean 55th Pula Film Festival.

Pula Film Festival is not all about the Arena – the biggest international film lovers' treats under the slogan *Searching for Love from the Europolis-Meridians* programme will be screened at the Castle (Kaštel) and in Circolo from July 12-15. Six out of ten films will have their exclusive screenings in Pula, because they were not meant for Croatian distribution. From a young nobleman torn between the love for his wife and his mistress (*An Old Mistress*), a famous singer's search for love heaven (*La vie en rose- Edith Piaf*), a politician with a series of lovers (*Gardens in Autumn*), to providing and seeking pleasure for money (*Irina Palm, I Served the King of England*), love conquers caused succumbing to base instincts (*Men in the Nude*) and emotionally-sexual searching (*Le Chansons d'amour, C.R.A.Z.Y.*), the international competition programme will depict a gallery of characters searching for love that can't be found in the Hollywood dream factory.

Zlatko Vidačković
Artistic Director

NACIONALNI NATJECATELJSKI PROGRAM
NATIONAL COMPETITION PROGRAMME

Pjevajte nešto ljubavno *Play Me a Love Song*

U glavnim ulogama / *Leading roles:*
Ivan Herceg, Ivan Đuričić, Hrvoje Kečkeš, Ivan Glowatzky

Hrvatska premijera / *Croatian premiere*
Hrvatska / Croatia, 2007., 106 min. / 1h46, 35 mm

produkcija / *production* Interfilm, HRT
producent / *producer* Ivan Maloča

redatelj / *director* Goran Kulenović
scenarij / *screenplay* Goran Kulenović
uloge / *cast* Ivan Herceg, Ivan Đuričić, Hrvoje Kečkeš, Ivan Glowatzky,
Enes Vejzović, Olga Pakalović, Robert Ugrina, Damir Lončar, Ksenija
Marinković, Žarko Potočnjak, Helena Buljan
kamera / *cinematography* Mario Sablić
montaža / *editing* Slaven Jekauc
scenografija / *production design* Tanja Lacko
kostimografija / *costume design* Sanja Šeler
glazba / *music* Mile Kekin, Hladno pivo
ton / *sound* Mladen Trnka (snimatelj tona/sound recording), Dubravka
Premar (montaža/sound editing), Ruben Albahari (miks/sound mix)
maska / *make up* Slavica Šnur

Humorna drama u režiji Gorana Kulenovića o vođi rock-skupine koji za objavljivanje svog prvog albuma mora pristati na kompromis...

Comedy / drama directed by Goran Kulenović about a rock band front man who must make a compromise if he wants to release the band's first album...

SADRŽAJ:

Glavni lik filma je Struja (Ivan Herceg), beskompromisni roker demo benda Kad je prijavio Harry sreo prljavu Sally. Kako bi došao do novca za objavljivanje albuma, Struja je spreman na sve, ali ne i na prodaju vlastitih rokerskih uvjerenja. No, upravo je sviranje šlagera na svadbi mogućnost koja mu se nudi, te ga ostali članovi skupine – Strujin najbolji prijatelj klavijaturist Mario (Ivan Đuričić), ljepušasti pjevač i basist Deni (Ivan Glowatzky) i ravnodušni bubnjar Žlajfa (Hrvoje Kečkeš) – pokušavaju nagovoriti na kompromis. Struja to u početku odlučno odbija, ali kada mu bivša djevojka Anja (Olga Pakalović) priopći da nosi njegovo dijete, Struja odjednom ima većih dilema od toga svirati ili ne na svadbi...

PLOT SUMMARY:

The main character Struja (Ivan Herceg) is an unyielding rock musician in a demo-band called When Dirty Harry Met Dirty Sally. Struja would do anything to gather money to record the album as long as it doesn't involve giving up his rock musician beliefs. However, playing pop songs at weddings seems to be the only way out, and the rest of the band – Struja's best friend and keyboard player Mario (Ivan Đuričić), Deni, a handsome singer and bass player (Ivan Glowatzky) and Žlajfa, an indifferent drummer (Hrvoje Kečkeš) - are trying to persuade Struja to make a compromise. At the beginning he is very firm and reluctant to give in, but when Anja, the girl he left, announces that she is pregnant with his baby, Struja suddenly realizes that there are bigger issues in life than playing at weddings...

O REDATELJU:

Goran Kulenović rođen je 1971. u Zagrebu. Godine 1991. započinje studij filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Od studentskih filmova na Danima hrvatskog filma zapaženi su mu kratki igrani film Okus limuna (1993), dokumentarac Papa was here – zapisi jednog nevjernika (1994) i kratki igrani film Trgovci srećom (1999) za koji na studentskoj smotri FRKA dobiva nagradu za najbolju režiju. Scenarist je i redatelj igranog filma Ravno do dna (2002) za koji je na Danima hrvatskog filma 2002. primio nagradu kritike Oktavijan za najbolji srednjometražni film. Taj je film zajedno s filmom Kristijana Milića Sigurna kuća prerastao u dugometražni igrani film pod naslovom 24 sata. Na Festivalu u Puli film je nagrađen Vjesnikovom nagradom Breza za najbolje debitantsko ostvarenje. Goran Kulenović autor je i šezdesetak glazbenih spotova za najpoznatije hrvatske izvođače. Za spotove Politika i Zimmer frei skupine Hladno pivo nagrađen je Porinima i Crnim mačkom.

ABOUT THE DIRECTOR:

Goran Kulenović was born in Zagreb, 1971. In 1991. he started studying film and TV directing at the Academy of Dramatic Art in Zagreb. Some of the films he made as a student were noticed at Croatian film days: a short film Okus limuna (A Taste of Lemon)* (1993), a documentary Papa was here - Zapisi jednog nevjernika (1994), and a short film Trgovci srećom (Vendors of Good Fortune) (1999) which won the best directing award at the student film festival FRKA. He directed and wrote a screenplay for Ravno do dna (2002) which won the Oktavijan review award for the best middle-length film at the Croatian Film Days 2002. This film was merged with Kristijan Milić's Sigurna kuća and turned into a feature-length film titled 24 sata (24 Hours). The film was awarded Vjesnik's Breza prize for the best debut achievement. Goran Kulenović is the author of around 60 music videos of best Croatian musicians. He was awarded Porin and Crni mačak for his two videos Politika and Zimmer frei he did for Hladno Pivo.

* International English title



Pravo čudo *True Miracle*

U glavnim ulogama / *Leading roles:*

Rade Šerbedžija, Franjo Dijak, Barbara Nola

Hrvatska premijera / *Croatian premiere*

Hrvatska / *Croatia*, 2007., 107 min. / 1h47, 35 mm

produkcija / *production* Kinorama, HRT

producentica / *producer* Ankica Jurić Tilić

redatelj / *director* Lukas Nola

scenarij / *screenplay* Lukas Nola

uloge / *cast* Rade Šerbedžija, Franjo Dijak, Barbara Nola, Leon Lučev, Ivana Roščić, Milan Pleština, Ecija Ojdanić, Enes Vejzović

kamera / *cinematography* Stanko Herceg

montaža / *editing* Slaven Zečević

scenografija / *production design* Velimir Domitrović

kostimografija / *costume design* Ante Tonči Vladislavić

glazba / *music* Hrvoje Crnić Boxer

ton / *sound* Dubravka Premar, Toni Jurković, Gordana Fučkar

maska / *make up* Julijana Vrandečić

Drama u režiji Lukasa Nole o poznatom iscjelitelju i njegovom sinu koji stigavši na jedan hrvatski otok doživi pravu ljubav...

Drama directed by Lukas Nola about a well-known miracle-worker and his son who meets his true love on Croatian island

SADRŽAJ:

Predsjednik države na zabavi doživi fatalni infarkt, ali ga jedan od konobara oživi svojom iscjeliteljskom moći. Godinu dana kasnije taj međunarodno priznati čudotvorac (Rade Šerbedžija) i njegov sin (Franjo Dijak) uplovljavaju na slikoviti hrvatski otok gdje namjeravaju izgraditi vlastiti poslovni hram. Društvo čudnih (Enes Vejzović), čudnovatih (Filip Nola), ali i prijetećih (Milan Pleština) otočana prihvaća ovaj par ezoteričnih biznismena pružajući im privremeni smještaj u praznom hotelu te zajedno s njima počne razvijati projekt Hrama čiste ljubavi, budućeg lječilišta koje bi otoku trebalo osigurati razvoj turizma. I dok mnogi na otoku maštaju o boljoj budućnosti, mjesna pekarica i majka šestero djece (Barbara Nola) ostaje po strani. No, nju zamijeti iscjeliteljev sin...

PLOT SUMMARY:

The state president suffers a heart attack at a party, but a waiter, thanks to his special healing power, manages to reanimate him. A year later we follow an internationally recognised miracle-worker (Rade Šerbedžija) and his son (Franjo Dijak) sailing towards a picturesque Croatian island with the idea of building a business temple there. A society of strange (Enes Vejzović), peculiar (Filip Nola) and dangerous (Milan Pleština) island inhabitants welcomes the pair of esoteric business people providing them with accommodation in an empty hotel. Together they start developing the project of The Temple of Pure Love, a future health resort which should contribute to tourism development on the island. And while many dream about better future, the local woman baker and a mother of six (Barbara Nola) remains on the sidelines. But businessman's son notices her...

O REDATELJU:

Lukas Nola rođen je 1964. u Zagrebu. Studirao je na Likovnoj akademiji i Akademiji dramske umjetnosti (odsjek filmske režije). Danas djeluje kao pisac i redatelj u svojim kazališnim i filmskim ostvarenjima. Nola je također autor brojnih dokumentarnih filmova te glazbenih i reklamnih spotova. Filmografija mu uključuje sljedeće naslove: Ne pitaj kako, Krađa, Sami, Nebo sateliti, Rusko meso, Svaki put kad se rastajemo, Dok nitko ne gleda. Filmovi su mu nagrađivani u Hrvatskoj i inozemstvu (Los Angeles, Madrid, Mannheim), dobitnik je Zlatne arene za režiju (Sami, Nebo sateliti) i Oktavijana (Svaki put kad se rastajemo, Dok nitko ne gleda), a odlikovan je Redom hrvatskog pletera koji dodjeljuje predsjednik Republike Hrvatske.

ABOUT THE DIRECTOR:

Lukas Nola was born in Zagreb in 1964. He studied at the Academy of Fine Arts and Academy for drama art (film directing department). Today he is a writer and director of his theatre and film achievements. He is also the author of numerous documentaries, music and advertising videos. His filmography includes following titles: Ne pitaj kako, Krađa, Sami (Alone), Nebo sateliti (Celestial Body), Rusko meso, Svaki put kad se rastajemo (Each Time We Part Away), Dok nitko ne gleda. His films have been awarded in Croatia and abroad (Los Angeles, Madrid, Mannheim), he is a winner of the Golden Arena for directing (Sami, Nebo sateliti), and Oktavijan (Svaki put kad se rastajemo, Dok nitko ne gleda), and he has been awarded the Order of Croatian Pleter by the President of the Republic of Croatia.



Armin

U glavnim ulogama / *Leading roles:*

Emir Hadžihafizbegović, Armin Omerović

Istarska premijera / *Istrian premiere*

Hrvatska, Njemačka, Bosna i Hercegovina / *Croatia, Germany, Bosnia and Herzegovina*, 2007., 82 min. / 1h22, 35 mm

produkcija / *production*

Maxima Film, HRT, Busse & Halberschmidt, Refresh Production

producenti / *producers*

Damir Terešak, Markus Halberschmidt, Mirko Galić

koproducenti / *co-producers* Ademir Kenović, Marcelo Busse

redatelj / *director* Ognjen Sviličić

scenarij / *screenplay* Ognjen Sviličić

uloge / *cast* Emir Hadžihafizbegović, Armin Omerović, Marie Baumer, Barbara Prpić, Jens Munchow, Daria Lorenci, Enis Bešliagić, Ranko Zidarić

kamera / *cinematography* Stanko Herceg

montaža / *editing* Vjeran Pavlinić

scenografija / *production design* Mladen Ožbolt

kostimografija / *costume design* Blanka Budak

glazba / *music* Michael Bauer, Georg Karger, Peter Holzapfel, Zoran Kesić

ton / *sound* Peter Schumacher, Tom Blankenberg

maska / *make up* Julijana Vrandečić

Humorna drama u režiji Ognjena Sviličića o dječaku iz Bosne i Hercegovine koji s ocem putuje u Zagreb na audiciju za ulogu u njemačkom filmu...

Comedy / drama directed by Ognjen Sviličić about a boy from Bosnia and Herzegovina who travels with his father to Zagreb for an audition for a part in a German film

SADRŽAJ:

Sredovječni Ibro (Emir Hadžihafizbegović) i njegov sin Armin (Armin Omerović) upute se iz malog mjesta u Bosni i Hercegovini u Zagreb. Tijekom puta Ibro je jako uzbuđen - sa svima razgovara, hvali se sinom. Arminu, trinaestogodišnjaku na početku puberteta koji jedva da i komunicira s ocem, zbog toga je neugodno i moli oca da se prestane tako ponašati. Međutim, Ibro želi svima obznaniti da vodi sina u Zagreb na audiciju za film koji snima njemački redatelj (Jens Munchow). Nakon kvara autobusa, do Zagreba dolaze autostopom. Armin je zadivljen velikim gradom. Audicija ne prolazi dobro za Armina jer je prestar za ulogu. No, Ibro uspijeva izmoliti redatelja da ga ipak primi te da mu Armin nešto odsvira na harmonici...

O REDATELJU:

Ognjen Sviličić rođen je 1971. u Splitu. Debitantskim filmom, komedijom *Da mi je biti morski pas* (1999), osvojio je na Festivalu igranog filma u Puli nagradu Oktavijan Hrvatskog društva filmskih kritičara za najbolji hrvatski dugometražni igrani film, a film je prikazan na nekoliko europskih filmskih festivala, među kojima su festivali u Mannheimu te Prix Europa u Berlinu. Sviličićev drugi dugometražni igrani film *Oprosti za kung fu* (2004) kao i treći *Armin* (2007) svjetsku su premijeru imali u programu Forum na Međunarodnom filmskom festivalu u Berlinu.

PLOT SUMMARY:

The middle-aged Ibro and his son embark on a trip to Zagreb. Ibro is very excited about the trip and he wants it to be a success. Armin is thirteen and is on the verge of entering puberty. He barely communicates with his father. Ibro is constantly pulling stuff during the trip, he is eager to communicate with everybody and is bragging about his son. Armin is embarrassed, he asks his father to stop the nonsense. Ibro, however, wants everybody to know that he is taking his son to Zagreb for the audition for a film by a German director. After the bus brakes down, they hitchhike to Zagreb. Armin is fascinated by the big city. The audition doesn't go well, it turns out that Armin is too old for the part. Nevertheless, Ibro gets the director to see Armin and to listen to him play the accordion...

ABOUT THE DIRECTOR:

Ognjen Sviličić was born in Split in 1971. His debut, a comedy Da mi je biti morski pas (1999) won the Croatian Film Critics Association award Oktavijan for the best Croatian feature-length film at the Pula Film Festival. The film was also screened at a few European film festivals, among which the Mannheim Film Festival and the Grand Prix in Berlin. Oprosti za kung fu (Sorry for Kung Fu) (2004), Sviličić's second feature-length film and Armin, his third feature-length film (2007), had their world premieres at the International Film Festival in Berlin as part of the Forum programme.



Kradljivac uspomena *The Recollection Thief*

U glavnim ulogama / *Leading roles:*
Nikša Kušelj, Sven Medvešek, Iva Mihalić, Darko Milas

Hrvatska premijera / *Croatian premiere*
Hrvatska / *Croatia*, 2007., 100 min. / 1h40, 35 mm

produkcija / *production* Filmska udruga Vizija, HRT, Interfilm
producent / *producer* Vicko Ruić

redatelj / *director* Vicko Ruić
scenarij / *screenplay* Dino Milinović, Vicko Ruić
uloge / *cast* Nikša Kušelj, Sven Medvešek, Iva Mihalić, Darko Milas, Goran Grgić, Milan Pleština, Nataša Janjić, Tvrtko Jurić, Marko Torjanac, Marija Karan, Ivo Gregurević, Stephane Henon, Dragan Despot, Ilija Ivezić, Christian Bouillette, Anja Šovagović Despot, Nada Gačešić Livaković, Marija Škaričić, Slaven Knezović, Ana Romano, Mladen Vasary, Doris Šarić-Kukuljica, Boris Svrtan
kamera / *cinematography* Vjekoslav Vrdoljak
montaža / *editing* Slaven Jekauc
scenografija / *production design* Ivan Ujević
kostimografija / *costume design* Željka Franulović
glazba / *music* Matija Dedić
ton / *sound* Mladen Pervan
maska / *make up* Snježana Gorup

Politički triler u režiji Vicka Ruića o hrvatskom diplomatu u Parizu, nestalom uoči izbora 2000, za kojim traga sudionik Domovinskog rata...

Political thriller directed by Vicko Ruić about a Croatian diplomat in Paris who disappears in the wake of 2000 elections. A soldier from the War for Independence starts a search...

SADRŽAJ:

U prosincu 1999, otprilike mjesec dana prije smrti prvog hrvatskog predsjednika i neposredno pred raspisivanje izbora za Zastupnički dom Hrvatskog državnog sabora, iz hrvatskog veleposlanstva u Parizu nestaje ugledni diplomat. To je Juraj Križanić, doktor francuske književnosti koji se u Hrvatsku vratio iz Kanade 1991. godine. U potragu za njim kreće nekadašnji sudionik Domovinskog rata i branitelj Vukovara, Gawain Skok...

PLOT SUMMARY:

Approximately a month before the death of the first Croatian president and in the wake of parliamentary elections in December 1999, a diplomat from the Croatian embassy in Paris is reported missing. He is a doctor of French literature who returned from Canada in 1991. Gawain Skok, who took part in the War for Independence and defended Vukovar, starts a search.

O REDATELJU:

Vicko Ruić rođen je 1959. u Splitu. Na Akademiji za kazalište, film i televiziju u Zagrebu, diplomirao je 1983. na odsjeku glume. Debitirao je filmom Nausikaja (1995), zatim snima Serafina, svjetioničareva sina (2002), a Kradljivac uspomena njegov je treći dugometražni igrani film. Nausikaja je tijekom 1995. i 1996. sudjelovala na festivalima u Montrealu, Pragu, Sao Paulu, Kairu, New Delhiju, Goeteborgu, Cattolici, Sankt Peterburgu (nagrada za režiju Chance-Debut), a bila je i hrvatski kandidat za Oscara. Serafin, svjetioničarev sin je tijekom 2002. i 2003. sudjelovao na festivalima u Montrealu, Quebecu, Kairu, Moskvi, Wiesbadenu, Istanbulu, Brisbaneu i Puneu. Ruić živi i radi u Zagrebu kao profesionalni filmski redatelj i producent.

ABOUT THE DIRECTOR:

Vicko Ruić was born in Split in 1959. He graduated from acting at the Academy of Theatre, Film and Television in Zagreb in 1983. He made his debut with a film Nausikaja (1995). Serafin, svjetioničarev sin (Serafim, the Lighthouse Keeper's Son) (2002), and Kradljivac uspomena (The Recollection Thief), his third feature-length film, followed. In 1995. and 1996. Nausikaja was presented at festivals in Montreal, Prague, Sao Paulo, Cairo, New Delhi, Goeteborg, Cattolica, Sankt Petersburg (Chance-Debut for directing) and it was a Croatian Oscar nominee. In 2002. and 2003. Serafin, svjetioničarev sin was presented at festivals in Montreal, Quebec, Cairo, Moscow, Wiesbaden, Istanbul, Brisbane and Pune. Ruić lives and works in Zagreb as a professional film director and producer.



Moram spavat', anđele *I Have To Sleep, My Angel*

U glavnim ulogama / *Leading roles:*
Karlo Barbarić, Nataša Dorčić, Goran Grgić

Hrvatska premijera / *Croatian premiere*
Hrvatska, Bosna i Hercegovina / *Croatia, Bosnia and Herzegovina*, 2007.,
100 min. / 1h40, 35 mm

produkcija / *production* DA Film, HRT, RTVFBiH, Croatia Film
producent / *producer* Dejan Aćimović

redatelj / *director* Dejan Aćimović
scenarij / *screenplay* Tatjana Aćimović
uloge / *cast* Karlo Barbarić, Nataša Dorčić, Goran Grgić, Vera Zima,
Miralem Zubčević, Olga Pakalović, Ksenija Marinković, Doris Šarić-
Kukuljica, Zrinka Radić, Gordana Gadžić, Neva Rošić, Ivan Brkić
kamera / *cinematography* Sasha Rendulić
montaža / *editing* Andrija Zafranović
scenografija / *production design* Ivo Hušnjak, Željko Luter
kostimografija / *costume design* Amela Vilić
glazba / *music* Livio Morosin
ton / *sound* Tomislav Guščić, Zvonimir Poljak
maska / *make up* Halid Redžebašić
specijalni efekti / *special effects* Drago Poldrugac

Obiteljska drama u režiji Dejana Aćimovića o devetogodišnjem dječaku čiji članovi obitelji početkom 1970-ih preispituju vlastite odnose ...

SADRŽAJ:

Početak sedamdesetih godina prošlog stoljeća devetogodišnji dječak živi naoko običnim životom, u stanu s roditeljima te bakom i djedom, majčnim roditeljima. Njegova je obitelj sastavljena od ljudi različitih karaktera, podrijetla, vjeroispovijesti, uvjerenja i utjecaja. Otac je Hrvat, liječnik, majka Srkinja, djed komunist revolucionar iz prošlih vremena, a baka vjernica. Otac napušta obitelj, sina povremeno posjećuje, te započinje vezu s nekadašnjom poznanicom. Dječakova majka također pokušava uspostaviti intiman odnos s drugim muškarcem. Suočen s rastavom roditelja, dječak sve više vremena provodi izvan kuće, prijateljujući s djevojčicom Lucijom čiji je otac protivnik režima...

O REDATELJU:

Dejan Aćimović rođen je 1963. u Čapljini. Diplomirao je na Akademiji za kazalište, film i TV u Zagrebu 1996. Od 1983. igrao je u Hrvatskom narodnom kazalištu u Zagrebu, na Dubrovačkim ljetnim igrama, a od 1987. do 2001. član je ansambla Zagrebačkog kazališta mladih. Glumio je u nizu filmova, televizijskih serija i drama, što hrvatskih, što inozemnih produkcija, među kojima su i sljedeći naslovi: Život sa stricem, Diploma za smrt, Čaruga, Zlatne godine, Ljeto za sjećanje, Mirotvorac, Bogorodica, Konjanik, Kraljeva završnica, Bal-kan-kan, Radio West, Duh u močvari, Vučjak, Koštane zvijezde i Vukovar se vraća kući. Osim glumom, bavi se i režijom, a prvi mu je dugometražni igrani film Je li jasno, prijatelju?, snimljen 2000. Za sporednu ulogu u filmu Dejan Aćimović dobio je Zlatnu arenu na Festivalu u Puli, a sam je film nagrađen na Međunarodnom filmskom festivalu u Houstonu.

Family drama directed by Dejan Aćimović placed in the seventies about a nine-year-old boy whose family members are reassessing their relationships

PLOT SUMMARY:

The story takes place beginning of the seventies of the last century. A nine-year-old boy lives what seems to be a perfectly normal life in a flat with his parents and grandparents from his mother's side. His family consists of people of different characters, origin, denomination, beliefs and influences. His father is a doctor and Croatian, his mother Serbian, his grandfather a communist and a revolutionary from the old times and his grandmother a believer. His father leaves them, comes to visit him from time to time and soon starts a relationship with a woman he once knew. His mother is trying to develop a relationship with another man. Faced with his parent's separation the boy spends more time outside his home, hanging out with a girl named Lucija whose father is an opponent of the regime...

ABOUT THE DIRECTOR:

Dejan Aćimović was born in Čapljina in 1963. He graduated from the Academy of Theatre, Film and TV in Zagreb in 1996. He's been acting since 1983. in Croatian National Theatre in Zagreb and at Dubrovnik summer festival. From 1987-2001. he was a member of the Zagreb Youth Theatre company. He acted in a number of films, TV series and dramas, Croatian as well as foreign productions. Some of the films: Život sa stricem (My Uncle's Legacy), Diploma za smrt, Čaruga (Charuga), Zlatne godine (The Golden Years), Ljeto za sjećanje, Mirotvorac (The Peacemaker), Bogorodica (Madonna), Konjanik, Kraljeva završnica, Bal-kan-kan (Bal-Can-Can), Radio West, Duh u močvari (The Ghost in the Swamp), Vučjak, Koštane zvijezde and Vukovar se vraća kući (Vukovar: The Way Home). Apart from acting he is also directing. His first feature-length film was Je li jasno prijatelju made in 2000. He won the Golden Arena for supporting role at the Pula Film Festival and the film itself was awarded at the International Film Festival in Houston.



Živi i mrtvi *The Living and the Dead*

U glavnim ulogama / *Leading roles:* Filip Šovagović, Velibor Topić, Slaven Knezović, Marinko Prga, Borko Perić, Miro Barnjak

Hrvatska premijera / *Croatian premiere*

Hrvatska, Bosna i Hercegovina / *Croatia, Bosnia and Herzegovina*, 2007., 87 min. / 1h27, 35 mm

produkcija / *production* Mainframe Production, HRT, RTVFBiH
producent / *producer* Igor A. Nola, Domagoj Pavić, Marijo Vukadin, Miro Barnjak

redatelj / *director* Kristijan Milić
scenarij / *screenplay* Josip Mlakić
uloge / *cast* Filip Šovagović, Velibor Topić, Slaven Knezović, Marinko Prga, Borko Perić, Miro Barnjak, Božidar Orešković, Enes Vejzović, Izudin Bajrović, Ljubomir Jurković, Robert Roklicer, Zvonko Zečević, Dragan Šuvak, Nino Sorić, Nermin Omić
kamera / *cinematography* Dragan Marković
montaža / *editing* Goran Guberović
scenografija / *production design* Kemal Hrustanović
kostimografija / *costume design* Vedrana Rapić
glazba / *music* Andrija Milić
ton / *sound* Davor Omerza
maska / *make up* Snježana Gorup, Ana Bulajić-Črček
specijalni efekti / *special effects* Branko Repalust

Ratna drama s elementima fantastike u režiji Kristijana Milića o sudionicima dva ratna sukoba, onog 1943. i onog 1993, koje ne povezuje samo isto mjesto zbiljanja...

War drama with fantastic elements directed by Kristijan Milić about the participants of two wars: the 1943. and 1993. ones. Setting is not the only thing connecting them...

SADRŽAJ:

Dvije paralelne priče povezuju isto mjesto radnje i ratni sukobi, ali vremenski su udaljene pola stoljeća. Prva se zbiva 1993. tijekom rata u Bosni i Hercegovini, dok je druga smještena u razdoblje Drugog svjetskog rata, u 1943. godinu. Priče se nadopunjuju, a nakon mnogobrojnih uznemirujućih događaja napokon i isprepliću na tajanstvenu bezvremenskom groblju. Smatrano ukletim, groblje oslobađa snažne sile prije svitanja: silu Vatre – naizmjenično prisutnu u događajima koje likovi proživljavaju u oba razdoblja, te silu Mrtvih – silu umrlih iz svih ratova...

PLOT SUMMARY:

The film The Living and the Dead shows two parallel stories connecting same place and war environment, but half a century apart. The first story takes place in 1993. during the war in Bosnia and Herzegovina and the second one takes place in 1943. during the World War II. Both stories parallelly complement one another during the film and after numerous disturbing events finally collide at a secret timeless cemetery. Considered to be cursed, the cemetery is the place where powerful forces are released before dawn: the Fire force- alternately present in both stories, and the force of the Dead - the force of people who died in all wars...

O REDATELJU:

Kristijan Milić rođen je 1969. u Zagrebu. Od 1993. do 2000. radi kao scenski radnik i rasvjetlivač. Godine 1994. godine upisuje Akademiju dramske umjetnosti u Zagrebu. Tijekom studija režira tri kratka igrana filma. Za kratki film Backwoods na studentskom festivalu FRKA 1998. dobiva drugu nagradu. Od 2000. aktivno se bavi režijom glazbenih i reklamnih spotova. Diplomira 2001. kao filmski i televizijski redatelj. Uz potporu Ministarstva kulture 2002. režira kratki igrani film Sigurna kuća (prema scenariju Ivana Pavličića) koji na Danima hrvatskog filma dobiva nagrade za najboljeg debitanta i za najbolju kameru (Mario Sablić). Sigurna kuća se zbog distribucijskih potreba spaja s filmom Ravno do dna Gorana Kulenovića i postaje dijelom omnibusa 24 sata koji na Festivalu u Puli 2002. osvaja Vjesnikovu nagradu Breza za najbolje debitantsko ostvarenje.

ABOUT THE DIRECTOR:

Kristijan Milić was born in Zagreb in 1969. From 1993. to 2000. he worked as scene and lights shiftex. 1994. he enrolled in the Academy for Dramatic Art in Zagreb. During his studies he directed three short films. He won the second prize for his short film Backwoods at the student film festival FRKA in 1998. Since 2000. he's been directing music and advertising video. In 2001. he graduated from film and TV directing. With support from the Ministry of Culture he directed a short film Sigurna kuća (according to the script by Ivan Pavličić) which won best debut and best cinematography (Mario Sablić) award at the Croatian Film Days. Due to distribution needs Sigurna kuća was merged with the film Ravno do dna by Goran Kulenović and become part of the 24 sata (24 Hours) omnibus. It won Vjesnik's Breza best debut achievement award at the 2002. Pula Film Festival.



Nagrade 54. festivala igranog filma u Puli 54th Pula Film Festival Awards

Ocjenjivački sud natjecateljskog Nacionalnog programa hrvatskog igranog filma dodjeljuje sljedeće nagrade:

Veliku **Zlatnu Arenu** za najbolji film
Zlatnu Arenu za režiju
Zlatnu Arenu za scenarij
Zlatnu Arenu za najbolju glavnu žensku ulogu
Zlatnu Arenu za najbolju sporednu žensku ulogu
Zlatnu Arenu za najbolju glavnu mušku ulogu
Zlatnu Arenu za najbolju sporednu mušku ulogu
Zlatnu Arenu za kameru
Zlatnu Arenu za montažu
Zlatnu Arenu za glazbu
Zlatnu Arenu za scenografiju
Zlatnu Arenu za kostimografiju

Ocjenjivački sud može dodijeliti još tri posebne **Zlatne Arene** i to: za masku, ton i specijalne efekte u filmu.

Nagrada Vjesnika **Breza** prema odluci službenog Ocjenjivačkoga suda dodjeljuje se najboljem debitantu iz jedne od gore navedenih kategorija.

Na službenoj dodjeli nagrada, dodjeljuje se i nagrada publike **Zlatna vrata Pule** glasovanjem publike u Areni ocjenom od 1 do 5. Glasovanje se obavlja putem izrezivanja kupona s ulaznice. Rang-lista filmova dnevno se objavljuje u biltenu Festivala. Donator nagrade je Grad Pula.

Službena nagrada Festivala jest i Nagrada **Oktavijan** Hrvatskoga društva filmskih kritičara. Za nagradu glasuju kritičari akreditirani na Festivalu, ocjenjujući filmove službenoga programa ocjenom od 1 do 5.

Ocjenjivački sud Međunarodnog programa dodjeljuje **Zlatnu Arenu** za najbolji strani film te dvije posebne nagrade za ostvarenja u filmovima iz Međunarodnog programa.

Hrvatsko društvo filmskih redatelja dodjeljuje Nagradu **Fabijan Šovagović** za poseban glumački prinos hrvatskoj kinematografiji.

The Official Jury of the competition of the National Programme of Croatian Feature Films is awarding the following awards:

*Big **Golden Arena** for Best Film
Golden Arena for Directing
Golden Arena for Script
Golden Arena for Best Actress in a Leading Role
Golden Arena for Best Actress in a Supporting Role
Golden Arena for Best Actor in a Leading Role
Golden Arena for Best Actor in a Supporting Role
Golden Arena for Cinematography
Golden Arena for Editing
Golden Arena for Music
Golden Arena for Production Design
Golden Arena for Costume Design*

*The Official Jury can award three special **Golden Arenas** for: Make-up, Sound and Special Effects.*

*The award **Breza**, given by Vjesnik, is presented to the best debutant from one of the abovementioned categories, according to the decision by the Official Jury.*

*The **Golden Gate of Pula** (Zlatna vrata Pule) is an award given by the audience at the official awards ceremony, and is based on grades of 1 through 5, depending on the votes of the audience in the Arena. The audience votes by detaching the coupons from their tickets. The ranking is published every day in the Festival bulletin, and the donator of the award is the City of Pula.*

*One of the official awards at the Festival is the **Oktavijan** award given by the Croatian Association of Film Critics. Critics accredited at the Festival vote by giving grades of 1 through 5 to the films in the official program.*

*The jury of the International Programme presents the **Golden Arena** for Best Foreign Film and two special awards for accomplishments in films shown in the International Program.*

*The Croatian Association of Film Directors gives the **Fabijan Šovagović** Award for outstanding acting contribution to Croatian cinematography.*



Ocjenjivački sud natjecateljskog Nacionalnog programa Hrvatskog igranog filma

Official Jury of the competition of National program of Croatian Features

Na sjednici Vijeća Festivala igranog filma u Puli, održanoj pod predsjedavanjem ministra kulture mr. sc. Bože Biškupića, u **Ocjenjivački sud natjecateljskog Nacionalnog programa hrvatskog igranog filma** 54. festivala igranog filma u Puli jednoglasno su imenovani:

ARSEN ANTON OSTOJIĆ, redatelj

Redatelj Arsen Anton Ostojić rođen je 1965. u Splitu. Diplomirao je 1990. na Akademiji dramske umjetnosti (ADU) u Zagrebu, a magistrirao 1994. na New York Universityju. Dvije godine je proveo kao stalni profesor i šef video odsjeka na Sveučilištu primijenjenih znanosti u Salzburgu. Tijekom devedesetih snima nekoliko nagrađivanih kratkih filmova. Predavač je na katedri produkcije na ADU. Njegov prvi dugometražni igrani film *Ta divna splitska noć*, nagrađen sa dvije Zlatne arene (za kameru i montažu), među hrvatskim filmovima od 1991. do danas, osvojio je najveći broj nagrada na međunarodnim festivalima.

TONKO LONZA, glumac

Glumac Tonko Lonza rođen je 1930. u Zatonu kraj Dubrovnika. Diplomirao je na ADU u Zagrebu 1955. Profesionalno se bavi glumom od 1953. Odigrao je oko stotinu dramskih uloga na pozornici HNK, ZDK (sada DKG), TUG, DLJl i pozornicama ostalih kazališta u Hrvatskoj. Glumio je u desetak filmova i nešto više TV drama, a antologijsku ulogu, Ignjata Glembaya, ostvario je u filmu *Glembajevi*. Pedagoškim radom na ADU bavi se više od četrdeset godina. Dobitnik je brojnih glumačkih nagrada te nagrade „Vladimir Nazor“ za životno djelo i Nagrade hrvatskog glumišta za životno djelo.

BRANKO LINTA, snimatelj

Snimatelj Branko Linta rođen je 1968. u Zagrebu. Diplomirao je studij filmskog i TV snimanja na ADU u Zagrebu. Za najbolje studentske radove nagrađen je Rektorovom nagradom 1992. i 1994. Snimatelj je mnogobrojnih televizijskih igranih i dokumentarnih

At the session of the Pula Film Festival Council held in Pula, where Božo Biškupić, Minister of Culture, was chairman, the members of the Official Jury of the competition of National Program of Croatian Features of the 54th Pula Film Festival were named:

ARSEN ANTON OSTOJIĆ, director

*Director Arsen Anton Ostojić was born in 1965. He graduated from the Academy of Dramatic Art (ADU) in Zagreb in 1990, and in 1994 he received an MFA in filmmaking from New York University. For two years he was a full professor and Head of Department of Video at the University of Applied Sciences in Salzburg. In 1990s, he made several award-winning short films. Today he teaches at the Department of Production at the Academy of Dramatic Art in Zagreb. His first feature film was *A Wonderful Night in Split*, which received two Golden Arenas (camera and editing) and which won the highest number of awards at international festival of all Croatian films from 1991 to today.*

TONKO LONZA, actor

*Actor Tonko Lonza was born in Zaton near Dubrovnik. He graduated from the Academy of Dramatic Arts in Zagreb in 1955. He has been a professional actor since 1953. He played about a hundred roles in plays in the Croatian National Theater (HNK), Gavella, Dubrovnik Summer Games and the stages of other theatres in Croatia. He starred in a dozen films and just over a dozen TV dramas, and his anthological role was that of Ignjat Glembay in *The Glembays*. He has been teaching at the Academy of Dramatic Art in Zagreb for more than forty years. He is the winner of numerous acting awards, including the Vladimir Nazor Award for life's work and the life's work award of the Croatian Association of Dramatic Artists.*

BRANKO LINTA, cinematographer

Cinematographer Branko Linta was born in 1968 in Zagreb. He graduated in film and TV cinematography from the Academy of Dramatic Art in Zagreb. In 1992 and 1994 he won the Rector's Award for his student work. He was the cinematographer of numerous television and documentary



filmova te svih cjelovečernih igranih filmova redatelja Dalibora Matanića (Blagajnica hoće ići na more, Fine mrtve djevojke, Volim te, Kino Lika). Godine 2006. nagrađen je Zlatnom Arenom za najbolju kameru za film Volim te.

DIANA NENADIĆ, filmologinja i filmska kritičarka

Filmologinja i filmska kritičarka Diana Nenadić rođena je u Zagrebu 1962. Diplomirala je politologiju na Fakultetu političkih znanosti u Zagrebu. Urednica je filmskih emisija na 3. programu Hrvatskog radija, filmska kolumnistica časopisa Vijenac, glavna urednica časopisa Zapis i urednica u Hrvatskom filmskom ljetopisu. Zaposlena je u Hrvatskom filmskom savezu. Jedina je filmska kritičarka u Hrvatskoj koja je dvaput nagrađena filmskokritičarskom nagradom „Vladimir Vuković“ (drugi put 2006. godine).

TAMARA OBROVAC, glazbenica

Pjevačica, flautistica, skladateljica i autorica tekstova Tamara Obrovac rođena je 1962. u Puli gdje je završila srednju glazbenu školu za flautu. Jedna je od najznačajnijih i najsvestranijih osobnosti na hrvatskoj glazbenoj sceni, a zahvaljujući utjecajima istarske narodne glazbe koje koristi u kreiranju svog glazbenog izraza, u nekoliko je posljednjih godina stekla i veliku popularnost. Uz međunarodnu koncertnu aktivnost, sklada i glazbu za balet, kazalište i film. Godine 2006. dobila je Zlatnu Arenu za glazbu u filmu Što je muškarac bez brkova.

films, and of all features films directed by Dalibor Matanić (Cashier Wants to go to the Seaside, Fine Dead Girls, I Love You, Cinema Lika). In 2006, he was awarded with the Golden Arena for Best Cinematography for I Love You.

DIANA NENADIĆ, filmologist and film critic

Filmologist and film critic Diana Nenadić was born in 1962. She graduated at the Faculty of Political Sciences in Zagreb. She is the editor of film programs at Croatian Radio 3, a film columnist for the magazine Vijenac, chief editor of magazine Zapis and the editor of Croatian Film Chronicle. She is an employee of the Croatian Film Clubs Association, and is the only film critic in Croatia to have received the Vladimir Vuković Award twice (second time in 2006).

TAMARA OBROVAC, musician

Singer, flautist, composer and writer Tamara Obrovac was born in 1962 in Pula, where she finished her secondary schooling in flute. She is one of the most significant and most versatile personalities on the Croatian music scene, and thanks to the influence of Istrian folk music which she uses to create her own music expression, she has become very popular over the last few years. Along with international concerts activities, she also composes ballet music, theater music and film music. In 2006, she won the Golden Arena for Best Music in Film for What is a Man Without a Mustache.

**Ocjenjivački sud natjecateljskog
međunarodnog programa
Europolis-Meridijani**

*Official Jury of the competition of
International programme*

Europolis-Meridians



**Ocjenjivački sud natjecateljskog međunarodnog
programa Europolis-Meridijani 54. festivala igranog
filma u Puli čine:**

EVA ZAORALOVÁ (Češka Republika)

Eva Zaoralová studirala je češku i francusku književnost na Sveučilištu u Pragu. Od početka 1960-ih objavljuje u časopisima o filmu, a 1968. počinje raditi kao urednica u filmskom magazinu Film a doba u kojem i danas piše. Kao vanjska suradnica predavala je na uglednoj praškoj školi za film i televiziju FAMU. Od početka 1990-ih piše za Variety International Film Guide, a za Međunarodni filmski festival u Karlovym Varyma radio od 1994. postavši njegova umjetnička ravnateljica 1995. Članica je Upravnog odbora Češke filmske i televizijske akademije te članica Europske filmske akademije. Godine 2002. francuska joj je vlada dala prestižnu titulu Chevalier dans l'Ordre des Arts et des Lettres. Sudjelovala je u radu niza međunarodnih filmskih žirija (Venecija, Berlin, Cannes, Mannheim, Wiesbaden, Biarritz, Torino).

ANA MARIA PERCAVASSI (Italija)

Ana Maria Percavassi živi i radi u rodnom Trstu gdje je 1977. diplomirala filmsku povijest. Od 1977. do 1991. radila je kao urednica radijskih i televizijskih emisija o umjetnosti na RAI-u te kao savjetnica za umjetnost u Uredu za kulturu Grada Trsta. Njezin rad na istraživanju regionalne kinematografije doveo je do osnivanja Kinoteke regije Friuli – Venezia Giulia. Godine 1988. organizirala je međunarodni filmski festival Alpe Adria Cinema – Trieste Film Festival čija je umjetnička ravnateljica ostala do danas. Filmom se bavi i kao predavačica te autorica filmoloških knjiga, a posebni joj interes predstavljaju nacionalne kinematografije Srednje i Istočne Europe.

PHILLIP BERGSON (Ujedinjeno Kraljevstvo)

Phillip Bergson osnivač je Oxford Film Festivala na Balliol Collegeu na kojem se školovao. List The Sunday Times angažirao ga je kao «novog kritičara» odmah nakon diplomiranja, a ubrzo potom je počeo raditi i na filmskim

**The 54th Pula Film Festival international competition
programme Europolis-Meridians Jury is composed of:**

EVA ZAORALOVÁ (The Czech Republic)

Eva Zaoralová studied Czech and French literature at the Prague University. In 1960-ties she started publishing her works in magazines. In 1968. she became the editor in Film a doba, a film magazine in whose publications she shares to this day. She was a visiting lecturer at the prestigious Prague School for Film and Television FAMA. Eva Zaoralová has been contributing to the Variety International Film Guide since the early 1990-ies. She has been working with the Karlovy Vary International Film Festival since 1994, becoming its Artistic Director in 1995. She is a member of the Board of the Czech Film and Television Academy and a member of the European Film Academy. In 2002 the French government honoured her with the title “Chevalier dans l'Ordre des Arts et des Lettres” (Knight of the Order of Art and Literature). She has sat on international juries of many film festivals (Venice, Berlin, Cannes, Mannheim, Wiesbaden, Biarritz, Torino).

ANA MARIA PERCAVASSI (Italy)

Ana Maria Percavassi lives and works in her native Trieste where she graduated from film history. From 1977. to 1991. she worked as editor of radio and television shows about art at RAI and as art consultant within the Culture Committee at the Municipality of Trieste. She also conducted important research on cinematography of Friuli Venezia Giulia, which led to the foundation of Regional Cinemateque FVG. In 1988. she organized the international film festival Alpe Adria Cinema – Trieste Film Festival and has been its director ever since. She lectures, writes filmologic books and is especially interested in national cinematographies of Central and Eastern Europe.

PHILLIP BERGSON (United Kingdom)

Phillip Bergson is the founder of the Oxford Film Festival at Balliol College where he studied. The Sunday Times selected him as a “New Critic” upon graduation. Soon after he started working on film programmes with BBC. He wrote screenplays,



emisijima na BBC-u. Bavi se pisanjem scenarija, među ostalim i za filmsku verziju Carmen. Selektirao je program i surađivao na nizu međunarodnih filmskih festivala (IMAGFIC u Madridu, Valencia Cine Jove, Las Palmas, Ashdod, Festroia, Islantilla), a radio je i kao međunarodni savjetnik u Nacionalnom muzeju fotografije, filma i televizije u rodnom Yorkshiru. Predaje, objavljuje u uglednim časopisima, a bio je član ocjenjivačkih sudova kritike niza festivala (Cannes, Berlin, Karlovy Vary, Solun, Haifa, Leipzig, Bratislava).

SERGE SOBCZYNSKI (Francuska)

Serge Sobczynski obavljao je najviše dužnosti u uglednim francuskim umjetničkim ustanovama (Nacionalno kazalište u Strasbourgu, Comédie-Française, Nacionalni orkestar u Lilleu, Nacionalni orkestar u Lyonu), a bio je i član tima za urbano planiranje grada Rouena, regija Provence-Alpes-Côte d'Azur zadužen za kulturu. Radio je kao savjetnik za suradnju i kulturne djelatnosti pri francuskom Ministarstvu vanjskih poslova. Godine 2004. predsjednik Festivala u Cannesu Gilles Jacob angažirao ga je na pokretanju novog festivalskog programa naslovljenog Tous les Cinémas du Monde. Trenutačno obavlja dužnost ravnatelja ovog programa koji je u svibnju 2007. doživio svoje treće izdanje.

ROLAND RUST (Njemačka)

Ronald Rust rođen je u Königsauu, a živi i radi u Berlinu. Studirao je povijest, njemačke studije i teologiju. Godine 1996. postaje umjetničkim ravnateljem Festivala istočnoeuropskog filma u Cottbusu čiji je direktor od 2001. Član je Međunarodnog udruženja filmskih kritičara FIPRESCI te autor niza retrospektiva, poglavito kinematografija zemalja Srednje i Istočne Europe. Jedan je od dva koordinatora CentEasta – Saveza filmskih festivala u Srednjoj i Istočnoj Europi. Bavi se filmskom publicistikom, a sudjelovao je i u radu na Enciklopediji međunarodnog filma. Bio je član ocjenjivačkih sudova niza festivala (Bratislava, Bukurešt, Karlovy Vary, Leeuwarden, Leipzig, Palić, Peč).

among others also for the film adaptation of Carmen. Phillip Bergson worked as programme selector and he co-operated with many international film festivals (IMAGFIC in Madrid, Valencia Cine Jive, Las Palmas, Ashdod, Festoria, Islantilla), he was engaged as consultant with the National Museum of Photography, Film and Television in his native Yorkshire. He lectures and publishes with renowned magazines and he sat on many festival juries (Cannes, Berlin, Karlovy Vary, Solun, Haifa, Leipzig, Bratislava).

SERGE SOBCZYNSKI (France)

Serge Sobczynski held high positions in renowned French art institutions (The National Theatre in Strasbourg, Comédie-Française, National Orchestra in Lille, National Orchestra in Lyon) and he was a member of the team for urban city planning in Rouen, region Provence-Alpes-Côte d'Azur in charge of cultural planning. He was a counsel for co-operation and culture with the French Ministry of Foreign Affairs. In 2004. Gille Jacob, The Cannes Jury President, engaged him on the project of establishing a new festival programme titled Tous les Cinémas du Monde. At the moment he is working as director of this programme, which has seen its third edition in May 2007.

ROLAND RUST (Germany)

Born in Königsau (GDR), living and working in Berlin. He studied art history and German studies as well as theology. In 1996 he was appointed artistic director of the FilmFestival Cottbus – Festival of East European Cinema, becoming its director in 2001, a position he holds to this day. Since 2003 he has been one of the two coordinators of CentEast – The Alliance of Central and Eastern European Film Festivals. He is a member of the International Federation of Film Critics (FIPRESCI) and the author of various retrospectives, mainly on Central and Eastern European film. He contributed to the Encyclopedia of International Film and has published widely, with numerous articles for newspapers and film magazines. He served as a juror at the festivals of Bratislava, Bucharest, Karlovy Vary, Leeuwarden, Leipzig, Palic, Pecs, Zlin a.o.

**MEĐUNARODNI NATJECATELJSKI
PROGRAM
EUROPOLIS - MERIDIJANI**

***INTERNATIONAL COMPETITION
PROGRAMME
EUROPOLIS-MERIDIANS***

Greta Scacchi otvara međunarodni program 54. festivala igranog filma u Puli

Greta Scacchi to open 54th Pula Film Festival International Program



Međunarodni program Europolis-Meridijani 54. festivala igranog filma u Puli na pulskom Kaštelu 12. srpnja otvara ugledna britanska filmska, kazališna i televizijska glumica međunarodne karijere Greta Scacchi.

U svojoj 25 godina dugoj i bogatoj karijeri, sa više od šezdeset glumačkih nastupa, Greta Scacchi odglumila je glavne ženske uloge u filmovima redatelja Roberta Altmana (Igrač), Jamesa Ivoryja (Jefferson u Parizu, Žega i prašina), Dušana Makavejeva (Coca-Cola Kid), Andrewa Birkin (Sol na koži), braće Taviani (Dobro jutro, Babilone), Wolfgang Petersena (Shattered), Andreja Končalovskog (serija Odiseja) i mnogih drugih. Proslavila se ulogama fatalnih žena i seksipilnih mladih zavodnica, da bi ih s vremenom zamijenila ulogama zrelijih, odlučnih žena.

Na samom početku karijere glumila je s Laurenceom Olivierom, Jamesom Masonom, Johnom Gielgudom, Julie Christie i Claudiom Cardinale, a kasnije i s Ianom McKellenom, Bobom Hoskinsom, Johnom Malkovichem, Harrisonom Fordom, Donaldom Sutherlandom, Nickom Nolteom, Timom Robbinsom, Ewanom McGregorom, Vincentom D'Onofriom, Colinom Firthom, Danielom Craigom i drugim slavnim glumcima.

Među njezinim ulogama su i likovi Marguerite Gautier (Dama s kamelijama), Penelope (serija Odiseja), gospođe Weston (Emma), Lady Macbeth i carice Aleksandre (Rasputin) za koju je dobila prestižnu televizijsku nagradu Emmy te bila nominirana za Zlatni globus. Bila je i članica ocjenjivačkog suda Festivala u Cannesu.

U čast Grete Scacchi u Puli se prikazuje australski film Ladanjski život iz 1994. redatelja Michaela Blakemorea, snimljen prema drami Ujak Vanja ruskog književnika Antona Pavloviča Čehova. U ovoj romantičnoj drami Greta Scacchi nastupa sa Samom Neilom (Piano, Jurski park).

The International Program Europolis-Meridians of the 54th Pula Film Festival at Kaštel will be opened on July 12, 2007 by a renowned British film, theater and television actress with an international career Greta Scacchi.

In her 25-year-long career with more than sixty acting performances, Greta Scacchi has played leading roles in films by Robert Altman (The Player), James Ivory (Jefferson in Paris, Heat and Dust), Dušan Makavejev (Coca-Cola Kid), Andrew Birkin (Salt on Our Skin), the Taviani brothers (Good Morning Babylon), Wolfgang Petersen (Shattered), Andrei Konchalovsky (The Odyssey), and many others. She became famous with roles of femme fatales and young sexy temptress, only to replace them with roles of more mature, decisive women with time.

At the start of her career she acted with Lawrence Olivier, James Mason, John Gielgud, Julie Christie and Claudia Cardinale, and later she also acted with Ian McKellen, Bob Hoskins, John Malkovich, Harrison Ford, Donald Sutherland, Nick Nolte, Tim Robbins, Ewan McGregor, Vincent D'Onofrio, Colin Firth, Daniel Craig and other famous actors.

Her roles include those of Marguerite Gautier Lady of the Camelias, more popularly known as (Camille), Penelope (The Odyssey), Mrs. Weston (Emma), Lady Macbeth and empress Alexandra (Rasputin) for which she won the prestigious Emmy Award and a Golden Globe nomination. She was also on the Jury at the Cannes Film Festival.

In Greta Scacchi's honor, the 54th Pula Film Festival will also show the Australian film Country Life from 1994, based on the play Uncle Vanya by Anton Pavlovich Chekhov. In Country Life Greta Scacchi acts alongside Sam Neil (Piano, Jurassic Park).

La Vie en rose – Édith Piaf *The Passionate Life of Édith Piaf / La Môme*

U glavnim ulogama / *Leading roles*: Marion Cotillard, Emmanuelle Seigner, Gérard Depardieu

Istarska premijera / *Istrian premiere*
Francuska / *France*, 2007, 140 min / 2h20, 35 mm

produkcija / *production* Légende, TF 1 International, TF 1 Films
Productions, Songbird Pictures, Okko Productions, Canal+, Sofica
Valor 7, TPS Star
producent / *producer* Alain Goldman

redatelj / *director* Olivier Dahan
scenarij / *screenplay* Olivier Dahan, Isabelle Sobelman
uloge / *cast* Marion Cotillard, Emmanuelle Seigner, Gérard Depardieu,
Sylvie Testud, Pascal Greggory, Jean-Paul Rouve, Clotilde Courau,
Jean-Pierre Martins, Catherine Allégret, Manon Chevallier, Pauline
Burllet
kamera / *cinematography* Tetsuo Nagata
montaža / *editing* Richard Marizy
scenografija / *production design* Olivier Raoux
kostimografija / *costume design* Marit Allen
glazba / *music* Christopher Gunning

Biografska drama u režiji Oliviera Dahana o životu i karijeri legendarne francuske šansonjerke Édith Piaf...

Biographic drama directed by Olivier Dahan about life and career of the legendary French chanson singer Édith Piaf...

O FILMU:

Raskošno producirana, potresna priča o burnom životu legendarne francuske šansonjerke Édith Piaf (1915-1963), ove je godine otvorila Međunarodni filmski festival u Berlinu. U filmu su isprepletene tri razdoblja njezina života: iznimno teško djetinjstvo na ulicama siromašnih četvrti i u javnoj kući u kojoj je radila baka koja ju je čuvala, zatim vrijeme uspona, priznanja i uspjeha te tragične godine suočavanja s bolnim spoznajama o izgubljenom zdravlju, iluzijama i mladosti. Film prolazi kroz najteže borbe, pobjede i poraze Édith Piaf. U glavnoj je ulogi Marion Cotillard, a u filmu, među ostalima, glume i Gérard Depardieu kao njezin prvi mentor Louis Leplée te Emmanuelle Seigner kao prostitutka Titine. Film plijeni glazbom i nezaboravnim šansonama u izvornoj izvedbi Édith Piaf čiji je drhtavi, senzualni glas postao simbolom prožimanja tuge i nade...

ABOUT THE FILM:

Lavishly produced, disturbing story about a stormy life of the legendary French chanson singer Édith Piaf (1915-1963) opened this year's International Film Festival in Berlin. Three periods from her life are intertwined in the film: her extremely difficult childhood in poor neighbourhood and a brothel where her grandma who took care of her used to work, period of ascent, acknowledgement and success and a tragic year of facing the painful truth about deteriorating health, illusions and youth. The film depicts her greatest struggles, victories and defeats. Leading female role is played by Marion Cotillard and the film also features Gérard Depardieu as her first mentor Loui Leplée and Emmanuelle Seigner as prostitute Titine. The film charms the audience with music and unforgettable chansons performed by Édith Piaf whose trembling, sensual voice has become a symbol of sorrow and hope...

O REDATELJU:

Olivier Dahan rođen je 1967. godine u La Ciotatu u Francuskoj. Diplomirao je na Umjetničkoj akademiji u Marseillu. Kao likovni umjetnik, doživio je niz zapaženih izložbi. Filmskom režijom bavi se od prve polovice 1990-ih, a debitirao je 1994. filmom *Frères: La Roulette rouge*. Uz dramu o Édith Piaf najzapaženije mu je ostvarenje *La Vie promise* iz 2002. Osim režijom, bavi se i pisanjem scenarija. Uz igrane filmove, snima i videospotove za poznate glazbenike (*The Cranberries*, *Zucchero*, *Eagle Eye Cherry*). Ostala filmografija: *Déjà mort*, *Le Petit poucet*, *Les Rivières pourpres II – Les anges de l'apocalypse*.

ABOUT THE DIRECTOR:

*Olivier Dahan was born in La Ciotat, France in 1967. He graduated from Art Academy in Marseilles. As a visual artist he held a number of successful exhibitions. He's been directing films from the mid 1990-ties and he made his debut in 1994. with the film *Frères: La Roulette rouge* (Brothers: Red Roulette). Besides the Édith Piaf drama his best-known achievement is *La Vie promise* (The Promised Life) from 2002. Besides directing he is also writing screenplays. Along with feature films he is making videos for famous musicians (The Cranberries, Zucchero, Eagle Eye Cherry). Other filmography: *Déjà mort* (Already Dead), *Le Petit poucet* (Tom Thumb), *Les Rivières pourpres II – Les anges de l'apocalypse* (Crimson Rivers 2: Angels of the Apocalypse).*



Bivša ljubavnica *An Old Mistress / Une vieille maîtresse*

U glavnim ulogama / *Leading roles:*

Asia Argento, Fu'ad Aït Aattou, Roxane Mesquida

Hrvatska premijera / *Croatian premiere*

Francuska, Italija / *France, Italy, 2007, 114 min / 1h54, 35 mm*

produkcija / *production* Flach Film, CB Films, France 3 Cinéma, Studio

Canal, Buskin Film, Canal+, CNC, TPS Star

producent / *producer* Jean-François Lepetit

redateljica / *director* Catherine Breillat

scenarij / *screenplay* Catherine Breillat (prema romanu / *according to the novel* by Jules-Amédée Barbeyja d'Aurevillyja)

uloge / *cast* Asia Argento, Fu'ad Aït Aattou, Roxane Mesquida, Claude Sarraute, Yolande Moreau, Michael Lonsdale, Anne Parillaud, Lio, Caroline Ducey, Isabelle Renaud, Amira Casar

kamera / *cinematography* Giorgos Arvanitis

montaža / *editing* Pascale Chavance

scenografija / *production design* François-Renaud Labarthe

kostimografija / *costume design* Anaïs Romand

glazba / *music* Ralph Benatzky i dr. / *and others*

Kostimirana romantična drama u režiji Catherine Breillat o mladiću podvojenom osjećajima prema supruzi i bivšoj ljubavnici...

Costumed romantic drama directed by Cathreine Breillat about a young man torn between the feelings for his wife and his old mistress

O FILMU:

Uvrštena u službenu konkurenciju ovogodišnjeg Festivala u Cannesu, Bivša ljubavnica rafinirana je i erotična ekranizacija romana francuskog književnika iz 19. stoljeća Jules-Amédée Barbeyja d'Aurevillyja o mladiću Rynu de Marignyju (Fu'ad Aït Aattou) i njegovim ljubavnim nedoumicama kada se nađe razapet između osjećaja prema supruzi, mladoj francuskoj plemkinji Hermangarde (Roxane Mesquida) i bivšoj ljubavnici Vellini (Asia Argento). Film se ističe kostimografskim i scenografskim rješenjima te atraktivno snimljenim krajolicima francuske obale. No, ključ su filma minuciozno profilirani likovi i odnosi među njima te uvjerljiva glumačka postava na čelu s debitantom Fu'adom Aïtom Aattouom.

ABOUT THE FILM:

Part of the competition programme of this year's Cannes Film Festival, *An Old Mistress*, is a refined and erotic adaptation of a 19th century novel by the French author Jules-Amédée Barbey d'Aurevilly about a young man Ryno de Marigny (Fu'ad Aït Aattou) and his love quanderies when he finds himself torn between the feelings for his wife, a young French noblewoman Hermangarde (Roxane Mesquida) and his ex-lover Vellina (Asia Argento). The film boasts wonderful costume and set design and a very attractive shots of the French coastal landscape. However, the key of the film are meticulously profiled characters and relations between them as well as a very good cast headed by a débutant Fu'ad Aït Aattou.

O REDATELJICI:

Catherine Breillat rođena je 1948. u Bressuireu u Francuskoj. Karijeru ugledne filmske redateljice i spisateljice ostvarila je u Parizu postavši poznata već u svojoj sedamnaestoj godini kada je objavila prvi roman *L'Homme facile*. Njezini filmski i literarni radovi provociraju otvorenim preispitivanjem ljudske seksualnosti i senzualnosti. Osim režijom, bavi se i pisanjem scenarija, a glumila je i u Posljednjem tangu u Parizu Bernarda Bertolucciija. Kao redateljica debitirala je četiri godine kasnije filmom *Une vraie jeune fille*, dok joj je najveći filmski uspjeh karijere *À ma soeur!* iz 2001., za koji je dobila nagrade na festivalima u Berlinu, Cannesu i Rotterdamu. Ostala filmografija: *Romance*, *Sex Is Comedy*, *Parfait amour!*, *Anatomie de l'enfer*.

ABOUT THE DIRECTOR:

Catherine Breillat was born in Bressuire, France in 1948. She started her career of a respected film director and writer in Paris already at the age of seventeen when she published her first novel *L'Homme facile*. Her film and literary works provoke by openly questioning human sensuality and sexuality. Besides directing she is also writing screenplays and she acted in Bernard Bertolucci's *Last Tango in Paris*. She made her directing debut four years later with *Une vraie jeune fille* (A Real Young Lady). Her greatest success is *À ma soeur!* (For My Sister) from 2001., which was awarded at festivals in Berlin, Cannes and Rotterdam. Other filmography: *Romance*, *Sex Is Comedy*, *Parfait amour!* (Perfect Love), *Anatomie de l'enfer* (Anatomy of Hell).



Žudnja *Men in the Nude / Férfiakt*

U glavnim ulogama / *Leading roles:*
László Gálffi, Éva Kerekes, Dávid Szabó

Hrvatska premijera / *Croatian premiere*
Mađarska / *Hungary*, 2006, 94 min / 1h34, 35 mm
produkcija / *production* Centrál Filmstúdió
producent / *producer* György Fülöp

redatelj / *director* Károly Esztergályos
scenarij / *screenplay* Károly Esztergályos
uloge / *cast* László Gálffi, Éva Kerekes, Dávid Szabó, Tamás Végvári,
László Sinkó, Ilona Nagy
kamera / *cinematography* Miklós Bíró
montaža / *editing* Éva Palotai
scenografija / *production design* Márta Jánoskúti
glazba / *music* Péter Mátraházi, Ferenc Boka

Drama u režiji Károlyja Esztergályosa o bračnoj krizi umjetničkog para čiju svakodnevicu promijeni dolazak jednog mladića...

Drama directed by Károly Esztergályos about a marriage crises of an artistic couple whose everyday life is changed by a young man appearance

O FILMU:

Prikazana u programu Panorama Međunarodnog filmskog festivala u Berlinu, mađarska drama Žudnja bavi se bračnom krizom starijega umjetničkog para, pisca na zalasku karijere Zeyka (László Gálffi) i nekadašnje kazališne zvijezde Edit (Éva Kerekes) koja sada nastupa samo u provincijskim kazalištima. Kada u njihove živote iznenada uđe mladić Zsolt (Dávid Szabó), 'vrag s likom anđela' koji ljudskim odnosima i seksualnosti pristupa na posve drukčiji način, njihova će svakodnevica poprimiti neočekivan i uzbudljiv tijek... Film je, prema riječima autora, apsurdna, zabranjena, čudna, zastrašujuća, ali i ljubavna priča puna poštovanja, priča u kojoj je jedan od likova – sama sudbina.

ABOUT THE FILM:

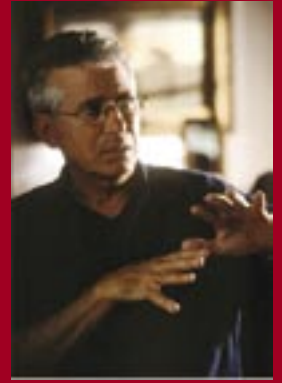
Screened at the International Film Festival in Berlin within the Panorama programme, Hungarian drama Men in the nude deals with marriage crises of an elderly artistic couple, Zayk (László Gálffi) a writer past one's prime and Edit (Éva Kerekes) a former theatre star now performing only in provincial theatres. When a young man Zsolt (Dávid Szabó) „devil in angels body“, who treats human relations and sexuality in a completely different way, enters their lives, their everyday life takes an unexpected and exciting turn... The film is, according to author's words, on the one hand absurd, forbidden, strange and scaring, but on the other hand also a love story filled with respect, a story in which one of the characters is-the fate itself.

O REDATELJU:

Károly Esztergályos rođen je 1941. u Budimpešti u Mađarskoj. Diplomirao je na Mađarskoj akademiji za kazalište i filmske umjetnosti na kojoj je predavao gotovo dva desetljeća, od 1974. do 1992. Od 1965. radi na mađarskoj nacionalnoj televiziji. Režirao je više od sedamdeset filmova i televizijskih drama, a kontinuirano se bavi i kazališnom režijom. U karijeri je za svoje filmove osvajao mnogobrojne nagrade i priznanja u domovini i inozemstvu. Tako su mu filmovi Portugal királylány, Pillangó i Édes Anna nagrađeni na Međunarodnom televizijskom festivalu u Monte Carlu. Ostala filmografija: Tanúkihallgatás, Dráma a vadászaton, Fekete Karácsony, Ebéd.

ABOUT THE DIRECTOR:

Károly Esztergályos was born in Budapest, Hungary in 1941. He graduated from Hungarian Academy of Theatre and Film Art where he also thought for almost two decades from 1974 till 1992. Since 1965. he's been working for the Hungarian national television. He's directed over seventy films and TV dramas, and he's been continuously working as a theatre director as well. His films have won numerous prizes and awards at home and abroad. The films Portugal királylány, Pillangó and Édes Anna won awards at the International Television Festival in Monte Carlo. Other filmography: Tanúkihallgatás, Dráma a vadászaton (Drama on Hunting), Fekete Karácsony, Ebéd.



Irina Palm

U glavnim ulogama / *Leading roles:* Marianne Faithfull, Miki Manojlović

Hrvatska premijera / *Croatian premiere*

Belgija, Njemačka, Luksemburg, Ujedinjeno Kraljevstvo, Francuska /
Belgium, Germany, Luxembourg, United Kingdom, France 2007, 103 min /
1h43, 35 mm

produkcija / *production* Entre Chien et Loup, Pallas Film, Samsa Film,
Ipso Facto Films, Liaison Cinématographique, Ateliers de Baere, RTBF
Television, Future Films Limited, Canal+

producenti / *producers* Sébastien Delloye, Diana Elbaum, Thanassis
Karathanos, Karl Baumgartner, Jani Thiltges, Claude Waringo,
Christine Alderson

redatelj / *director* Sam Garbarski

scenarij / *screenplay* Sam Garbarski, Martin Herron, Philippe Blasband
uloge / *cast* Marianne Faithfull, Miki Manojlović, Kevin Bishop, Siobhán
Hewlett, Dorka Gryllus, Jenny Agutter, Corey Burke, Meg Wynn-Owen,
Susan Hitch, Flip Webster

kamera / *cinematography* Christophe Beaucarne

montaža / *editing* Ludo Troch

scenografija / *production design* Véronique Sacrez

kostimografija / *costume design* Anushia Nieradzik

glazba / *music* GHINZU

Humorna drama u režiji Sama Garbarskog o udovici koja zbog novca potrebnog za unukovu operaciju prihvaća posao hostese u seks-klubu...

Comedy / drama directed by Sam Garbarski about a widow who accepts working as a hostess in a sex-club to gather money needed for his grandson's operation...

O FILMU:

Prikazana na ovogodišnjem Međunarodnom filmskom festivalu u Berlinu, humorna drama Irina Palm ujedno je i jedan od njegovih najdojmljivijih filmova. Spoj drame i komedije, govori o sredovječnoj Maggie (Marianne Faithfull), pod dojmom suprugove smrti. No, život ide dalje i Maggie odluču pomoći svom sinu i snahi prikupljajući novac za operaciju unuka Ollieja (Corey Burke). Uzaludno tražeći zaposlenje koje bi joj osiguralo dovoljno sredstava za bolnički račun, Maggie napokon pristaje na posao hostese u seks-klubu koji vodi robusni Miklos (Miki Manojlović)... Preplićući nježno i provokativno, redatelj je u svojoj «politički nekorektnoj romantičnoj tragikomediiji» dočarao snagu ljubavi i spremnost na žrtvu, ali i lažni moral, malograđanštinu i ljudsko licemjerje...

O REDATELJU:

Sam Garbarski rođen je 1948. u Planeggu u Njemačkoj. Irina Palm njegov je drugi dugometražni igrani film. Svojim se redateljskim prvijencem, filmom Le Tango des Rashevski predstavio na mnogobrojnim međunarodnim festivalima, osvojivši nagradu na Filmskom festivalu u Jeruzalemu 2004. I njegovi su kratkometražni filmovi La Dinde, La vie, la mort et le foot i Joyeux Noël, Rachid dobivali međunarodna priznanja. Sam Garbarski živi i radi u Belgiji. Nakon što je dvadeset godina vodio vlastitu agenciju za oglašavanje, godine 1997. počeo se baviti režijom reklamnih spotova koji su također osvajali nagrade (Cannes, New York, London).

ABOUT THE FILM:

Screened at this year's International Film Festival in Berlin, a comedy drama Irina Palm is one of his most impressive films. A blend of drama and comedy it talks about a middle-aged Maggie (Marianne Faithfull) who is still under the impression of her husband's death. But life goes on and Maggie decides to help her son and daughter-in-law to gather money for Ollie's (Corey Burke), her grandson's, operation. Desperately searching for a job which would secure enough money to cover the hospital bill, she finally accepts to work as a hostess in a sex-club run by a sturdy Miklos (Miki Manojlović)... Intertwining the soft and the provocative, the director has managed to depict the force of love and readiness to sacrifice, but also the fake moral, Philistine mentality and human hypocrisy in his "politically incorrect romantic tragicomedy"...

ABOUT THE DIRECTOR:

Sam Garbarski was born in Planegg, Germany in 1948. Irina Palm is his second feature-length film. The first film he directed Le Tango des Rashevski (The Rashevski Tango) was presented at many international festivals, winning an award at the festival in Jerusalem in 2004. His short films La Dinde, La vie, la mort et le foot and Joyeux Noël, Rachid (Merry Christmas, Rachid) have also won international awards. Sam Grabarski lives and works in Belgium. After twenty years of running his own advertising agency, in 1997. he decided to start directing advertising videos which have also won awards (Cannes, New York, London).



Jesenji vrtovi *Gardens in Autumn / Jardins en automne*

U glavnim ulogama / *Leading roles:*
Séverin Blanchet, Michel Piccoli, Muriel Motte

Hrvatska premijera / *Croatian premiere*
Francuska, Italija, Rusija / *France, Italy, Russia*, 2006, 115 min / 1h55, 35 mm

produkcija / *production* Pierre Grise Productions, Cinémaudici,
Cinema Without Frontiers LLC

producent / *producer* Martine Marignac

redateljica / *director* Otar Iosseliani

scenarij / *screenplay* Otar Iosseliani

uloge / *cast* Séverin Blanchet, Michel Piccoli, Muriel Motte, Pascal Vincent, Lily Lavina, Denis Lambert, Jacynthe Jacquet, Mouna Ndiaye, Salomé Bedine-Mkheidze, Mathias Jung

kamera / *cinematography* William Lubtchansky

montaža / *editing* Otar Iosseliani, Ewa Lenkiewicz

scenografija / *production design* Emmanuel de Chauvigny, Yves Brover

kostimografija / *costume design* Maïra Ramedhan-Levi

glazba / *music* Nicholas Zourabichvili

Humorna drama u režiji Otara Iosseliana o bivšem ministru koji nakon silaska s vlasti i ljubavnog brodoloma kreće ispočetka...

Comedy / drama directed by Otar Iosseliani about a former Minister who starts anew after stepping down from office and experiencing a love wreck

O FILMU:

Dobitnik Srebrnog medvjeda za režiju i Zlatne Arene za najbolji strani film za Ponedjeljak ujutro, Otar Iosseliani predstavlja se komedijom o politici, ljubavi i drugim prilikama. Redatelj pritom ismijava političare, njihovu sklonost ljubavnicama, odnose s majkama te primitivizam svake vrste, i to na sebi svojstven način: ležerno, lucidno i diskretno. Glavni je lik filma moćni ministar Vincent (Séverin Blanchet) koji se uz politiku jednako strastveno prepušta svojoj ljubavnici. Međutim, kada izgubi položaj, izgubit će i ljubavnicu, što će za bivšeg ministra biti početak posve drukčijeg života. Hoće li se nakon svega moći prepustiti sitnim radostima i posvetiti ljudima koje je do jučer zanemarivao?

O REDATELJU:

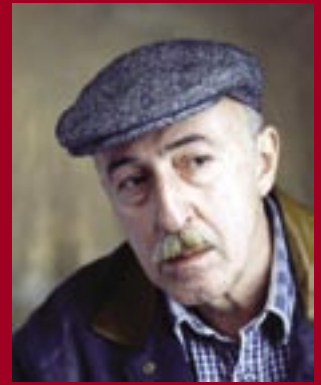
Otar Iosseliani rođen je 1934. u Tbilisiju u Gruziji. Studirao je na Moskovskoj filmskoj akademiji, a u domovini je režirao niz kratkometražnih i dugometražnih filmova (April, Falling Leaves, Pastoral) prije no što je 1982. otišao u Francusku. Dvije godine kasnije osvojio je posebnu nagradu na Festivalu u Veneciji za svoj film Les Favoris de la lune. Isti je uspjeh ponovio 1989. filmom Et la lumière fut, odnosno 1996. filmom Brigands, chapitre VII.

ABOUT THE FILM:

Silver Bear winner for best directing and Golden Arena winner for best foreign film with Lundi matin (Monday Morning), Otar Iosseliani is presenting himself with a comedy/drama on politics, love and second chances. The director has ridiculed politicians in the process, their inclination to lovers, relationships with their mothers and primitivism of any kind, and has done so in his own peculiar way: casually, lucidly and discretely. The main character is an influential Minister (Séverin Blanchet), who is equally passionate about politics as he is about his lover. But when he loses his position, he will also lose his lover; and that will be the start of a whole new life for the former Minister. Will he be able to let go after all that has happened and enjoy the small things, and turn his attention to the people he had been ignoring?

ABOUT THE DIRECTOR:

Otar Iosseliani was born in 1934 in Tbilisi, Georgia. He studied at the Moscow Film Academy, and he directed a range of short films and features in Georgia (April /April/, Giorgobistve /The Fall of Leaves/, Pastoral /Pastoral/), before leaving for France in 1982. Two years later, he won a special award at the Venice Film Festival for his film Les Favoris de la lune (Favourites of the Moon). He accomplished the same in 1989 with his film Et la lumière fut (And Then There Was Light), and in 1996 with the film Brigands, chapitre VII (Brigands-Chapter VII).



C.R.A.Z.Y.

U glavnim ulogama / *Leading roles:*

Michel Côté, Marc-André Grondin, Danielle Proulx

Hrvatska premijera / *Croatian premiere*

Kanada / *Canada*, 2005, 127 min / 2h07, 35 mm

produkcija / *production* Cirrus Communications / Crazy Films inc., TVA Films Canada, Films Distribution International

producenti / *producers* Jean-Marc Vallée, Pierre Even

redatelj / *director* Jean-Marc Vallée

scenarij / *screenplay* Jean-Marc Vallée, François Boulay

uloge / *cast* Michel Côté, Marc-André Grondin, Danielle Proulx, Émile Vallée, Pierre-Luc Brillant, Maxime Tremblay, Alex Gravel, Natasha Thompson, Gabriel Lalancette, Johanne Lebrun

kamera / *cinematography* Pierre Mignot

montaža / *editing* Paul Jutras

scenografija / *production design* Patrice Vermette

kostimografija / *costume design* Ginette Magny

glazba / *music* David Bowie

Obiteljska humorna drama u režiji Jean-Marc Valléea o ocu petorice sinova od kojih jedan prolazi kroz burno odrastanje...

Family comedy drama directed by Jean-Marc Vallée about a father of five sons, one of whom is going through a turbulent growing up period...

O FILMU:

Jedan od najbolje ocijenjenih kanadskih filmova proteklih godina, dobitnik deset kanadskih nacionalnih filmskih nagrada Genie, uključujući i nagradu za najbolji film, obiteljska humorna drama C.R.A.Z.Y. stiže i u Pulu. U središtu je priče obitelj Beaulieu, na čijem je čelu otac petorice sinova. Mladi Zac (Marc-André Grondin), jedan od njih, uvelike se razlikuje od braće, što će ga navesti na važne životne odluke koje će mu s jedne strane donijeti tegobe, a s druge puno radosti... Simpatična, autentična i sugestivna, ova filmska priča redatelja Jean-Marc Valléea uz bogati soundtrack popularne glazbe koji uključuje i skladbe Davida Bowieja, u kratkom je vremenu stekla kulturni status, a dosad je nagrađena s više od trideset priznanja diljem svijeta.

ABOUT THE FILM:

One of the best rated Canadian films in recent years, winner of ten Canadian Film Awards (Genie), including the best film award, is coming to Pula – family comedy drama C.R.A.Z.Y. The film follows the Beaulieu family, headed by a father of five sons. Zac (Marc-André Grondin) is one of the sons and he is a lot different than his brothers, which will lead him to making important decisions about his life – on the one hand bringing him trouble, and on the other hand a lot of joy. A cute, authentic and suggestive story by Jean-Marc Vallée, with great soundtrack including the music by David Bowie, has acquired the status of a cult film and has been awarded with more than 30 awards worldwide.

O REDATELJU:

Jean-Marc Vallée rođen je 1963. i jedan je od najcjenjenijih filmaša u Quebecu. Filmskom se režijom počeo baviti početkom 1990-ih. Debitirao je 1992. nagrađivanim kratkometražnim filmom Stéréotypes. Tri godine kasnije režirao je svoj prvi dugometražni igrani film Liste Noire, koji je zavrjedio devet nominacija za nagradu Genie. Osim filmova, Jean-Marc Vallée režira i televizijske serije te reklamne spotove. Ostala filmografija: Les Fleurs magiques, Les Mots magiques, Los Locos.

ABOUT THE DIRECTOR:

Jean-Marc Vallée was born in 1963, and is one of the most highly esteemed directors in Quebec. He started directing movies in early 1990s, making his début in 1992 with the award-winning short film Stéréotypes. Three years later he directed his first feature Liste Noire (Black List), which won nine Genie nominations. Besides films, Jean-Marc Vallée also directs television series and promotion videos. Other filmography: Les Fleurs Magiques, Les Mots Magiques (Magical Words), Los Locos.



Služio sam engleskog kralja *I Served the King of England /* Obsluhoval jsem anglického krále

U glavnim ulogama / *Leading roles:* Ivan Barnev, Oldřich Kaiser, Julia Jentsch

Istarska premijera / *Istrian premiere*
Češka Republika / *Czech Republic*, 2006, 120 min / 2h00, 35 mm

produkcija / *production* AQS, IN FILM, TV Nova, Magic Box Slovakia,
Barrandov Studio, Universal Production Partners
producent / *producer* Pavel Čechák

redatelj / *director* Jiří Menzel
scenarij / *screenplay* Jiří Menzel (prema romanu / *based on the novel by*
Bohumila Hrabala)

uloge / *cast* Ivan Barnev, Oldřich Kaiser, Julia Jentsch, Martin Huba,
Marián Labuda, Milan Lasica, Josef Abrhám, Jiří Lábus, Jaromír Dulava
kamera / *cinematography* Jaromír Šofr
montaža / *editing* Jiří Brožek
scenografija / *production design* Milan Býček
kostimografija / *costume design* Milan Čorba
glazba / *music* Aleš Březina

Komedija u režiji Jiříja Menzela o dobrodušnom konobaru Janu čije se životne želje i snovi prepliću s traumatičnim povijesnim događajima ...

O FILMU:

Nova šarmanтна komedija redatelja Jiříja Menzela *Služio sam engleskog kralja*, dugo je očekivana i najavljivana filmska prilagodba pikarskog romana redateljeva dugogodišnjeg suradnika Bohumila Hrabala. Film je prikazan u službenoj konkurenciji ovogodišnjeg Međunarodnog filmskog festivala u Berlinu, gdje je dobio nagradu međunarodne kritike FIPRESCI. Priča je to o životu i karijeri dobrodušnog i naivnog konobara Jana Dítěa (Ivan Barnev / Oldřich Kaiser) od prvih dana njegovog šegrtovanja preko braka u sjeni nacističke okupacije do izlaska s robije u komunističkom režimu. Baš kao i njegovi raniji filmovi te primjerice klasici Ernsta Lubitscha i Federica Fellinija, novi rad Jiříja Menzela plijeni iskrenošću, čovjekoljubljem i nostalgijom, prkoseći svim dominantnim trendovima današnje kinematografije.

O REDATELJU:

Jiří Menzel rođen je 1938. u Pragu u Češkoj. Diplomiravši režiju na filmskoj akademiji FAMU, filmom se profesionalno počeo baviti 1965. Cjelovečernjim prvijencem snimljenim prema romanu Bohumila Hrabala *Strogo kontrolirani vlakovi* (1966) osvaja Oscara za najbolji film s neengleskog govornog područja te se veoma brzo afirmira kao jedan od vodećih autora zlatnog doba češkog filma šezdesetih godina prošlog stoljeća. Iako ima problema s rigidnom komunističkom vlašću uspostavljenom nakon intervencije Varšavskog pakta, Menzel ne emigrira iz Čehoslovačke, ali se okreće ponajviše radu u kazalištu. Tijekom 1970-ih i 1980-ih stvara virtuozne realističke komedije situacija i karaktera: *Vikendica u šumi*, *Striženo – košeno*, *Svečanost visibaba i Selo moje malo*. U desetljeću kasnije prilagođava značajna književna djela vlastitom prosedu (*Prosjacka opera*, *Život i neobične pustolovine vojaka Ivana Čonkina*). Jiří Menzel ovogodišnji je gost Festivala igranog filma u Puli.

Comedy directed by Jiří Menzel about a good natured waiter Jan, whose life wishes and dreams get intertwined with traumatic historical events...

ABOUT THE FILM:

A new, charming comedy by Jiří Menzel, I Served the Kind of England, is a long awaited and announced film adaptation of the adventure novel by Bohumil Hrabal, the director's long time associate. The film was shown in the official competition at this year's Berlin International Film Festival, where it received the FIPRESCI award by international film critics. It is a story about the life and career of a good natured, naïve waiter Jan Dítě (Ivan Barnev / Oldřich Kaiser), from his first days of internship to marriage in the shadow of Nazi occupation, to coming out from prison in the communist regime. Just as his earlier films and just like classics such as those by Ernst Lubitsch and Federico Fellini, the new work by Jiří Menzel appeals to audiences with its truthfulness, philanthropy and nostalgia, defying all dominant trends of today's cinematography.

ABOUT THE DIRECTOR:

*Jiří Menzel was born in 1938 in Prague, Czech Republic. After graduating in directing from the FAMU Film Academy, he started with professional work in filmmaking in 1965. He won an Oscar for best film from a non-English speaking area in 1966 with his debut feature film *Ostre sledované vlaky* (Closely Watched Trains), based on a novel by Bohumil Hrabal. Very quickly he was affirmed as one of the leading authors of the golden era of Czech film in 1960s. Although he has had issues with rigid communist government established after the intervention by the Warsaw Pact, Menzel did not emigrate from Czechoslovakia, but turned to work mostly in theater. During the '70s and '80s, he created virtuoso, realistic situation and character comedies: *Na samotě u lesa* /A Cottage in the Woods/, *Postřižiny* /Cutting it Short/, *Slavnosti snezenek* /The Snowdrop Festival/ and *Vesničko má středisková* /My Sweet Little Village/. In the following decade he adjusted significant literature to his own methods (*Zebrácká opera* /The Beggar's Opera/, *Život a neobyčejná dobrodružství vojáka Ivana Čonkina* /Life and Extraordinary Adventures of Private Ivan Chonkin/). Jiří Menzel is this year's guest of the Pula Film Festival.*



Les Chansons d'amour *Love Songs / Les Chansons d'amour*

U glavnim ulogama / *Leading roles:*
Louis Garrel, Ludivine Sagnier, Chiara Mastroianni

Hrvatska premijera / *Croatian premiere*
Francuska / *France*, 2007, 95 min / 1h35, 35 mm

produkcija / *production* Alma Films, Flach Film, CNC, Canal+, Ciné Cinémas, Cofinova 3 & 4, Coficup, Backup Films funds
producent / *producer* Paulo Branco

redatelj / *director* Christophe Honoré
scenarij / *screenplay* Christophe Honoré, Gaël Morel
uloge / *cast* Louis Garrel, Ludivine Sagnier, Chiara Mastroianni, Clotilde Hesme, Grégoire Leprince-Ringuet, Brigitte Roüan, Alice Butaud, Jean-Marie Winling, Yannick Renier
kamera / *cinematography* Rémy Chevrin
montaža / *editing* Chantal Hymans
scenografija / *production design* Samuel Deshors
kostimografija / *costume design* Pierre Canitrot
glazba / *music* Alex Beaupain

Romantična glazbena drama u režiji Christophea Honoréa o mladim dobrostojećim Parižanima čiji se svijet vrti oko ljubavnih veza...

Romantic music drama directed by Christophe Honoré about young, well-off Parisians whose world revolves around romantic relationships...

O FILMU:

Nadahnuta pjesmama skladatelja Alexa Beaupaina, ova romantična glazbena drama uvrštena u službeni program ovogodišnjeg Festivala u Cannesu učinkovito spaja glazbu, ljubav i mladost. Realističan i uvjerljiv, film je na tragu Sanjara Bernarda Bertoluccija s kojima dijeli i glavnog glumca Louisa Garrela. U središtu su priče životi današnje dobrostojeće pariške mladeži kojoj su ljubavne brige glavni životni problemi. Slobodoumnog je odnosa prema seksualnosti, ali za razliku od Sanjara koji su koketirali s incestom, drama redatelja Christophea Honoréa problematizira ljubavni trokut s dvije djevojke i jednim mladićem kojima se u drugom dijelu filma priključuje i mladi Bretonac. On će pak svojom upornošću i šarmom pokušati osvojiti srce glavnoga junaka...

ABOUT THE FILM:

Inspired by the songs of composer Alex Beaupain, this romantic music comedy is in the official program of this year's Cannes Festival. It connects music, love and youth in a very striking way. Realistic and persuasive, the film is along the line of Bernard Bertolucci's The Dreamers, a film with which it shares the actor in the leading role, Louis Garrel. The film follows the stories of today's well-off Paris youth, whose main concern in life are romantic relationships. The film is somewhere along the line of liberal relationship towards sexuality, but as opposed to The Dreamers, which flirted with incest, this drama by director Christophe Honoré talks about a love triangle with two girls and a young man, who are later joined by a young Breton in the other half of the film. He will try to win the heart of the main hero with his persistence and charm...

O REDATELJU:

Christophe Honoré rođen je 1970. u Parizu u Francuskoj. Kao redatelj debitirao je 2001. kratkometražnim filmom *Nous deux* nakon kojega je snimio i dugometražni igrani prvijenac *17 fois Cécile Cassard*. U svojim filmovima na intrigantan način tematizira ljudsku intimu, seksualnost i unutarobiteljske odnose. Osim režijom bavi se i pisanjem scenarija, a piše i drame, romane te priče za djecu. Ostala filmografija: *Tout contre Léo*, *Ma mère*, *Dans Paris*.

ABOUT THE DIRECTOR:

*Christophe Honoré was born in 1970 in Paris, France. His directing debut was a short film, *Nous deux*, which came out in 2001. After that, he directed his feature debut *17 fois Cécile Cassard* (Seventeen Times Cecile Cassard). In his films, Honoré speaks about human intimacy, sexuality and family relations in an intriguing manner. Besides directing, he also writes screenplays, plays, novels and children stories. Other filmography: *Tout contre Léo* (Close to Leo), *Ma mère* (My Mother), *Dans Paris* (Inside Paris).*



Slani zrak *Salt Air / L'aria salata*

U glavnim ulogama / *Leading roles:* Giorgio Pasotti, Giorgio Colangeli, Michela Cescon

Hrvatska premijera / *Croatian premiere*
Italija / *Italy*, 2006, 87 min / 1h27, 35 mm

produkcija / *production* RAI Cinema, Bianca film, Radiotelevisione Italiana

producent / *producer* Donatella Botti

redatelj / *director* Alessandro Angelini

scenarij / *screenplay* Angelo Carbone, Alessandro Angelini

uloge / *cast* Giorgio Pasotti, Michela Cescon, Katy Louise Saunders, Giorgio Colangeli, Simone Colombari, Federico Del Monaco, Paolo De Vita, Sauro Artini

kamera / *cinematography* Arnaldo Catinari

montaža / *editing* Massimo Focchi

scenografija / *production design* Alessandro Marrazzo

kostimografija / *costume design* Daniela Ciancio

glazba / *music* Luca Tozzi

Drama u režiji Alessandra Angelinija o mladom socijalnom pedagogu koji otkriva da je njegov novi štitićenik iz zatvora otac kojeg nije vidio od djetinjstva...

Drama directed by Alessandro Angelini about a young social educator who finds out that his new protégé from the prison is his father whom he hasn't seen since childhood...

O FILMU:

Radeći kao volonter u kaznionici, redatelj Alessandro Angelini došao je na ideju snimiti dramu o ljudima koji nisu samo osuđeni na zatvorsku kaznu, nego i na ignoriranje svojih bližnjih. Glavni je lik njegova sugestivnog filma o obiteljskim tajnama Slani zrak mladi i entuzijastični socijalni pedagog Fabio (Giorgio Pasotti) koji pomaže bivšim kažnjenicima pri što uspješnijoj integraciji u društvo. Kad upozna zatvorenika Spartija (Giorgio Colangeli) koji služi kaznu zbog ubojstva, Fabio otkriva da je riječ o njegovom ocu kojeg nije vidio od djetinjstva. Našavši se u do jučer teško zamislivoj situaciji, Fabio počne preispitivati vlastiti odnos prema prošlosti, ali se istodobno sukobi sa sestrom Cristinom (Michela Cescon) koja ne želi dirati stare rane...

ABOUT THE FILM:

Working as a volunteer at prison, director Alessandro Angelini had an idea to make a drama about people who are not only sentenced to prison, but to being ignored by their loved ones. The main character of Salt Air, his suggestive film about family secrets, is a young and enthusiastic social educator Fabio (Giorgio Pasotti), who helps ex-prisoners successfully integrate into the society. One day he meets a prisoner named Sparti (Giorgio Colangeli), who is serving a sentence for murder. Fabio discovers that he is his father, whom he hasn't seen since childhood. Finding himself in a situation which he yesterday couldn't have even imagined, Fabio starts to question his own relationship to the past, but at the same time he gets into conflict with his sister Cristina (Michela Cescon), who doesn't want to open up old wounds...

O REDATELJU:

Alessandro Angelini rođen je 1971. u Rimu u Italiji. Režijom se počeo baviti sredinom 1990-ih kada je snimio svoj prvijenac, kratkometražni film Strategia della rottura. Nakon toga bavi se snimanjem dokumentarnih filmova (Ragazzi del Ghana, Un cuento de boxeo, La flor más linda de mi querer, El Barrilete), dok mu je Slani zrak dugometražni igrani debi. Prije redateljskog posla, bavio se fotografijom radeći u nizu novinskih agencija. Bio je i snimatelj te pomoćnik redatelja, a tijekom proteklih godina surađivao je s više uglednih talijanskih redateljskih imena među kojima su Nanni Moretti, Mimmo Calopresti, Francesca Comencini i Sergio Rubini.

ABOUT THE DIRECTOR:

Alessandro Angelini was born in 1971 in Rome, Italy. He started directing in mid 1990s, when he directed his debut short film Strategia della rottura. After that he made documentaries (Ragazzi del Ghana, Un cuento de boxeo, La flor más linda de mi querer, El Barrilete), while Salt Air is his debut feature. Prior to directing, he worked as a photographer in numerous press agencies. He also worked as cameraman and assistant director, and over the last few years, he has worked with several esteemed Italian directors, including Nanni Moretti, Mimmo Calopresti, Francesca Comencini and Sergio Rubini.



Konji vrani *Black Horses*

U glavnim ulogama / *Leading roles:* Milan Vasić, Kalina Kovačević, Milena Vasić-Ražnjatović, Marta Uzelac, Ljubiša Samardžić

Hrvatska premijera / *Croatian premiere*

Srbija, Hrvatska / *Serbia, Croatia* 2007, 100 min / 1h40, 35 mm

produkcija / *production* Cinema Design, Jadran Film
producent / *producer* Ljubiša Samardžić

redatelj / *director* Ljubiša Samardžić

scenarij / *screenplay* Đorđe Milosavljević, Tonči Matulić

uloge / *cast* Milan Vasić, Kalina Kovačević, Milena Vasić-Ražnjatović, Marta Uzelac, Ljubiša Samardžić, Ivo Gregurević, Slavko Štimac, Renata Ulmanski, Andrija Milošević, Ljuba Bandović, Manda Mandić

kamera / *cinematography* Miladin Čolaković

montaža / *editing* Marko Glušac

scenografija / *production design* Dragan Sovilj

kostimografija / *costume design* Irena Belojica

zvuk / *sound* Ivan Uzelac

Obiteljska drama u režiji Ljubiše Samardžića o stanovniku banatskog sela koji u godinama poslije Prvog svjetskog rata odgaja svoju izvanbračnu kći ...

O FILMU:

Nastavak filma *Jesen stiže, dunjo moja*, obiteljska drama Konji vrani redatelja Ljubiše Samardžića priča je o banatskom seljaku Savi Lađarskom (Milan Vasić) u godinama poslije Prvog svjetskog rata. Napustivši bogatu varošku kuću svoje supruge Anice Granfild (Kalina Kovačević), Sava odlazi u rodno selo. Želja mu je biti uz svoje dijete ljubavi, kći Dunju (Marta Uzelac) koju je dobio u vezi s voljenom Marijom koja je umrla pri porođaju... Nostalgična priča o malim ljudima nakon velikih povijesnih događaja, prožeta humorom, emocijama, ali i reskim analizama sredine i vremena, čini film bliskim aktualnim zbivanjima. Nastao je u koprodukciji Srbije i Hrvatske, a u njemu glumi i sam redatelj Ljubiša Samardžić te njegova unuka Marta Uzelac koja je pristala na ulogu tek kada joj je djed obećao biti djedom i na filmu. Nastupa i hrvatski glumac Ivo Gregurević te nekadašnja dječja zvijezda jugoslavenske kinematografije Slavko Štimac.

O REDATELJU:

Ljubiša Samardžić rođen je 1936. u Skoplju u Makedoniji. Djetinjstvo i školske dane provodi u Niškoj Banji i Nišu u Srbiji. Završivši glumačku Akademiju u Beogradu, svoju je prvu filmsku ulogu ostvario 1961. u filmu *Igre na skelama*, da bi godinu dana kasnije slavu stekao ulogom u filmu *Prekobrojna*. Ubrzo postaje jednim od najpopularnijih glumaca na području bivše Jugoslavije ostvarivši više od 180 nastupa ispred filmskih i televizijskih kamera. Za svoje je glumačke izvedbe dobio niz priznanja, među ostalim i šest Zlatnih arena na Festivalu u Puli te nagradu za najboljeg glumca na Festivalu filmske umjetnosti u Veneciji 1967. za ulogu u filmu *Jutro*. Godine 1987. osniva producentsku kuću Cinema Design, a 1999. debitira kao redatelj snimivši film *Nebeska udica* nakon kojega su uslijedili *Nataša*, *Ledina* i *Jesen stiže, dunjo moja*.

Family drama directed by Ljubiša Samardžić about a man from a village in the region of Banat, who, years after the First World War, raises his extramarital daughter...

ABOUT THE FILM:

A sequel to the director's previous film *Goose Feather*, the film *Black Horses* is a family drama by Ljubiša Samardžić, following the story of a farmer from the region of Banat, Sava Lađarski (Milan Vasić) in the years after the First World War. Leaving the wealthy townhouse of his wife Anica Granfild (Kalina Kovačević), Sava is returning to his home village. He wants to be with his "love child", daughter Dunja (Marta Uzelac), which he had from his relationship with his beloved Marija who died giving birth... This nostalgic story about the little people in the time following great historical events is full of humor, emotion, but also sharp analysis of surroundings and the time, which brings it close to today's events. The film was made as a co-production, in Serbia and Croatia, and director Ljubiša Samardžić is in it himself, as well as his granddaughter Marta Uzelac, who accepted the part only after her grandfather promised her he will play her grandfather in the film. Croatian actor Ivo Gregurević is also in the film, as well as the former star of Yugoslavian cinema Slavko Štimac.

ABOUT THE DIRECTOR:

Ljubiša Samardžić was born in 1936 in Skopje, Macedonia. He spent his childhood and schooldays in Niška Banja and Niš, Serbia. Graduating from the Belgrade Drama Arts Academy, his first role on film was in 1961, in *Igre na skelama*, and a year later he became famous with his role in *Prekobrojna*. Soon, he becomes one of the most popular actors in former Yugoslavia, with more than 180 appearances on film and television. He got a number of awards for his film performances, including six Golden Arenas at Pula Film Festival, and in 1967, the Best Actor award at the Venice Film Festival for his role in *The Morning*. In 1987 he founded his own production Cinema Design, and in 1999 he made his debut as the director with the film *Sky Hook*, followed by *Natasha*, *Bare Ground* and *Goose Feather*.



Otporan na smrt Death Proof

U glavnim ulogama / *Leading roles:* Kurt Russell, Rosario Dawson, Vanessa Ferlito, Jordan Ladd

Istarska premijera / *Istrian premiere*
SAD / USA, 2007, 127 min / 2h07, 35 mm

produkcija / *production* Troublemaker Studios, Dimension Films, A Band Apart, Rodriguez International Pictures
producenti / *producers* Elizabeth Avellan, Robert Rodriguez, Erica Steinberg, Quentin Tarantino

redatelj / *director* Quentin Tarantino
scenarij / *screenplay* Quentin Tarantino
uloge / *cast* Kurt Russell, Rosario Dawson, Vanessa Ferlito, Jordan Ladd, Rose McGowan, Sydney Poitier, Tracie Thoms, Mary Elizabeth Winstead, Zoe Bell, Michael Parks, Eli Roth, Omar Doom, Michael Bacall
kamera / *cinematography* Quentin Tarantino
montaža / *editing* Sally Menke
scenografija / *production design* Steve Joyner
kostimografija / *costume design* Nina Proctor

Kriminalistička drama u režiji Quentina Tarantina o progonitelju djevojaka koji se obratom sreće pretvori u njihovu lovinu...

O FILMU:

Nakon što je u omnibusu Grindhouse realiziranom s kolegom Robertom Rodriguezom režirao segment Death Proof, kultni američki filmaš Quentin Tarantino sada ga predstavlja kao istoimenu samostalnu kriminalističku dramu. Prikazan u službenoj konkurenciji ovogodišnjeg Festivala u Cannesu, film je tarantinovska priča o sredovječnom muškarcu (Kurt Russell) koji svojim moćnim crnim automobilom na cesti progoni skupinu nedužnih djevojaka, među kojima je i Abernathy (Rosario Dawson). I dok se u prvom dijelu filma progonitelj naslađuje idejom likvidacije potencijalnih žrtava, drugi dio rezerviran je za ženski osvetnički pohod... Otporan na smrt snimljen je u retrostilu koji podsjeća na eksploatacijske B-filmove iz 1970-ih. Zrnata fotografija, spektar blijedih boja te dojam oštećene vrpce i stare izluzane kopije, elementi su redateljeve estetike. Dakako, u spoju s prepoznatljivim ustrajavanjem na nasilju praćenim komičnim odmakom i – još jednom galerijom likova koja se ne zaboravlja tako lako.

O REDATELJU:

Quentin Tarantino rođen je 1963. u Knoxvilleu u SAD-u. Napustivši srednju školu kako bi se posvetio snimanju filmova o kojima je najviše naučio provodeći vrijeme u videoteci, Tarantino je 1992. oduševio kritiku svojim filmom Reservoir Dogs da bi već sljedećim filmom Pakleni šund 1994. osvojio Zlatnu palmu u Cannesu te Oscara u kategoriji najboljeg originalnog scenarija. Veliki zaljubljenik u stvaralaštvo redatelja Howarda Hawksa, Martina Scorseseja, Briana De Palme, Sergija Leonea i Jean-Luca Godarda, popularni je QT svojim opusom i sam stekao mnogobrojne obožavatelje. Iako u njegovim filmovima nasilja i droge ima gotovo u svakom drugom kadru, osobno prezire i jedno i drugo. Osim režijom, bavi se i pisanjem scenarija te glumom (Od sumraka do zore), a jednoga bi dana volio režirati film u serijalu o Jamesu Bondu. Ostala filmografija: omnibus Četiri sobe, Jackie Brown, Kill Bill: Vol. 1, Kill Bill: Vol. 2.

Crime drama by Quentin Tarantino about a girl stalker who by twist of luck becomes their pray

ABOUT THE FILM:

After having directed a segment Death Proof from the full-length feature Grindhouse made in association with Robert Rodriguez, the cult American filmmaker Quentin Tarantino introduces the homonymous separated feature film. Screened in the official competition of this year's Cannes Film Festival, it is a tarantinolike story about a middle-aged man who with his powerful black car stalks a group of innocent girls, Abernathy (Rosario Dawson) among them. While in the first part of the film the stalker takes great pleasure in liquidating his potential victims, the second part of the film shows women in their act of revenge... Death proof was made in retro style evoking exploitation films from the 1970-ties. Grained photography, pale colour spectrum, and the impression of damaged tape and an old worn out copy are part of director's aesthetics. Blended with the recognizable persistent violence followed by a comic detachment and a gallery of unforgettable characters...

ABOUT THE DIRECTOR:

Quentin Tarantino was born in Knoxville, USA 1963. He dropped out of school to spend time making films gathering experience mostly from films in video rentals. In 1992. his Reservoir Dogs had an excellent reception. Already in 1994. he won the Cannes Golden Palm and the best original screenplay Oscar with his following film Pulp Fiction. Great admirer of directors Howard Hawks, Martin Scorsese, Brian De Palma, Sergio Leone and Jean-Luc Godard, the popular Quentin Tarantino's opus won many fans. Although showing violence and drugs in almost every shot, he personally despises both. Besides directing, he writes screenplays and acts (From Dusk Till Dawn), and one day he would like to direct one of the James Bond episodes. Other filmography: Four Rooms, Jackie Brown, Kill Bill: Vol. 1, Kill Bill: Vol.2.

izvan konkurencije
out of competition



Festival igranog filma u Puli po prvi put priređuje regionalni Jadranski program informativno-sajamskog tipa namijenjen predstavljanju kinematografija jadranskih zemalja: Italije, Slovenije, Hrvatske, Bosne i Hercegovine, Crne Gore i Albanije. Regionalni program organizira se s namjerom promicanja suradnje, razmjene iskustava i koprodukcije filmova u jadranskoj regiji. Predstavljanje nacionalnih kinematografija zamišljeno je putem inserata iz recentnih filmova (i onih dovršenih, i onih u nastanku, uključujući projekte otvorene za koprodukcije), projekcije jednog cjelovečernjeg filma, tiskovne konferencije, nacionalnog prijema i predstavljanja uz film vezanih materijala: filmskih knjiga, časopisa, brošura, DVD-ova i CD-ova.

Pretposljednega dana Jadranskog programa održava se Koprodukcijski forum. Program će biti održan u dvorani Zajednice Talijana (Circolo), opremljenoj ozvučenjem koji će u budućnosti služiti obnovljenom pulskom kinu. Ovogodišnji Jadranski program uvod je u Jadranski filmski sajam koji se namjerava pokrenuti 2008. u okviru jubilarnog 55. festivala igranog filma u Puli, i to kao posebna manifestacija u okviru Festivala. Pula je desetljećima bila kulturno mjesto okupljanja filmskih umjetnika i producenata iz regije i za vjerovati je da će putem Jadranskog filmskog sajma to opet postati.

Talijansku kinematografiju, uz film *Slani zrak* koji se prikazuje u okviru međunarodna natjecateljskog programa, u Jadranskom programu predstavlja film za djecu i mlade *Salvatore – Questa è la vita* u režiji Giana Paola Cugna.

Bosansko-hercegovačka kinematografija predstavlja se retrospektivnim programom koji čine ratna drama *Savršeni krug* redatelja Ademira Kenovića i dva kratkometražna filma *Hop, Skip & Jump* i *42 1/2*.

Crnogorska kinematografija predstavljena je pak suvremenom dramom *Opet* pakujemo majmune redateljice Marije Perović.

Albansku kinematografiju predstavlja drama *Noć bez mjeseca* redatelja i scenarista Artana Minarollija.

Hrvatska će na Jadranskom programu biti zastupljena programom *PRVI POGLED* na kojem će se

Pula Film Festival is for the first time organizing the regional Adriatic Programme, intended for introduction of cinemas of the Adriatic countries: Italy, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro and Albania. The regional program is not a competition, but more of a fair, and is organized in order to promote cooperation, exchange of experience and co-production of films in the Adriatic region. Introducing national cinemas will be done by way of showing trailers of recent films (those finished and those in the process of making, including projects open for co-production), showing one feature film, a press conference, national receptions and introduction of materials related to the films: film books, magazines, brochures, DVDs and CDs.

On the penultimate day of the Adriatic Programme, the Co-Production Forum will take place. The Program will be shown in the Italian Community (Circolo), in a theater equipped with state of the sound systems which will serve the renewed Pula cinema in the future. This year's Adriatic Programme is an introduction into the Adriatic Film Fair which is scheduled to start in 2008 within the 55th Pula Film Festival, and it is a special event within the Festival itself. For decades, Pula has been a cult place for film artists and producers of the region to meet, and there is reason to believe that it will come to be that place again through the Adriatic Film Fair.

Along with Salt Air, a film which will be shown in the international competition program, Italian cinema is represented by a children's film Salvatore - Questa è la vita, directed Gian Paolo Cugno.

The cinematography of Bosnia and Herzegovina is presenting itself with a retrospect programme, including a war drama The Perfect Circle directed by Ademir Kenović and two short films, Hop, Skip & Jump and 42 1/2.

Packing the Monkeys, Again!, a modern drama by Marija Perović, will represent Montenegrin cinematography.

Albanian cinematography will be presented by the drama Moonless Night, written and directed by Artan Minarolli.

At the Adriatic Program, Croatia will be presented by the programme First Look, where clips from the films which are still being shot will be shown, or presentations of Croatian

prikazati inserti iz filmova čije snimanje još uvijek traje ili će se održati predstavljanja hrvatskih dugometražnih filmova u nastanku. To su:

Žena bez tijela Vinka Brešana,
Razdanjivanje Zrinka Ogreste,
Drvo života Zorana Tadića,
Pukotina Tomislava Radića,
Caruso Lordana Zafranovića,
Lumpijeva kuća Brune Gamulina,
Kino Lika Dalibora Matanića,
Buick Rivera Gorana Rušinića,
Crci Zvonimira Jurića i Gorana Devića,
Duh babe Ilonke Tomislava Žaje,
Ničiji sin Arsen Antona Ostojića i
Zapamtite Vukovar Fadila Hadžića.

Kuriozitet Jadranskog programa, ali i cijelog ovogodišnjeg Festivala igranog filma u Puli jest hrvatska premijera bosansko-hercegovačko-srpsko-hrvatskog filma Belle époque ili Posljednji valcer u Sarajevu u režiji Nikole Stojanovića. Riječ je o posljednjem dugometražnom igranom filmu snimljenom u bivšoj Jugoslaviji kao tadašnjoj zajedničkoj državi šest republika. Snimanje je filma dovršeno 1990, da bi postprodukcija započela 1991, samo nekoliko mjeseci prije početka rata. Tijekom opsade Sarajeva, filmski negativni bili su u Jadran filmu u Zagrebu, a radni materijal u Bosna filmu u Sarajevu. Kako bi spasio film, producent Bakir Tanović prebacio je materijale u svoju kuću i tako ih sačuvao od uništenja. Postprodukcija filma napokon je dovršena tek u lipnju 2007.

feature films in the making. These are:

Žena bez tijela by Vinko Brešan,
Razdanjivanje by Zrinka Ogresta,
Drvo života by Zoran Tadić,
Pukotina by Tomislav Radić,
Caruso by Lordan Zafranović,
Lumpijeva kuća by Bruno Gamulina,
Kino Lika by Dalibor Matanić,
Buick Rivera by Goran Rušinić,
Crci by Zvonimir Jurić and Goran Dević,
Duh babe Ilonke by Tomislav Žaja,
Ničiji sin by Arsen Anton Ostojić, and
Zapamtite Vukovar by Fadil Hadžić.

One of the curios of the Adriatic Programme, as well as of the Pula Film Festival, is the Croatian premiere of a film from Bosnia and Herzegovina, La belle époque – Last Dance in Sarajevo (La belle époque – Posljednji valcer u Sarajevu), directed by Nikola Stojanović. This is a feature shot in former Yugoslavia as the then federation of six republics. Shooting was completed in 1990, and post-production started in 1991, only a few months before the war. During the occupation of Sarajevo, the negatives were at Jadran film in Zagreb, and the working materials were in Bosna film in Sarajevo. In order to save the film, producer Bakir Tanović transferred all the materials to his home, thus saving them from being destroyed. Post-production was finally finished only in early June 2007.

Belle époque ili Posljednji valcer u Sarajevu *Belle Époque or The Last Waltz in Sarajevo / Belle époque ili Poslednji valcer u Sarajevu*

U glavnim ulogama / *Leading roles:* Davor Janjić, Radmila Živković, Vita Mavrič

Bosna i Hercegovina, Srbija, / *Bosnia and Herzegovina, Serbia,* 1990 (2007), 137 min. / 2h17, 35 mm

produkcija / *production* Bosna film, Maja film
producent / *producer* Bakir Tanović

redatelj / *director* Nikola Stojanović
scenarij / *screenplay* Nikola Stojanović
uloge / *cast* Davor Janjić, Radmila Živković, Vita Mavrič, Petar Božović, Snežana Martinović, Boro Stjepanović, Slobodan Čustić, Davor Dujmović, Nebojša Kundačina, Mirko Vlahović, Alain Noury, Zvonko Lepetić, Rade Marković, Filip Šovagović, Ines Fančović, Jozo Lepetić, Ante Vican
kamera / *cinematography* Radoslav Vladić
montaža / *editing* Petar Putniković
scenografija / *production design* Miodrag Nikolić
kostimografija / *costume design* Emilija Kovačević
glazba / *music* Arsen Dedić
ton / *sound* Siniša Jovanović Singer (snimatelj tona/*sound recordist*), Nebojša Zorić (montaža/*sound editor*), Velibor Hajduković (miks/*sound mixer*)
maska / *make up* Anna Adamek

Povijesna drama u režiji Nikole Stojanovića o fiktivnu životnom putu Antona Valića, prvog bosanskog filmskog snimatelja koji je snimio atentat na austrijskog prijestolonasljednika u Sarajevu 1914. godine...

SADŽAJ:

Godina je 1914. Maturant Anton Valić (Davor Janjić) živi s majkom, bogatom udovicom austrijsko-židovskog podrijetla Paulinom Metz-Valić (Radmila Živković) čiji je glavni izvor prihoda uspješni bordel u kojem goste zabavlja kabaret. Glavna zvijezda kabareta i bordela sjajna je pjevačica Erži, koja radi i kao špijunka. Preko srednjoškolske simpatije Jovanke, Anton dolazi u dodir s terorističkom organizacijom Mlada Bosna. Prvim odlaskom u kino Anton se zarazio virusom filma, no njegova ljubav prema filmu i strast koju osjeća prema Erži nimalo se ne sviđaju njegovoj posesivnoj majci...

O REDATELJU:

Nikola Stojanović rođen je 1942. Scenarist je, redatelj, publicist, redovni profesor na Fakultetu dramskih umetnosti u Beogradu te na Akademiji umetnosti u Novom Sadu. Osnivač je i dugogodišnji urednik filmskog časopisa „Sineast“. Kao kompletan autor (scenarist i redatelj) potpisuje šest dugometražnih igranih filmova (Draga Irena, Polenov prah, Autogram, Veliki talent, Od zlata jabuka i Belle époque ili posljednji valcer u Sarajevu), a sedmi, Pogled u noć, snimio je po scenariju svog brata Vladimira Stojanovića. Njegova filmografija bilježi i veći broj kratkih i dokumentarnih filmova.

Historical drama directed by Nikola Stojanović about a fictitious life path of Anton Vralić, the first Bosnian film maker who filmed the assassination of the heir to the Austro-Hungarian throne in 1914...

CONTENT:

The year is 1914. High-school senior Anton Valić (Davor Janjić) is living with his mother, a wealthy widow of Austrian/Jewish background Paulina Metz-Valić (Radmila Živković). Her main source of income is a successful brothel where the guests are entertained by a cabaret. The star of the cabaret, and the brothel, is a terrific singer Erži, who is also working as a spy. Through his high-school sweetheart Jovanka, Anton is introduced to the terrorist organization Mlada Bosna (Young Bosnia). At his first visit to the cinema, Anton is addicted to films, but his mother is not too fond of his love for film and the passion he feels for Erži...

ABOUT THE DIRECTOR:

Nikola Stojanović was born in 1942. He is a screenwriter, director, publicist, full professor at the Faculty of Dramatic Art in Belgrade and the Academy of Arts in Novi Sad. He is the founder and long-time editor of the film magazine "Sineast". He is the author (screenplay and director) of six feature films: Dear Irena, Pollen Dust, Autograph, Great Talent, Apple from Gold and Belle époque or The Last Waltz in Sarajevo, and he made the seventh one, Glimpse into the Night, by the screenplay written by his brother Vladimir Stojanović. Nikola Stojanović's filmography includes a fair amount of short and documentary films, as well.



Vukotićeva filmska godina *Vukotić's film year*

piše / author: Tomislav Šakić

Ime i djelo Dušana Vukotića (Bileća, Crna Gora, 1927 – Krapinske Toplice, 1998), redatelja, scenarista, crtača, animatora, karikaturista, strip-autora i filmskog pedagoga, te jedinog oskarovca među hrvatskim filmašima, rođenog 7. veljače prije osamdeset godina, obilježava ovu filmsku godinu u Hrvatskoj. Ministarstvo kulture, Hrvatski filmski savez, Društvo hrvatskih filmskih redatelja i Zagreb film (baza naše klasične animacije) odlučili su zajednički podsjetiti na djelo autora legendarnog Surogata, jednog od najplodnijih autora Zagrebačke škole crtanoga filma i utemeljitelja Zagreb filma i Animafesta, projekcijama njegovih animiranih i igranih filmova tijekom 2007. godine. Nakon retrospektive Vukotićevih animiranih filmova u Filmskim programima Hrvatskoga filmskog saveza u zagrebačkom kinu Tuškanac, te projekcije na Festivalu djeteta u Šibeniku, Pulski filmski festival prikazuje sva tri Vukotićeva cjelovečernja igrana filma.

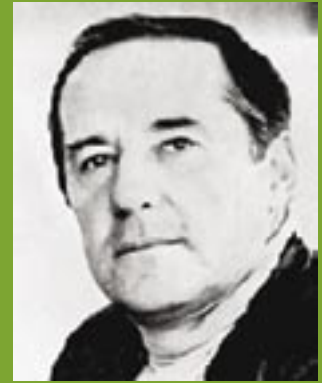
Nakon niza animiranih crtanih filmova kojima se trajno upisao u svjetsku povijest animiranoga filma, Vukotić je ka igranome filmu krenuo sebi logičnim putem, proširivši eksperimentalne i modernističke ideje (primjerice, formalno – reducirana animacija, plošnost crteža, stilizacija, geometrijski oblici; tematski – egzistencijalna i egzistencijalistička tematika, modernistička ideologija samodostatnosti umjetnosti) izvan animacije u užem smislu, napravivši niz kratkih filmova u kojima eksperimentira s grafikom i animacijom. Prvi od njih, Mrlja na savjesti (Stain on His Conscience) (1967), kratki je igrani film s animiranim elementima, a temelji se na realiziranoj metafori (crna mrlja /animirana/ doslovce progoni protagonista /glumca/). Kasniji filmovi, poput Opera cordis (1968) ili Ars gratia artis (1969), kombiniraju igrani i animirani film s korištenjem kolažne tehnike.

Prvi od tri Vukotićeva cjelovečernja igrana filma, Sedmi kontinent (The Seventh Continent) (1966), klasik je filma za djecu, a nastao je na tragu Vukotićeve svjetske slave: ne samo kao međunarodna koprodukcija (Jadran film, Studio Koliba Bratislava), nego i s internacionalnom temom. Bajka s elementima fantastike vjerojatno je najuspjeliji Vukotićev cjelovečernji film, u kojem se

Name and work of Dušan Vukotić (Bileća, Montenegro 1927 – Krapinske Toplice, 1998) a director, screenplay writer, sketcher, animator, caricaturist, comic-author and film pedagogist and the only Oscar winner among Croatian film makers born eighty years ago, February, 7, marks the film year in Croatia. The Ministry of Culture, Croatian Film Association, Croatian Association of Film Directors and Zagreb film (the headquarters of classic animation) have decided to jointly pay tribute to the author of the legendary "Ersatz"; one of the most productive authors of the Zagreb School of Animated Film and the founder of Zagreb film and Animafest by showing his works all through 2007. After the retrospective of Vukotić's animated films in Croatian Film Association programmes in Tuškanac theatre in Zagreb and screenings at the Child Festival in Šibenik, Pula Film Festival will screen all three of his feature-length films.

After a number of animated films which made him an important author in the world history of animated films, Vukotić started working on features. He followed what seemed to be the only logical way - he expanded his experimental and modernist ideas outside animation in a narrower sense (for example formally – reduced animation, flatness of drawings, stylisation, geometrical shapes; thematically – existential and existentialist topics, modernist ideology of self-sufficiency of art) making a number of short films in which he experiments with graphics and animation. First of them Stain on His Conscience (1967) is a short film with animated elements based on a metaphor (black stain /animated/ stalks the protagonist /actor/). His later films like Opera cordis (1968) or Ars gratia artis (1970) combine feature and animated films by using collage technique.

The first of Vukotić's three feature-length films, The Seventh Continent (1966) is a children classic, made in accordance with Vukotić's world fame; not only as international co-production (Jadran film, Studio Koliba Bratislava) but endorsing also an international topic. This fairy tale with fantastic elements is probably Vukotić's best feature-length film, which successfully presents the balance between the fairy tale like story about an island rising out of the sea where all the children of the world go (starring children of all recognisable cultural, ethnic, racial physiognomies,



uspješno održava ravnoteža bajkovite priče o otoku koji izranja iz mora i kamo odlaze sva djeca svijeta (a koju glume djeca svih prepoznatljivih kulturalnih, etničkih i rasnih fizionomija, zastupajući sve krajeve svijeta) – čime uzrokuju da se svijet odraslih ipak zaustavi i razmisli kamo srlja – s pedagoškom, humanističkom porukom, u čemu je sličan njegovom animiranom filmu Igra (Play) (1962) nominiranom za Oscara. Istinski međunarodan film, i danas izgleda kao najbolja filmska produkcija koju UNICEF nikada nije napravio.

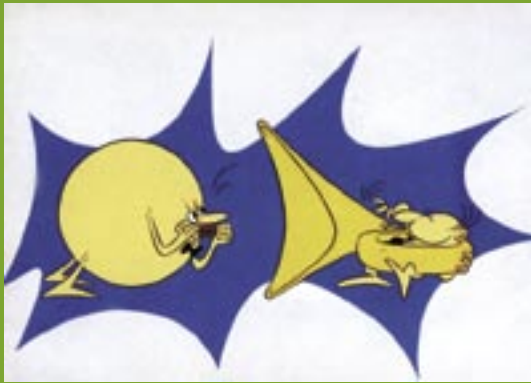
Akcija stadion (Operation Stadium) (1977), potpuno lokalni pokušaj priključenja na komercijalni žanr filma o revoluciji (koscenarist Slavko Goldstein), važan je unutar Vukotićeva opusa jer pokazuje autorovu namjeru – biti običan filmski redatelj, neobilježen animatorskim podrijetlom ili obvezanošću na dječje i bajkovite teme. Događaj iz naslova odnosi se na jedan od najčišćih trenutaka hrvatske povijesti, kada su zagrebački studenti na borongajskom drvenom stadionu, ne gledajući na nacionalne ili ideološke razlike i razloge, svi redom istupili kad je od Židova zatraženo da to učine kako bi bili isključeni sa Sveučilišta (isti događaj rekonstruiran je i u Vrdoljakovoj Dugoj mračnoj noći). Vukotić je događaje uprizorio korektno i profesionalno, a da je film njegov svjedočili su protagonisti (opet mladi ljudi, koji još mogu mijenjati svijet, kao i djeca iz Sedmoga kontinenta) i humanizam kao temeljna vrijednosna orijentacija, jednako kao i u ostatku Vukotićeva opusa. No, kako Vukotić u igranome filmu nije pokazao da je novi Vrdoljak ili Babaja, ili je možda uporno bio u sjeni sama sebe kao genijalnog animatora, nikad mu nije pružena prilika biti redoviti i profesionalni igranofilmski redatelj, nego je stalno ostao na rubu i bez zainteresiranih producenata (nijedan njegov film nije bio produkcija Jadran filma, koji je ipak jedini mogao pružiti najprofesionalniju produkciju i siguran budžet). Tu njegovu marginalizaciju pokazuje i treći i posljednji film koji je uspio realizirati.

Gosti iz galaksije (Visitors from the Galaxy) (1981) znanstvenofantastični su film, žanr kojemu je Vukotić uvijek ostao vjeran, od ranih crtanih filmova Nestašni robot (The Playful Robot) (1956) i Krava na Mjesecu (Moon Monster)

representing all parts of the world) and make the world of grown-ups stop and think about where they're heading – with the educational, humanistic message which makes it similar to the Play (1962), his Oscar nominated animated film. A truly international film that nowadays represents the best film production never achieved by UNICEF.

Operation Stadium (1977) was a completely local try at joining the commercial revolution genre (co-screenplay writer Slavko Goldstein), an important part of Vukotić's opus because it shows his wish to be an "ordinary" film director, unmarked by his animator origin or children and fairytale like topics. The title refers to one of the most common moments in Croatian history, when the students in Zagreb at the Borongaj stadium, regardless of national and ideological differences and reasons, stepped out when the Jews were asked to do so in order to be expelled from the University. (Vrdoljak's Long Dark Night tackles the same topic). Vukotić depicted the scenes correctly and professionally. The protagonists (young people still capable of changing the world like the children from the Seventh Continent) and, like in the rest of Vukotić's, humanism as basic value prove his authorship. Since Vukotić hasn't proven to be the new Vrdoljak or Babaja or maybe because he was constantly living in the shadow of his animated works, he was never given the opportunity to become a full-time and professional director of feature films always on the sidelines and without producers (Jadran film, being the only one to provide the most professional production and a secure budget film hasn't produced any of his films). This marginalization is also present in his third and last film he managed to produce.

Visitors from the Galaxy (1981), a science-fiction - a genre Vukotić remained faithful to from his early animated films The Playful Robot (1956), Moon Monster (1959), the animated advertisement A Visit from Space (1954), The Seventh Continent, to the film Kristalni otmičari (Crystal Kidnappers) for which he sought producers in the mid 1990-ties (co-screenplay writer was Aleksandar Žiljak, one of the protagonists of the new SF scene of the end of 1990-ies). Visitors from the Galaxy witnesses the marginalization and the absence of opportunity for making a feature-length film. It's not only that Visitors from the Galaxy have coded a



(1959) te reklamnog crtanog filma Posjet iz svemira (A Visit from Space) (1955), preko Sedmog kontinenta, do filma Kristalni otmičari za koji je sredinom 1990-ih tražio producente (koscenarist je bio Aleksandar Žiljak, jedan od protagonista nove SF scene s kraja 1990-ih). O toj marginaliziranosti, pa i nepružanju šanse za cjelovečernji film, svjedoče i Gosti iz galaksije, ne samo činjenicom da je ozbiljan i kvalitetan kratki roman Damira Mikuličića Morska zvijezda prekodiran u parodiju sama sebe i žanra – jer ozbiljan autor kod nas može samo parodirati znanstvenofantastični žanr – nego i, usprkos češkom koproducentu, produkcijska razina filma (koja je možda također uzrokovala preradbu scenarija, a ne samo nizak status SF-a), čime se film u oba segmenta, fabularnom i produkcijskom, percipira kao jedan od rijetkih hrvatskih camp filmova.

Izbor animiranih filmova Dušana Vukotića

Začarani dvorac u Dudincima (1952)

redatelj: Dušan Vukotić; scenarij: Fadil Hadžić; kamera: Stevo Landup
animirani, boja, 10 min

Kratki sadržaj: Animirani film, kritika birokratskog nemara i nerada, u kojoj Kićo, lik iz više Vukotićevih filmova, za vrijeme službenog puta odsjedne u hotelu u kojem zaposlenici ne rade ništa.

Cowboy Jimmy (1957)

redatelj: Dušan Vukotić; scenarij: Vatroslav Mimica, Vladimir Tadej
animirani, boja, 14 min

Kratki sadržaj: Parodija vesterna u kojoj glavni junak, kauboj Jimmy, trijumfalno prolazi kroz sve nedaće i opasnosti. No, kada film završi i on prestane biti lik iz crtića, shvatimo da se radi o običnoj slabašnoj kukavici.

serious and very good short novel Morska zvijezda (The Sea Star) into a parody of itself and the whole genre – because a “serious” author in Croatia can only “make a parody” of the science fiction genre. It is also, and despite the Czech co-producer, about the production level of the film (which may have also caused the screen play alterations and not only the low status of the SF), which earned the film in both segments, topical and productional, the reputation of one of the few Croatian camp films.

Selection of animated films by Dušan Vukotić

The Haunted Castle at Dudinic (1952)

*director: Dušan Vukotić; screenplay: Fadil Hadžić; cinematography: Stevo Landup
animated, colour, 10 min*

Short description: This animated film offers a critique of the bureaucratic negligence and idleness. Kićo, a character appearing in some other of Vukotić’s films, during his business trip stays at the hotel where the staff avoids working.

Cowboy Jimmy (1957)

*director: Dušan Vukotić; screenplay: Vatroslav Mimica, Vladimir Tadej
animated, colour, 14 min*

Short description: In this western parody, the main character, cowboy Jimmy, triumphally survives all the threats and dangers. However, when the film ends and he ceases to be an animated character, we realize that he is only a weak coward.



Koncert za mašinsku pušku (1958)

redatelj i scenarij: Dušan Vukotić
animirani, boja, 14 min

Kratki sadržaj: Jedan od prvih hrvatskih animiranih filmova u kojemu se dosljedno primjenjuje tehnika reducirane animacije; priča o pokušaju sulude pljačke banke inspirirane mitom o Trojanskom konju.

Osvetnik (1958)

redatelj: Dušan Vukotić; scenarij: Dušan Vukotić, Branko Ranitović
animirani, boja, 14 min

Kratki sadržaj: Satiričan film, inspiriran Čehovljevom humoreskom, govori o mužu koji, nakon što uhvati svoju ženu s ljubavnikom, u glavi premeće sve moguće načine ubojstva razotkrivenih ljubavnika.

Piccolo (1959)

redatelj i scenarij: Dušan Vukotić
animirani, boja, 9 min

Kratki sadržaj: Iziritiran raštimanim zvukovima usne harmonike marke piccolo, koju svira njegov susjed, čovjek donosi vlastiti instrument i započne dvoboj do iznemoglosti, interpretiran kao metafora hladnoga rata.

Surogat (1961)

redatelj: Dušan Vukotić; scenarij: Rudolf Sremec; kamera: Zlatko Sačer
animirani, boja, 10 min

Kratki sadržaj: Oscarom nagrađen film u kojemu se prikazuje dehumaniziranost modernoga društva kroz priču o čovjeku koji dolazi na plažu i sve što mu treba za zabavu, od prostirke i pecaljke do ribe i djevojke, napuhne.

Concerto for Sub-machine Gun (1958)

director and screenplay writer: Dušan Vukotić
animated, colour, 14 min

Short description: One of the first Croatian films that uses the reduced animation technique consistently. It's a story about a half-crazy bank robbery attempt inspired by the Trojan horse myth.

The Avenger (1958)

director: Dušan Vukotić; screenplay: Dušan Vukotić, Branko Ranitović
animated, colour, 14 min

Short description: This satire film, inspired by Čehov's humoresques, follows a husband who, after catching his wife with a lover, in his mind goes through all possible murder scenarios for lovers caught in the act.

Piccolo (1959)

director and screenplay: Dušan Vukotić
animated, colour, 9 min

Short description: Irritated by the out of tune sound of his neighbours Piccolo mouth organ, a man brings his own instrument and they start a duel till one drops. It's been interpreted as a Cold War metaphor.

Ersatz / The Substitute (1961)

director: Dušan Vukotić; screenplay: Rudolf Sremec;
cinematography: Zlatko Sačer
animated, colour, 10 min

Short description: The Oscar winning film which shows the extent of dehumanisation of the modern society by presenting a story of a man who comes to the beach and inflates everything he needs for his own entertainment: a mat, a fishing rod, a fish and a girl.

Ante Peterlić

Vjesnikova Nagrada Krešo Golik za životni doprinos filmskoj umjetnosti (2007)

The Vjesnik Krešo Golik Award for Lifetime Achievement in the Film Art (2007)

piše / by: Tomislav Šakić

Ante Peterlić (Kaštel Novi, 1936) najustrajniji je i najzaigraniji filmski gledatelj u Hrvatskoj, čovjek koji je svoj život posvetio gledanju filmova; onom načinu gledanja koji uključuje i kritičko promišljanje, i teorijsko razmatranje, i analitičko tumačenje, i historiografsko proučavanje, i pedagoško podučavanje, i enciklopedističko sistematiziranje, i – prije i poslije svega – zaigrano uživanje. Svi oni koji gledaju i promišljaju film u nas (a mnogi su se 2006. okupili u svečarskom zborniku 3-2-1, Kreni! povodom Peterličeva 70. rođendana) mogu reći da su izašli ispod Peterličeva kišobrana, da će im uvijek nedostajati njegova zaštita za kišna vremena, ali i sjena za sunčana dana. Demokratski prevratnik, Peterlić je obilježio film u Hrvata na taj način da je prije njega bilo i nakon njega će biti filmskih teoretičara i kritičkih umova, ali ono što Peterlić ima i demonstrira, ostali tek mogu preuzeti kao etički credo.

Pisati i promišljati bez predrasuda, nikad ne suditi unaprijed, učiti i učiti, gledati i uvijek iznova gledati, uvijek se vraćati a stalno napredovati, a pritom ostati zaigran i radostan zbog činjenice filma; ne učiniti ga niti površnim, dnevnikritičarskim piskaranjem, što se čini u prevelikoj radosti užitka gledanja, niti zatvorenim, samodostatnim »teorijskim« piskaranjem, što se čini kad se radost gledanja i užitak filma zbog filma sama zaboravi. Peterlić – autor koncepcije, glavni urednik i voditelj Filmske enciklopedije Leksikografskoga zavoda, dvaju svezaka koji su temelj svemu filmskom znanju u Hrvata – uzor je metafilmskom bavljenju u nas.

Otvorena uma; teoretičan kad takav treba biti, u analizi uvijek pošten i sklon kritičkim alatima koji filmu / predmetu analize odgovaraju (što njegove knjige Ogledi o devet autora i Studije o 9 filmova čini ponajboljim domaćim filmološkim štivom); kao teoretičar demokratski otvoren raznim aspektima u pristupu pojedinoj temi, ne robujući teorijskim ograničenjima ili modama; kao enciklopedist široko upućen; kao povjesničar filma uvijek u autokritici, samoanalizi, kritičkom odnosu prema predmetu, njegovoj recepciji, sebi i svojim stavovima; kao pedagog sistematičan i raspoložen za poučavanje (temeljne Osnove teorije filma; kulturna serija Što je film);

Ante Peterlić (Kaštel Novi, 1936) is the most persevering and most playful film director in Croatia, a man who dedicated his life to watching films; to the manner of watching that also includes critical consideration, theoretical analysis, analytical explanation, historiographic study, pedagogical teaching, encyclopaedic systematization and – the beginning and the end of it – playful enjoyment. All those watching and contemplating film in Croatia (many of whom were included in the anniversary anthology 3-2-1, KRENI! on the occasion of Peterlić's 70th birthday) can say they came out from Peterlić's umbrella, and that they will always miss both his protection in stormy weather and his shadow on a sunny day. "The democratic revolutionary", Peterlić left his mark on the Croatian film, and even if there were film theoreticians and critical minds before him, and there will be after him, what Peterlić has and what he demonstrates can be adopted by all of them as an ethic motto.

To write and think without prejudice, never to judge in advance, to always learn, to watch and always watch again, always return but constantly progress, and all along remain playful and joyful because of the mere existence of film; not to turn it into superficial scribbling, which can happen due to excess joy and pleasure of watching, nor into closed, self-sufficient "theoretical" scribbling, which happens when the joy of watching and taking pleasure in the film for the film itself is forgotten. Peterlić – creator, editor-in-chief and head of the Film Encyclopedia published by the Leksikografski Zavod, two volumes representing the basis of all film knowledge in Croatia – is the role-model for film theory in our country.

He is open-minded; theoretical when required, always honest in analysis and choosing the appropriate critical tool for each particular film / object of analysis (making his books Ogledi o devet autora and Studije o 9 filmova some of the best Croatian filmological reads); as theoretician, he is democratically open to different aspects of approach to subjects, never restrained by theoretical limitations or by fashion; as encyclopaedist, he has a wide insight; as film historian, he is always auto-critical, self-analytical, critically approaching the subject, its reception, himself and his attitudes; as educator, he is a systematic and keen teacher



kao profesor i predavač voljen; sve u svemu, za filmaše i filmologe autoritet, uzor, a u dnevnom razgovoru često – stari. I usto, iza svega toga – ili možda prije – jedan donedavno napola zaboravljeni film, *Slučajni život* (1969), melankolično, autorski i osobno dosljedno, moderno, zagrebačko, na trenutke od ljepote bolno modernističko filmsko djelo.

Knjige: *Pojam i struktura filmskog vremena* (1976), *Osnove teorije filma* (1976; 2001), *Ogledi o devet autora* (1982), *Filmska enciklopedija, I–II* (gl. urednik, 1986–90); Oktavijan Miletić (s Vjekoslavom Majcenom, 2000), Ante Babaja (suurednik, 2002), *Studije o 9 filmova* (2002), *Déjà-vu: zapisi o prošlosti filma* (2005).

Važniji nesakupljeni članci: niz tekstova o velikim redateljima, niz tekstova o glumcima i star-sistemu (*Telegram*, *Studentski list*, 15 dana), niz tekstova o vesternu, niz tekstova o filmskim stilskim epohama i žanrovima, serija članaka o Langu, Fordu, Hustonu, Wilderu i Hitchcocku (*Kinoteka*), niz članaka o povijesti hrvatske filmologije i odnosa hrvatskoga filma i književnosti (zbornici *Komparativna povijest hrvatske književnosti*, od 1999) itd.

Režirao dva filma: *Intima* (TV Zagreb, 1965), *Slučajni život* (FAS, 1969).

(the milestone Osnove teorije filma; the cult TV series Što je film); as professor and lecturer, he is popular; briefly, he has been an authority and role-model for filmmakers and filmologists, who often referred to him in conversations as - "the old man". And also, in the background – or perhaps in the foreground – a film almost forgotten until recently, Slučajni život (1969), a film that is melancholic, consistent to the author and his personality, modern, reflecting Zagreb, and occasionally painfully beautiful.

Books: Pojam i struktura filmskog vremena (1976), Osnove teorije filma (1976; 2001), Ogledi o devet autora (1982), Filmska enciklopedija, I–II (editor-in-chief), Zagreb 1986–90; Oktavijan Miletić (with Vjekoslav Majcen, 2000), Ante Babaja (co-editor, 2002), Studije o 9 filmova (2002), Déjà-vu: zapisi o prošlosti filma (2005).

Important individual articles: several texts on great directors, texts on actors and the star-system (in Telegram, Studentski list, 15 dana), texts on the western, texts on stylistic eras of film and film genres, texts on Lang, Ford, Huston, Wilder and Hitchcock (in Kinoteka), texts on the history of the Croatian filmology and the relation between the Croatian film and literature (anthologies Komparativna povijest hrvatske književnosti, since 1999), etc.

Director of two films: Intima (TV Zagreb, 1965), Slučajni život (FAS, 1969).

Krsto Papić Nagrada Vladimir Nazor za životno djelo na području filma (2006)

Vladimir Nazor Award for Lifetime Achievement in Film (2006)

piše / by: Tomislav Šakić

Krsto Papić (Vučedol, 1933) zasigurno je jedno od nekolicine najzvučnijih redateljskih i autorskih imena hrvatskoga filma, uz bok Baueru, Goliku, Babaji, Vrdoljaku, Mimici, Zafranoviću ili Tadiću, redom imenima čija se zvučnost ne mjeri samo kontinuiranošću stvaranja i većim brojem filmova (što je kod nas pothvat) te njihovom umjetničkom kvalitetom ove ili one vrste, nego i prepoznatljivošću filmskoga svijeta, tematskih preokupacija, te – posljednje, ali ne i nevažnije – navlastitom javnom prisutnošću i kulturnom prepoznatljivošću njihova opusa. Papić – jedan od rijetkih hrvatskih filmskih redatelja sa značajnim međunarodnim odjekom (nominacija za Zlatni globus za strani film 1988; Grand Prix des Ameriques filmskoga festivala u Montréalu za doprinos filmskoj umjetnosti 2004) – u pedeset je godina kontinuiranoga rada na filmu (asistent režije od 1956) stvorio prepoznatljiv autorski opus, izrazito obilježen hrvatskim kulturnim kontekstom.

Stilski i formalno, posrijedi je za hrvatski film tipičan tihi modernizam, odnosno uklapanje psihologizacijskih i pripovjednih postupaka modernističkoga filma u konvencionalniji narativni okvir (napose karakteristika partizanskih filmova Antuna Vrdoljaka), što se s vremenom (i s traženjem međunarodnog odjeka) pretvara u formalno konvencionalnije sociopolitičke kronike olovnih vremena. Tematski i motivski, opsesija je ista: svjedočenje jedne kulture i vremena; Papić je socijalni svjedok, društveni analitičar, politički kroničar, a njegovi ponajbolji filmovi – gledani kao cjelina – čine kulturnu, političku i društvenopovijesnu panoramu Hrvatske od Drugoga svjetskog rata do danas.

Olovne godine u klasičnim Lisicama (1969), koje uspostavljaju mitski topos neprilagodljivog i drevnog kamenjara, mjesta odakle izvire tradicija, koji će se opetovati u šekspirijanskom sukobu Predstave Hamleta u selu Mrduša Donja (1973) i njezinoj kulturalnoj prilagodbi, odnosno predstavljanju Amleta po mjeri Partije i naroda koji je pozlatio i Shakespearea; mladi par koji se u socijalnom i društvenointegracijskom pogledu potuče po urbanom Zagrebu, ne imajući stan, u epizodi Čekati omnibusa Ključ (1965); metafora političkog zla (fašizam?

Krsto Papić (Vučedol, 1933) is certainly one of the few most famous directors and authors of the Croatian film, standing side by side with Bauer, Golik, Babaja, Vrdoljak, Mimica, Zafranović or Tadić, which are all authors whose greatness is not only measured by the continuity of their work, a large number of films (which is quite an achievement in our country) and their artistic quality of this or that sort, but also by the distinctness of their created worlds, their predominant subjects and – last but not least – by their own public presence and the cultural distinctness of their works. In the fifty years of his continuous work on film (he became assistant director in 1956), Papić – one of the rare Croatian film directors with significant international feedback (Golden Globe nomination for Best Foreign Language Film in 1988; Grand Prix des Ameriques at the Montréal Film Festival for his contribution to the film art in 2004) – has created a recognizable opus, extensively marked by the Croatian cultural context.

Stylistically and formally, we have here the “quiet” modernism, typical for the Croatian film, that is, the incorporation of psychological and narrative methods of the modernist film into a more conventional narrative frame (primarily typical of the partisan films by Antun Vrdoljak), turning with time (and with the search for international feedback) into more conventional social and political chronicles of the communist era. In subjects and motives, an obsession remains: bearing witness to a culture and times; Papić is a social witness, social analyst, political chronicler, and his best films – seen as a whole – make up a cultural, political and social and historical panorama of Croatia from the Second World War to our times. The communist years are depicted in his classic Lisice (1969), establishing the mythic topos of the rigid ancient crass area, the source of tradition that he will revisit in the Shakespearian conflict in Predstava Hamleta u selu Mrduša Donja (1973) and its cultural adaptation, the presentation of “Amlet” fitted for the Socialist Party and of the people who have “embellished” Shakespeare; a young couple, social and socially non-integrated hoboos in urban Zagreb, in the Čekati episode of the Ključ omnibus (1965); a metaphor of political evil (fascism? communism?) in the cult film Izbavitelj (1976; Grand Prix at the Trieste SF



komunizam?) u kultnom Izbavitelju (1976; Grand Prix na Festivalu znanstvenofantastičnog filma u Trstu 1977; Grand Prix na Festivalu fantastičnog filma u Portu 1982), koji se uzaludno pokušao prilagoditi vremenu tranzicije i medijske sveprisutnosti (TV kamere; big brother) u autorimejku Infekcija (2003); kronika poraća (Drugog svjetskog) i fatumsko krojenje sudbine po mjeri Partije u Životu sa stricem (1988), gdje stric postaje lice sudbine / partije; politička kronika Hrvatske u opet šekspirijanski inspiriranoj Priči iz Hrvatske (1991) o dvoje mladih iz politički suprotstavljenih obitelji, filmskom uprizorenju hrvatske pomirbe; urnebesne a opet tragičke putešestvije hrvatskih emigrantskih leševa na posljednjem ispraćaju do Hrvatske u Kad mrtvi zapjevaju (1997).

A da je Papić dosljedan, uvjeren i važan filmski autor dodatno potvrđuje i njegov dokumentaristički opus, koji tipično prečesto ostaje u sjeni njegovih igranih filmova. Halo München, Kad te moja čakija ubode, Čvor, Nek se čuje i naš glas, Specijalni vlakovi i Mala seoska priredba čine prepoznatljiv dokumentaristički niz, obilježen snažnim realističkim i društvenokritičkim impulsom, počesto na tragu cinéma vérité. Time čini i temelj i nadgradnju igranim filmovima Krste Papića, iz čijeg filmskog svijeta u kulturnom pamćenju zaostaju slike i osjećaji krša Dalmatinske zagore, fantomskog biciklista, strica, Partije, Jagode Kaloper u bijegu preko kamenjara, fatumskog udesa, Bosanaca koji se ubijaju čakijama, otkanjanje Amleta, živih ljudi u ljesovima, specijalnih vlakova, njemačkih gastarbajtera, seoskih misica i ljudi-štakora.

Igrani filmovi: Iluzija (1967), Lisice (1969), Predstava Hamleta u selu Mrduša Donja (1973), Izbavitelj (1976), Tajna Nikole Tesle (1980), Život sa stricem (1988; nagrada kritike u Montréalu), Priča iz Hrvatske (1991), Kad mrtvi zapjevaju (1998), Infekcija (2003).

Dokumentarni filmovi: Halo München (1967), Kad te moja čakija ubode (1968), Čvor (1970), Nek se čuje i naš glas (1971; nagrada u Oberhausenu), Specijalni vlakovi (1972), Mala seoska priredba (1971), Nezaposlena žena s djecom (1986).

Film Festival in 1977; Grand Prix at Porto SF Film Festival in 1982), the title character attempting in vain to adapt to the times of transition and media omnipresence (TV cameras; big brother) in "auto-remake" Infekcija (2003); the chronicle of the post-war times (post-Second World War) and the fatalistic engineering of destiny to suit the Party are shown in Život sa stricem (1988), where the uncle becomes the face of destiny/party; political chronicle of Croatia in another story, Priča iz Hrvatske (1992), is also inspired by Shakespeare, about a young couple from politically opposed families, the film version of the "Croatian reconciliation"; hilarious yet tragic adventures of the Croatian emigrant "corpses" on their last voyage to Croatia shown in Kad mrtvi zapjevaju (1997).

Papić's status of consistent, confident and significant film author is contributed to by his documentaries, which, typically, are too often overshadowed by his feature-length films. Halo München, Kad te moja čakija ubode, Čvor, Nek se čuje i naš glas, Specijalni vlakovi and Mala seoska priredba represent a distinct documentary series, characterized by a strong realistic and socially critical impulse, often close to cinéma vérité. Thereby, they provide the foundations and the development of feature-length films of Krsto Papić, whose film world left behind images and emotions of the crass region of Dalmatinska Zagora, of the phantom cyclist, the uncle, the Party, Jagoda Kaloper running across the crass, the inescapable fate, Bosnians killing each others with knives, Amlet's whining, living people in coffins, special trains, locals working in Germany, village Miss pageants and rat-people.

Feature-length films: Iluzija (1967), Lisice (1969), Predstava Hamleta u selu Mrduša Donja (1973), Izbavitelj (1976), Tajna Nikole Tesle (1980), Život sa stricem (1988; the critics' award in Montréal), Priča iz Hrvatske (1992), Kad mrtvi zapjevaju (1997), Infekcija (2003).

Documentary films: Halo München (1967), Kad te moja čakija ubode (1968), Čvor (1970), Nek se čuje i naš glas (1971; award in Oberhausen), Specijalni vlakovi (1972), Mala seoska priredba (1971), Nezaposlena žena s djecom (1986).

Kad te moja čakija ubode *When My Knife Strikes You*

Hrvatska / Croatia 1968, 14 min

produkcija / production Zagreb Film

redatelj / director Krsto Papić

Lisice - Handcuffs

Hrvatska / Croatia 1970, 80 min / 1h20

produkcija / production Jadran Film

redatelj / director Krsto Papić

scenarij / screenplay Krsto Papić, Mirko Kovač

uloge / cast Fabijan Šovagović, Adem Čejvan, Jagoda Kaloper, Ilija Ivezić, Fahro Konjhodžić, Ivica Vidović, Edo Peročević, Zaim Muzaferija, Zlatko Madunić, Rikard Brzeska, Branko Špoljar, Stjepan Bahert, Tijana Mandić, Jelena Grubelić, žitelji Vrlike i okolice

kamera / cinematography Vjenceslav Orešković

montaža / editing Lida Braniš

glazba / music Miljenko Prohaska, Boško Petrović, Silvije Glojnarčić



O FILMU *Kad te moja čakija ubode*: Jedan od najboljih primjera Papićeva dokumentarizma, *Kad te moja čakija ubode*, sa istinitom pričom o međususjedskim ubojstvima i obračunima sjekirama (čakijama) u sjevernobosanskom selu, istovremeno je realistički dokument, najgrublji naturalizam, cinéma vérité, anketni film, društvena kritika, socijalni komentar i crnohumorna komedija apsurdna koja na trenutke (poput pojave lokalnog poetae laureatusa s recitacijom o ubojstvima u svome selu) budi misao da je pristigla iz neke epizode Montyja Pythona.

O FILMU *Lisice*: Dalmatinska zagora, okolica Vrlike, jesen 1948. Partizanski prvoborac i partijski funkcionar Andrija glavni je gost na piru Višnje i Ante. Dvojica agenata Udbe, Krešo i Čazim, svojom prisutnošću unose nemir na svadbu jer se ne zna koje ljude namjeravaju uhititi pod optužbom da su staljinisti. No film je priča o političkoj sili, nesigurnosti vlasti i tragičnom fatumu: glavna žrtva postaje nevjesta, koju naizgled nedodirljivi Andrija siluje, a upravo je on onaj kojeg udbaši odvođe kao političkog uhićenika. U završnoj, modernističkoj sekvenci, svatovi ubijaju osramoćenu Višnju. Premda se radnja događa u vrijeme obračuna Tita i informbiroovaca, svijet filma lociran je u svojevrsno izvanpovijesno mitsko vrijeme, što je sugestivno podcrtano dalmatinskim kamenjarom kao poprištem radnje, a priča o političkoj samovolji, prevrtljivosti političke fortune te nemogućnosti bijega – kako od daleke vlasti, utjelovljene u figuri partijca (a do kraja filma i izdajnika), tako i od sveprisutne, nevidljive vlasti podneblja, mentaliteta i kulture (Višnjina smrt, jer je silovanjem osramoćena) – svoju okrutnost i kulturalno uvjetovanu, navodnu sudbinsku neumoljivost (kakvu posreduju, primjerice, i književna djela locirana u te krajeve) gradi dramskom strukturom koja jedinstvom mjesta i vremena radnje te neizbježnošću udesa i tragičkom krivnjom podsjeća na antičku tragediju, kao i jednako okrutnom crno-bijelom fotografijom, sporim totalima i panoramama, te etnografskim i folklornim slojem filma (ojkanje, vrličko kolo itd.).

ABOUT THE FILM *When My Knife Strikes You*: One of the best examples of Papić's documentaries, *When My Knife Strikes You*, presents a story of killings and knife fights between neighbours in a North Bosnian village. The film is at the same time a realistic document, roughest neutralism, cinéma vérité, social critique, social commentary and black humour comedy of the absurd which at times (like a local poetae laureatus appearing in his village with recitations on murders) reminds us of a Monty Python episode.

ABOUT THE FILM *Handcuffs*: Dalmatian Zagora, surroundings of Vrlika, autumn 1948. A partizan supporter and functionary Andrija is a special guest at Višnja and Ante's wedding. Krešo and Čazim, two Udbe agents, bring discomfort to the wedding because everybody knows they came to arrest some people charging them with Stalinism. The film tackles the topic of political force, instability of government and tragic fate: bride is the main victim, raped by the seemingly untouchable Andrija. He is on the other hand the one who gets arrested. In the last, modernistic sequence the wedding guests kill the "disgraced" bride. Although the story dates back to the time of clashes between Tito and the informbiro, the film is situated in mythical time, suggestively emphasized by the scene - the Dalmatian rocky environment. It tackles the topic of political self-will, changing character of political fortune and the inability to escape - from distant government embodied in the party member character (by the and the traitor), and the omnipresent, invisible power of the region, mentality and culture (Višnja's death, because she's been "disgraced"). It builds its cruelty and its culturally conditioned and seemingly fatal relentlessness (literary works located in these region possess the same) by means of dramatic structure (which with the unity of time and place and the inescapable fate and tragic guilt reminds of Antique tragedy) and equally "cruel" black-and-white monochrome photography, slow totals and panoramas, ethnographic and folklore elements (singing, dancing).

Josip Marotti

Nagrada Fabijan Šovagović Društva hrvatskih filmskih redatelja za glumca ili glumicu čije je djelovanje ostavilo trag u povijesti hrvatskoga filma (2007)

Croatian Film Directors' Association's Fabijan Šovagović Award for actor or actress whose work has left a trace in the history of the Croatian film

piše / author: Tomislav Šakić



Josip Marotti (Maribor, 1922), svima znan kao Bobi, jedna je od konstanti hrvatske glume. Desetljećima prisutan na kazališnim daskama, a rjeđe na filmu, Illustrissimus Marotti ipak je postigao kulturnu prepoznatljivost zahvaljujući svojim televizijskim ulogama. Jedan od onih vječnih hrvatskih sporednih likova (a takvi glumci – poput Ede Peročevića ili Zvonimira Lepetića – zapamćeniji su, popularniji i značajniji od glumačkih prvaka, jer svjedoče o tipičnim malim, sporednim hrvatskim karakterima), Marotti je prepoznatljivost stasa i glasa stekao ulogama u serijama TV Zagreb (Dnevnik Očenašeka, Zlatni mladić, U registraturi), televizijskim dramama (Slučaj na autostradi, Glorija, Ladanjska sekta, Blizanci, Natječaj za crnu priču, Spasavanje časti, Varalice, Prijatelji, Maestrova smrt, Sjenke, Oko, Posljednji Stipančići) i televizijskim produkcijama za djecu (Udruženje radoznalih, Dvanaest slavni, Blago kapetana Parangala, Oklada stoljeća, Poliedar H 3) te brojnim nastupima na radiju i sinkronizacijama (nenadmašan kao Gargamel u hrvatskoj verziji crtića Štrumpfovi / Smurfs i kao Barney u Obitelji Kremenko / The Flintstones).

Na filmu ga se pamti po malenim, ali karakternim ulogama u Bauerovu zaboravljenom klasiku *Tri Ane* (1959), *Martinu u oblacima* (1961) te u *Četvrtom suputniku* (1967), a pojavio se i u *Mimičinim filmovima* *Ženidba gospodina Marcipana* (1963) i *Prometej s otoka Viševice* (1964) te u filmovima *Pustolov pred vratima* (1961), *Goli čovik* (1968), *Anticasanova* (1985), *Vila Orhideja* (1988), *Ljeto za sjećanje* (1990), *Puška za uspavljivanje* (1997) i *Rusko meso* (1997). No najveći dio njegove karijere vezan je uz kazalište. Najvažnije uloge ostvario je u Dramskom kazalištu Gavella, u čijem je osnivanju 1953. sudjelovao, te od 1986. s glumačkom družinom *Histrion*; pamti ga se kao *Gregersa* u Ibsenovoj *Divljoj patki*, *Bobčinskog* u Gogoljevu *Revizoru*, *Sadija* u Držićevu *Dundu Maroju*, *Jaga* i *Klaudija* u Shakespeareovu *Othellu* i *Hamletu*, *Kreonta* u Sofoklovu *Edipu*, *Hadrovića*, *Štijeja* i *A. Bolteka* u Krležinom *Vučjaku*, *Kraljevu* i *U logoru*, *Hamma* u Beckettovu *Svršetku igre*, *Flokija Flèchea* u Marinkovićevoj *Gloriji* itd.

Josip Marotti (Maribor, 1922), better known to all as Bobi, is one of the constants on the Croatian actors' scene. He has been present on the Croatian theatre stages for decades, less so on film, but Illustrissimus Marotti nevertheless became a cult figure thanks to his TV roles. One of those eternal Croatian "supporting roles" (and such actors – such as Edo Peročević or Zvonimir Lepetić – have been more remembered, more popular and more significant than the "stars", because they bear witness to the typical "small", minor Croatian characters), Marotti's voice and figure became popular due to his roles in TV series aired on TV Zagreb (Dnevnik Očenašeka, Zlatni mladić, U registraturi), TV dramas (Slučaj na autostradi, Glorija, Ladanjska sekta, Blizanci, Natječaj za crnu priču, Spasavanje časti, Varalice, Prijatelji, Maestrova smrt, Sjenke, Oko, Posljednji Stipančići) and TV children's productions (Udruženje radoznalih, Dvanaest slavni, Blago kapetana Parangala, Oklada stoljeća, Poliedar H 3) as well as in numerous radio shows and synchronizations (he was Gargamel in the Croatian version of Smurfs and Barney in the Croatian version of The Flintstones).

He is remembered on film by his small roles as a character actor in Bauer's forgotten classic Tri Ane (1959), in Martin u oblacima (1961) and in Četvrti suputnik (1967), and he also appeared in Mimica's films Ženidba gospodina Marcipana (1963) and Prometej s otoka Viševice (1964) as well as in Pustolov pred vratima (1961), Goli čovik (1968), Anticasanova (1985), Vila Orhideja (1988), Ljeto za sjećanje (1990), Puška za uspavljivanje (1997) and Rusko meso (1997). But the major part of his career is connected to theatre. His most important roles were realized at the Gavella Theatre, of which he was a co-founder in 1953, and with the Histrion troupe since 1986; he will be remembered as Gregers in Ibsen's The Wild Duck, as Bobčinski in Gogol's Auditor, as Sadi in Držić's Dundo Maroje, Iago and Claudius in Shakespeare's Othello and Hamlet, Creon in Sophocles' Oedipus, Hadrović, Štijeja and A. Boltek in Krleža's Vučjak, Kraljevo and U logoru, Hamm in Beckett's Endgame, Floki Flèche in Marinković's Glorija etc.

Nagrada „Marijan Rotar“ *Marijan Rotar Award*

Nagrada „Marijan Rotar“ dodjeljuje se pojedincima i institucijama koji su podjednako svojim idejama i djelima spojili Pulu i film.

Osnivač i idejni tvorac Pulskog filmskog festivala, Marijan Rotar, stvorio je jedinstvenu formulu koja traje do danas. Pula ovom nagradom zahvaljuje njemu, svima onima koji su slijedili tu viziju i stvarali ovu manifestaciju.

Ovogodišnji dobitnik nagrade je **Martin Bizjak**, bivši direktor pulskog festivala.

Začinjavac i vizionar, akademski slikar, pedagog bez premca, pisac i novinar, osnivač i voditelj raznorodnih umjetničkih radionica, osnivač brojnih manifestacija i njihov predsjednik, znatiželjan i talentiran s nevjerojatnom radnom kondicijom i mogućnošću da ostvari svoje ideje.

Upravo je Martin Bizjak ustrojio ustanovu za organizaciju Festivala igranog filma u Puli i bio na njenom čelu punih 10 godina, od 1974. do 1984. godine.

Bizjak je reformirao, temeljito reorganizirao i svestrano razvijao Festival u respektabilnu i svjetski priznatu filmsku manifestaciju.

The Marijan Rotar Award is granted to individuals and institutions that have thanks to their ideas and deeds managed to merge Pula and film.

The founder and conceptual creator, Marijan Rotar, has created a unique formula which persists to this day. With this award Pula thanks him and everybody who have followed his vision and have been contributing to the creation of this festival.

*This year's award winner is **Martin Bizjak**, a former Pula Film Festival director.*

Originator and visionary, academic painter, pedagogist without equal, writer and journalist, founder and coordinator of many different artistic workshops, founder of numerous events and their president, inquisitive and talented with incredible work energy and ability to put his ideas into action.

Martin Bizjak was the one to establish the Pula Film Festival institution for organization and was at its head for whole ten years, from 1974. to 1984.

Bizjak has reformed, thoroughly reorganized and universally developed the Festival into a respectable and world-renowned film event.



640x480 max.

Natječaj za najbolji kratki amaterski film *Best amateur short film competition*

Ovogodišnji 640x480 max., četvrti po redu natječaj kratkog amaterskog filma u sklopu 54. festivala igranog filma u Puli, zaključen je 20. lipnja. Prijaviti se mogli svi filmovi snimljeni do rezolucije 640x480 u trajanju od 5 sekundi do 5 minuta (uključujući naslov, uvod i duljinu trajanja zvuka) zapisani u video formatima mpeg, avi, wmv i divx. Filmovi uvršteni u natjecateljsku konkurenciju natjecat će se za dvije nagrade: najbolji film po glasovima žirija i najbolji film po glasovima publike. T-com autoru najboljega filma po odluci žirija daruje prijenosno računalo, a autoru najboljega filma po glasovima publike prigodan poklon-paket. O najboljem filmu / ideji odlučuje tročlani žiri, u čijem su sastavu stručni ljudi iz područja filma i umjetnosti. O najboljem filmu po glasovima publike odlučuju posjetitelji na www.pulafilmfestival.hr i www.tportal.hr od 1. do 16. srpnja.

Furali su svoj film, a neki će odfurati i nagradu!

Cocolinov san - Luka i Marko Delić
Čudoviste napada svinju - Oto Jelenić
Discman koji jede ljude - Dražen Dabo
Disco - Luka i Marko Delić
Dream a little dream - Arminio Grgić
EYEidentity - Srđan Laterza
Fragmenti nove ere - Stanka Gjurić
Iza tame - Željko Ancelj
Just another day - Hrvoje Glavaš
Kabriolet - Shitak TV
Odmor - OŠ Horvati (grupa učenika 5b)
On the road with Charlie - Igor Krivić
Pioggia inattesa - Arminio Grgić
Pljačka - Shitak TV
Šmrc - A.Krušelji, L.Pintarić, M.Pinkle (FVD Mravec)
Srećan početak - Goran Dimić
Sweet 16 - Aleksandar Kordić
Taxi Allah - Igor Pauška
Trokut i krug - Neven Dužanec
Typing - Sandra Marijanović
Ubojite misli - Stanka Gjurić
Under water - Sandra Marijanović
URA! idemo na more - Goran Dimić
U potrazi - Mirela Dabo
Yoruba Express - Igor Pauška
Zlatni čovjek - M. Jandrić, T. Oroz, P. Srbljinović

"Projekt iz godine u godinu okuplja sve više prijavljenih radova, stilski i strukturno sve složenijih, a mnogi su i pravi mali dinglovi raspoloženja. Baš kao što je to bio i prošlogodišnji pobjednički naslov «Jeu» (Igra), Jasne Božić, u kojemu su dvojica dječaka izdvojena u igri nogometa na podlozi vesele glazbene minijature." Jakov Kosanović (Slobodna Dalmacija)

This year's 640x480 max., the fourth best amateur short film competition with the 54th Pula Film Festival has closed the application period June, 20. Films with 640x480 maximum resolution lasting between 5 seconds and 5 minutes (title, introduction, sound included) in mpeg, avi, wmv and divx formats were accepted. The films chosen for the competition will compete for two prizes: best film according to the Jury and best film according to the audience. T-com will award a portable computer to the winner of the Jury votes and a suitable prize package to the winner of the audience votes. A jury composed of three art and film experts will decide about the best film/idea. The visitors will vote for the best film at www.pulafilmfestival.hr and www.tportal.hr from July 1 – 16.

They've been living their own films, and some of them will take home the prize!

Cocolinov san - Luka and Marko Delić
Čudoviste napada svinju - Oto Jelenić
Discman koji jede ljude - Dražen Dabo
Disco - Luka i Marko Delić
Dream a little dream - Arminio Grgić
EYEidentity - Srđan Laterza
Fragmenti nove ere - Stanka Gjurić
Iza tame - Željko Ancelj
Just another day - Hrvoje Glavaš
Kabriolet - Shitak TV
Odmor - Elementary School Horvati (class 5b)
On the road with Charlie - Igor Krivić
Pioggia inattesa - Arminio Grgić
Pljačka - Shitak TV
Šmrc - A.Krušelji, L.Pintarić, M.Pinkle (FVD Mravec)
Srećan početak - Goran Dimić
Sweet 16 - Aleksandar Kordić
Taxi Allah - Igor Pauška
Trokut i krug - Neven Dužanec
Typing - Sandra Marijanović
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Yoruba Express - Igor Pauška
Zlatni čovjek - M. Jandrić, T. Oroz, P. Srbljinović

"Year after year the project attracts more and more films, stylistically and structurally always more complicated, many of them being proper small jingles of mood. Just like it was last year's winner "Jeu" (Igra) by Jasna Božić featuring two boys playing football with happy music miniature playing in the back." Jakov Kosanović (Slobodna Dalmacija)



LOX480 max.

doFuraj svoj film !



CECILIA LUNDQVIST | LALA RAŠČIĆ | IVAN FIJOLIĆ:
Retro, remake, replay

Kustosica: Branka Benčić

Galerija Aneks, MMC Luka Pula,
16. srpnja – 10. kolovoza 2007.

Galerija MMC Luka Pula, RICHARD WILSON "TAXI"

Izložba **cinemania[c]**, šest godina zaredom nastavljajući dugoročnu suradnju, obogaćuje program Festivala igranog filma u Puli. Tematizirajući na razne načine koncept vizualnih medija i pokretnih slika, izložba problematizira odnose prema filmu - pojedinim filmovima, situacijama, žanrovima, filmskom mediju, filmskom jeziku i izražajnim sredstvima filma, tematizira prostorno-vremenske koncepte, odnose prema društvu i popularnoj kulturi, načine gledanja i prezentacije. Fokuserana na fotografiju, video i nove medije, prezentira i objedinjuje teme filma, umjetnosti i tehnologije, i njihovu povijest kao povijest eksperimenata, produkt društva meta-medija i cut&paste kulture.

Tijekom proteklih pet godina na njoj je sudjelovalo šezdeset internacionalnih i domaćih autora, a prikazani projekti kretali su se od video instalacija velikog formata, samostalnih izložbi, eksperimentalnih hibridnih žanrova, višekanalnih ambijentalnih projekcija, jednokanalnog videa do fotografija ili internet projekata. Predstavljajući radove u različitim okruženjima, reprezentacijskim modelima i izlagačkim strategijama istraživan je pomak iz bijele kocke u crnu kutiju, pružajući i omogućavajući drugačiji doživljaj i razinu percepcije.

Za razliku od prethodnih izdanja tvrdog eksperimentalnog usmjerenja, ovoga se ljeta cinemania[c] bavi naizgled lakšim i ležernijim temama, koje međutim i dalje kritički propituju filmsku i filmofilsku problematiku: stari Hollywood, blokbastere i remakeove, filmske mitove i žanrove, sustav zvijezda i njihovu tipologiju, te film kao industriju zabave i dio popularne kulture.

U tom kontekstu u galeriji Aneks MMC Luka pod naslovom Retro, remake, replay bit će predstavljen izbor videoradova švedske umjetnice Cecilije Lundqvist, Sorry, Wrong Number Lale Raščić, te objekti Ivana Fijolića. Kustosica je Branka Benčić.

Istovremeno će u prednjem izložbenom prostoru MMC Luka biti izložena instalacija Taxi britanskog umjetnika Richarda Wilsona.

Program se odvija u suradnji s Galerijom 01 iz Zagreba.

CECILIA LUNDQVIST | LALA RAŠČIĆ | IVAN FIJOLIĆ:
Retro, remake, replay

Curator: Branka Benčić

Aneks MMC Luka gallery Pula
16. June – 10. August 2007.

Gallery MMC Luka Pula, RICHARD WILSON "TAXI"

The cinemania[c] exhibition is a continuation of a six-year-long co-operation which enriches the Pula Film Festival programme.

Using the concept of visual media and motion pictures it covers and problematizes the relation to film, single films, situations, genres, film media, film language, instruments of film expression, it covers spacial-time concepts, relations to society and pop culture, points of view and presentations. Focusing on photography, video and the new media it presents and unites film, art and technology topics, their history and the history of experiment, product of the meta-media society and cult&paste culture.

During the last five years 60 national and international authors took part, and the exhibited projects ranged from video installations of a large format, single exhibitions, experimental hybrid genres, multi-channel ambience projections, single-channel videos to photography and internet projects. Presenting the works in different surroundings, representational models and exhibiting strategies a shift from the white cube to the black box was explored providing and enabling different experience and perception level.

As opposed to previous editions of a firmer experimental direction, this year's Cinemania deals with what seem to be lighter and more relaxed topics still questioning the film problematics:

The old Hollywood, blockbusters, remakes, film myths and genres, stars and their typology and film as entertainment industry and pop culture.

Accordingly a number of videos by a Swedish author Cecilia Lunquist titled Retro, remake, replay, Sorry wrong number by Lala Rašić and installations by Ivan Fijolić will be presented at the Aneks MMC Luka gallery.

At the same time in the front exhibiting space of the MMC Luka Taxi, an installation by a British artist Richard Wilson, will be exhibited.

The programme is realized in co-operation with the galerija 01 from Zagreb.



2007

Cinemaniania[c]

PULA FILM FACTORY



Radionice dokumentarnog filma **Pula Film Factory** već treću godinu sustavno educiraju mlade filmske umjetnike i produciraju njihove kratke filmove. Do sada smo producirali četrnaest kratkih filmova, a za ovu jesen najavljujemo premjeru dva dugometražna dokumentarna ostvarenja: omnibus *Priče o hrani* i dokumentarno-eksperimentalni film *Pulska arka* u režiji Velimira Todorovića i Marka Zdravkovića-Kunca.

Na ovogodišnjim radionicama šest predavača kroz deset radionica s devet polaznika radi na realizaciji osam kratkih filmova. U dvadeset i četiri dana namjeravamo realizirati jedno videopismo, dvije igrane, dvije biografske i tri angažirane priče. Možete ih pogledati u Circolu 19. srpnja u 21 h.

Predavači su Biljana Čakić-Veselič, Ivor Ivezić, Ivo Lorencin, Dinka Radonić, Boštjan Veselič i Marko Zdravković-Kunac.

Polaznici su Rajko Ban, Martin Bastijanić, Bruno Brežac, David Jovanović, Maja Koroman, Zlatko Pančić, Ida Skoko, Igor Šaponja i Velimir Todorović.

Voditelj radionica: Marko Zdravković-Kunac

Umjetnički voditelji: Biljana Čakić-Veselič i Boštjan Veselič

Radionice se održavaju uz financijsku potporu Ministarstva kulture Republike Hrvatske.

Sponzori: Computer System, Avid i Panasonic.

*Third year in a row the **Pula Film Factory** documentary workshops will educate and produce short films by young film artists. We have so far produced fourteen short films and we are happy to announce premieres of two feature-length documentary scheduled for this autumn: a composite film *Priče o hrani* (Stories about Food) and an experimental-documentary film *Pulska arka* (The Pula Ark) directed by Velimir Todorović and Marko Zdravković-Kunc.*

Six teachers and nine participants will in ten workshops work on eight short film productions. We intend to produce one video letter, two features, two biographic and one committed story. They will be shown in Circolo July, 19 at 21.00.

Teachers: Biljana Čakić-Veselič, Ivor Ivezić, Ivo Lorencin, Dinka Radonić, Boštjan Veselič and Marko Zdravković-Kunac

Participants: Rajko Ban, Martin Bastijanić, Bruno Brežac, David Jovanović, Maja Koroman, Zlatko Pančić, Ida Skoko, Igor Šaponja i Velimir Todorović.

Workshop moderator: Marko Zdravković-Kunac

Artistic support: Biljana Čakić-Veselič i Boštjan Veselič

The workshops are organized thanks to financial support from The Ministry of Culture of the Republic of Croatia.

Sponsors: Computer System, Avid and Panasonic.



Mala filmska škola profesora Baltazara *Professor Balthazar's Film School*

Mislili smo, mislili i evo što smo smislili:

54. festival igranog filma u Puli ima iznimnu čast pozvati sve klince i klinceze, u dobi od 7 do 10 godina, na sudjelovanje u stvaranju kratkog animiranog filma i to u periodu od 9. do 14. srpnja 2007. u prostoru Gradske knjižnice i čitaonice Pula.

Teorijski dio radionice upoznat će polaznike s osnovama filma i filmske umjetnosti, a praktični obuhvatiti sve faze kreiranja filma: od razvoja ideje i scenarija preko izrade scenografije i prikupljanja rekvizita do samog snimanja i montaže.

Voditelj radionice je Zvonimir Rumboldt, akademski filmski i TV redatelj, asistent na ADU Sveučilišta u Zagrebu.

Polaznici će, uz pomoć voditelja, osmisliti priču, kreirati sadržaj, bojati i lijepiti elemente scenografije, upravljati figurama junaka filma (lego-kockice, transformeri, trollz, vojnici, autići i slično) te snimati odabrane kadrove digitalnim fotoaparatom. Tehnikom stop-animacije nastat će kratki animirani film, koji će na radost Puljana biti prikazan u Areni, ali i biti uručen svim polaznicima. Nadamo se da će se svi dobro zabaviti i ponešto naučiti.

We were thinking and thinking and here is what we came up with:

It's our great honour to invite all the little princes and princesses aged 7-10 to participate in the creation of a short animated film. The workshop will be held in the period July 9th-14th in the Library and reading-club of the city of Pula.

The theoretical part of the programme will give you an insight into the basics of film and film art. The practical part will deal with all the phases of filmmaking: from the idea and screenplay development to set design, requisites, filmmaking and editing.

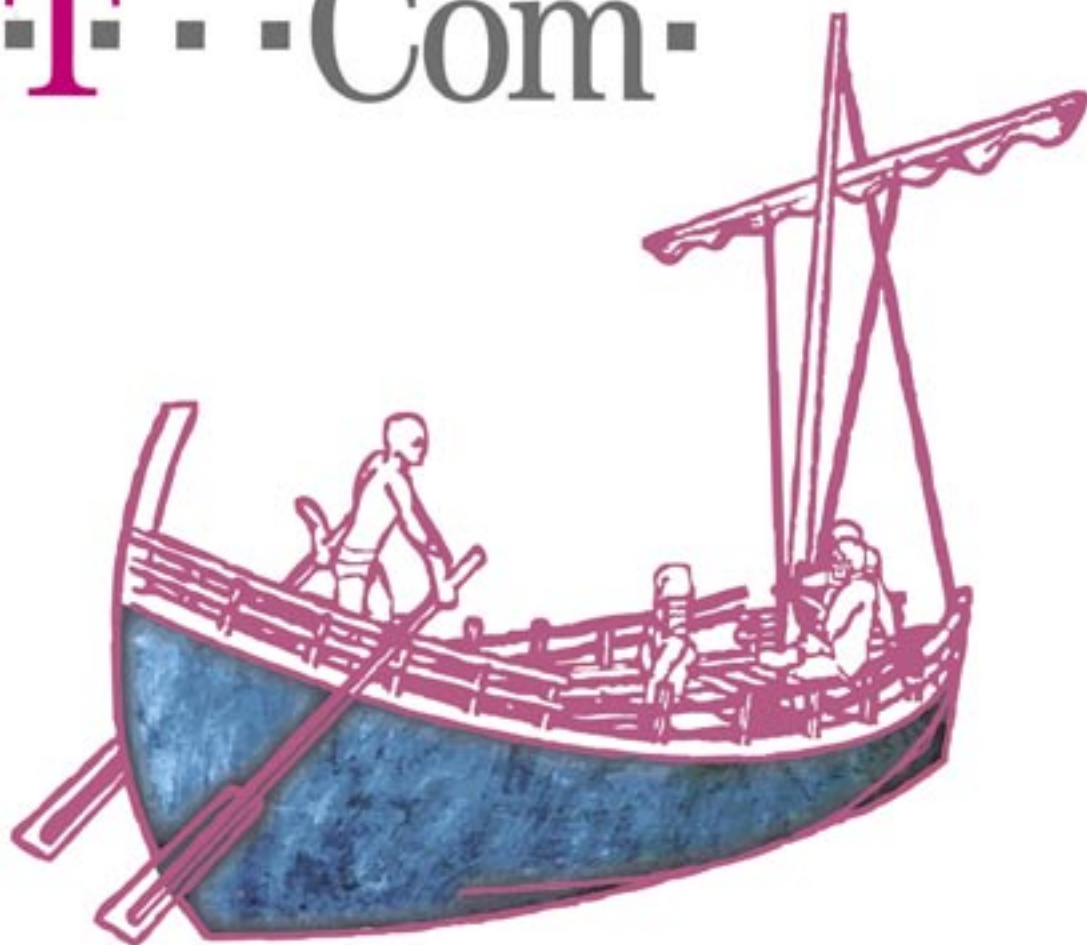
The host of the workshop will be Zvonimir Rumboldt, an academic film and TV director, assistant lecturer at the Academy of Dramatic Art of the University of Zagreb.

With his help the participants will create story and content, colour and paste set design elements, control the leading figures (Lego bricks, transformers, trollz, soldiers, cars and the like) and shoot the selected shots with a digital camera. Using the technique of stop animation a short animated film will be created. It will in the end be screened in the Arena and distributed to all the participants. We hope that everybody will have a good time and will learn something new.

Bakazar



T · · Com ·



Kul·T·urist

DANI HRVATSKOG FILMA U PULI
CROATIAN FILM DAYS IN PULA

DANI HRVATSKOG FILMA U PULI CROATIAN FILM DAYS IN PULA

Postala je tradicija, ali i pravo zadovoljstvo da se na Festivalu igranog filma u Puli prikazuju nagrađeni radovi s Dana hrvatskog filma u Zagrebu. Tako će u posebnom dijelu programa biti prikazani laureati **16. dana hrvatskog filma** održanih u glavnom gradu Hrvatske od 14. do 20. travnja 2007. Prvi će put projekcije imati podnaslove na engleskom jeziku. Pulska publika, ali i umjetnički ravnatelj i selektori uglednih inozemnih filmskih festivala na taj će način dobiti prigodu vidjeti najbolje hrvatske srednjemetražne i kratkometražne igrane, animirane, dokumentarne, eksperimentalne i namjenske filmove te glazbene spotove. Prošle godine prikazani pobjednički filmovi s Dana hrvatskog filma - dokumentarac *Što sa sobom preko dana* te animirani filmovi *Soldat* i *Levijatan*, osvojili su niz nagrada na međunarodnim festivalima. Čestitamo!

NAGRADE OCJENJIVAČKOG SUDA 16. dana hrvatskog filma

Velika nagrada / Grand Prix

dokumentarni film *Dobro jutro*, redatelj Ante Babaja

Nagrada za najbolju režiju

PETAR KRELJA za dokumentarni film *Moja susjeda Tanja*

Nagrada za najbolji scenarij

BRANKO SCHMIDT za dokumentarni film *Panj pun olova*

Nagrada za najbolju montažu

HRVOJE MRŠIĆ za glazbeni spot *Vjeruj sebi* skupine Delyricum

Nagrada za najbolju glazbu

ARSEN DEDIĆ za glazbu u filmovima *Zakaj sam pevca razapel* i *Dragi Vincent*

Nagrada za najbolju kameru

ŽELIMIR GUBEROVIĆ u dokumentarnom filmu *Dragi Vincent*

Nagrada za najboljeg debitanta

NIKOLA STRAŠEK za dokumentarni film *Ubil bum te!*

Nagrada za najboljeg producenta

FADE IN

*It's become tradition- but also a great pleasure to screen the awarded works from Croatian Film Days in Zagreb at the Pula Film Festival. The laureates from the 16th Croatian Film Days held in the capital in April 14. -20. will therefore be screened in the special part of the programme. The screenings will for the first time have subtitles in English. The Pula audience together with the foreign film festival artistic directors and selectors will have the chance to enjoy some of the best Croatian middle-length and short features, animated, documentary, experimental and purpose films as well as music videos. A documentary *Što sa sobom preko dana* (What to Do With Oneself During the Day) and animated films *Soldat* (Soldier) and *Levijatan* (Leviathan), the winners screened last year, have won a number of awards at international festivals. Congratulations!*

THE 16TH CROATIAN FILM DAYS JURY AWARDS

Grand Prix

Documentary *Dobro jutro* (Good Morning), directed by Ante Babaja

Best director award

PETAR KRELJA for the documentary film *Moja Susjeda Tanja* (My Neighbour Tanja)

Best screenplay award

BRANKO SCHMIDT for the documentary *Panj pun olova* (Bad Blue Boys)

Best editing

HRVOJE MRŠIĆ for the music video *Vjeruj sebi* (Trust Yourself) for DELYRICUM band

Best music

ARSEN DEDIĆ for the music from films *Zakaj sam pevca razapel* (Why I Crucified the Cock) and *Dragi Vincent* (Dear Vincent)

Best camera

ŽELIMIR GUBEROVIĆ for the documentary *Dragi Vincent* (Dear Vincent)

Best debutant

NIKOLA STRAŠEK for the documentary *Ubil bum te!* (I'll Kill You!)

Best producer

FADE IN

OKTAVIJAN – Nagrade Hrvatskog društva filmskih kritičara

kategoriya: DOKUMENTARNI FILM
Dobro jutro, redatelj Ante Babaja

kategoriya: IGRANI FILM
Tri ljubavne priče, redateljica Snježana Tribuson

kategoriya: ANIMIRANI FILM
Unplugged, redatelj Stjepan Mihaljević

kategoriya: EKSPERIMENTALNI FILM
Mala smrt, redatelj Damir Čučić
They, redatelj Galeb Vekić

kategoriya: NAMJENSKI FILM
Oscar City, redatelji Kristijan Petrović, Renato Grgić i Alen Petković

kategoriya: GLAZBENI SPOT
Rundek & Cargo orkestar: Put u sumrak, redatelj Radislav Jovanov Gonzo

POSEBNE NAGRADE

Nagrada ZLATNA ULJANICA Ocjenjivačkog suda katoličkog tjednika „Glas Koncila“ za promicanje etičkih vrijednosti na filmu

Dokumentarni film *Tragom sjećanja*, redatelj Davor Borić

Nagrada JELENA RAJKOVIĆ Hrvatskog društva filmskih redatelja za najboljeg autora do 30 godina starosti

NIKOLA STRAŠEK za režiju dokumentarnog filma *Ubil bum te!*

Dokumentarni film *Odabrani od Boga*, redatelji Savudin i Dragutin

OKTAVIJAN- Croatian film critics' award

category: DOCUMENTARY FILM
Dobro jutro (Good Morning), director Ante Babaja

category: FEATURE FILM
Tri ljubavne priče (Three Love Stories), director Snježana Tribuson

category: ANIMATED FILM
Unplugged, director Stjepan Mihaljević

category: EXPERIMENTAL FILM
Mala smrt / La Petite Mort (A Small Death), director Damir Čučić
They, director Galeb Vekić

category: COMMERCIAL FILM
Oscar City, directors K. Petrović & R. Grgić & A. Petković

category: MUSIC VIDEO
Rundek and Cargo orkestar: Put u sumrak (Into the Dusk), director Radislav Jovanov Gonzo

SPECIAL AWARDS

The award ZLATNA ULJANICA granted by the Jury of the Catholic weekly Glas Koncila for the promotion of ethical values on film

Documentary *Tragom sjećanja (Following Memories)*, directed by Davor Borić.

The award JELENA RAJKOVIĆ granted by the Croatian Film Directors Association for the best author under the age of 30

NIKOLA STRAŠEK for directing the documentary *Ubil bum te! (I'll Kill Ya!)*

Documentary *Odabrani od Boga (Chosen by God)* directed by Savudin and Dragutin.

PROJEKCIJE PRVOG DANA FIRST SCREENING



Tri ljubavne priče

igrani, 25 min, Digi Beta

produkcija / production Kinorama

redateljica / director Snježana Tribuson

scenarij / screenplay Snježana Tribuson

uloge / cast Ljiljana Bogojević, Judita Franković, Dragica Srečković

kamera / cinematography Branko Linta

montaža / editing Marina Barac

glazba / music Pavao Miholjević, Juraj Ferina

O FILMU: Isprepletena crnohumorna priča o tri žene koje su na različite načine zlostavljane od muškaraca. Prvi dio filma govori o ženi koju je muž, mučen ljubomorom, držao zaključanu u kući, a na kraju u ormaru, sve dok ona nije pobjegla u sklonište za zlostavljane žene. U taj dio filma integrirani su uvodni elementi priče o ženi koja je u zatvoru, jer je mužu koji ju je tukao odsjekla ruku. Unatoč očigledno lošim odnosima, u oba ova slučaja muškarci tvrde da i dalje vole svoje žene. Treća ljubavna priča govori o starijoj ženi koja je konačno dočekala skladan odnos s mužem, kakav je oduvijek željela, jer joj je muž nakon moždanog udara nepokretan i nijem. Film je strukturiran kao istraživački dokumentarac.

O REDATELJICI: Snježana Tribuson rođena je 1957. u Bjelovaru. Diplomirala je 1981. filmsku i TV režiju na Akademiji dramske umjetnosti (ADU) u Zagrebu kratkim igranim filmom Svjetski rekord prema vlastitu scenariju (nagrada Sedam sekretara SKOJ-a). Od 1981. radila je kao vanjska suradnica TV Zagreb, režirajući različite emisije. Od 1982. režira TV drame, TV filmove i igrane filmove (Tri muškarca Melite Žganjer).

Panj pun olova

dokumentarni, 30 min, Beta IMX

produkcija / production 4 Film, HRT

redatelj / director Branko Schmidt

scenarij / screenplay Branko Schmidt

kamera / cinematography Dragan Ruljančić

montaža / editing Vesna Lažeta, Hrvoje Mršić

glazba / music Kawasaki 3P, Pips chips & videoclips, Srž

Three Love Stories

feature, 25 min, Digi Beta

production Kinorama

director Snježana Tribuson

screenplay Snježana Tribuson

cast Ljiljana Bogojević, Judita Franković, Dragica Srečković

cinematography Branko Linta

editing Marina Barac

music Pavao Miholjević, Juraj Ferina

ABOUT THE FILM: An intertwined black-humour drama about three women all of whom are in different ways violated by men. First part of the film shows a woman who had been kept locked in her home and afterwards in her wardrobe by her jealousy stricken husband till she ran away to a shelter for violated women. This part of the story also introduces the second story about a woman incarcerated for cutting off her violent husband's arm. Despite their obviously bad relationships, both husbands claim they love their wives. The third love story is about an elderly woman who after her husband's brain stroke which leaves him bed-ridden and dumb finally enjoys a harmonious relationship with him. The film has a structure of a research documentary.

ABOUT THE DIRECTOR: Snježana Tribuson was born in Bjelovar, 1957. In 1981. she graduated from film and TV directing at the Academy of Dramatic Art in Zagreb presenting her short feature Svjetski rekord based on her own screenplay (awarded with Sedam sekretara SKOJ-a). From 1981. she has worked as freelance associate for TV Zagreb directing various programmes. Since 1982. she's been directing TV dramas, TV films and features (Tri muškarca Melite Žganjer).

Bad Blue Boys

documentary, 30 min, Beta IMX

production 4 Film, HRT

director Branko Schmidt

screenplay Branko Schmidt

cinematography Dragan Ruljančić

editing Vesna Lažeta, Hrvoje Mršić

music Kawasaki 3P, Pips chips & videoclips, Srž



O FILMU: Tema filma je nemogućnost bivših hrvatskih branitelja da se socijaliziraju u današnje hrvatsko društvo jer ono nije na pravi način vrednovalo i nagradilo njihovu ulogu u Domovinskom ratu i stvaranju neovisne Hrvatske. Film govori o muškarcu starom oko 35 godina, oženjenom i ocu troje djece. U ratu je sudjelovao od početka do kraja, te kao snajperist obišao sva značajnija ratišta na području bivše Jugoslavije. Sada je u mirovini, živi s obitelji u Zagrebu i pokušava živjeti kao i svi ostali ljudi. Međutim... Film je zamišljen kao njegova intimna ispovijest.

O REDATELJU: Branko Schmidt rođen je u Osijeku 1957. Nakon kratkotrajnog studija ekonomije, upisuje studij filmske i TV režije na ADU u Zagrebu. Godine 1981. nastaje njegov diplomski rad, zapažena TV drama Rano sazrijevanje Marka Kovača. Sljedeće godine snima Hildegard, proglašenu najboljom TV dramom te godine u Jugoslaviji. Svoj prvi cjelovečernji film Sokol ga nije volio režira 1988. prema istoimenoj drami Fabijana Šovagovića te na Pulskom festivalu osvaja nagradu za debitanta godine. U 1990-ima režira još četiri cjelovečernja filma. To su Đuka Begović, Vukovar se vraća kući, Božić u Beču (Zlatna arena za scenarij 1997) te Srce nije u modi. Film Kraljica noći (2001) dobitnik je dvije Zlatne Arene. Schmitov zadnji igrani film je Put lubenica (2006).

Ubil bum te!

dokumentarni, 30 min, Mini DV

produkcija / production ADU

redatelj / director Nikola Strašek

scenarij / screenplay Nikola Strašek

kamera / cinematography Tomislav Mareković, Nikola Strašek

montaža / editing Vanja Marin

O FILMU: Film se bavi sudbinom trojice tridesetogodišnjaka čije je živote zauvijek promijenio kriminalni čin. Kroz njihove iskaze film rašomonskom strukturom pokušava baciti svjetlo na okolnosti i posljedice tog čina.

O REDATELJU: Nikola Strašek student je 4. godine filmske i TV režije na ADU u Zagrebu. Rođen je 1978. u Zagrebu, a studirao je i komparativnu književnost i latinski jezik na Filozofskom fakultetu. Snimio je nekoliko kratkih igranih filmova u sklopu studentskih vježbi na ADU. Ovo mu je prvi dokumentarni film.

ABOUT THE FILM: The film tackles the topic of former Croatian soldiers facing difficulties with integration into today's Croatian society due to lack of respect and reward for their part in the War for Independence and creation of the independent Croatia. The film follows a story of a man aged 35, a husband and a father of three. He was involved in the war from the very beginning to the end fighting as sniper in all most important battlefields across former Yugoslavia. Now retired, he lives with his family in Zagreb making an effort to live like everybody else. However...The film brings his intimate confession...

ABOUT THE DIRECTOR: Branko Schmidt was born in Osijek, 1957. After studying Economy for a short period he enrolled in film and TV directing at the Academy of Dramatic Arts in Zagreb. In 1981. he graduated with his TV drama Rano sazrijevanje Marka Kovača. The following year he made Hildegard, awarded best drama of the year in Yugoslavia. In 1988. he directed his first feature Sokol ga nije volio (Sokol Did Not Love Him) based on the homonymous drama by Fabijan Šovagović and won the Pula Film Festival best debutant award. During 1990-ies he directed further four features Đuka Begović (Evil Blood), Vukovar se vraća kući (Vukovar: The Way Home), Božić u Beču (Christmas in Vienna) (Golden Arena for screenplay) and Srce nije u modi (The Old Oak Blues). The film Kraljica noći (2001) won two Golden Arenas. His last feature is Put lubenica (The Melon Route, 2006).

I'll Kill Ya!

documentary, 30 min, Mini DV

production ADU

director Nikola Strašek

screenplay Nikola Strašek

cinematography Tomislav Mareković, Nikola Strašek

editing Vanja Marin

ABOUT THE FILM: The film follows the story about the destiny of three thirty-year-olds whose lives are changed forever by a criminal act. Through their testimonies the film with its rashomoon structure is trying to cast light on circumstances and aftermath of the act.

ABOUT THE DIRECTOR: Nikola Strašek is a fourth-year student of film and TV directing at the Academy for Dramatic Art in Zagreb. Born in 1978. in Zagreb he studied comparative literature and Latin at the Faculty of Philosophy. He made a number of features for student classes at the Academy of Dramatic Art. This is his first documentary.



Unplugged

animirani, 12 min 15 s, Digital video

produkcija / production Zagreb film

redatelj / director Stjepan Mihaljević

scenarij / screenplay Stjepan Mihaljević, Dubravka Lampalov

animacija / animation Stjepan Mihaljević

kamera / cinematography Saša Igrutinović, Tomislav Gregl

glazba / music Mate Matišić

O FILMU: Gašparu, usamljenom taksistu, život ispunjavaju televizijski programi. Igrom slučaja spašava lijepu pripadnicu pokreta otpora i s njom kreće u pustolovinu života. To je potraga za tajanstvenim otokom na kojem se nalazi prekidač svih prekidača pomoću kojeg će se zauvijek spasiti iz svijeta otuđenosti i samoće te pronaći novi smisao u zajedništvu i ljubavi...

O REDATELJU: Stjepan Mihaljević rođen je 1972. u Širokom Brijegu u Bosni i Hercegovini, odrastao je u Sarajevu, a školovao se u Zagrebu. Crtanim filmom počeo se baviti u Bruxellesu. U stalnoj je potrazi za novim izazovima. Iskušao se u slikarstvu, restauraciji, stripu te kao portretist, kazališni scenograf i likovni pedagog. Priznanja je rado i često primao (i brzo zaboravljao). Unplugged je njegov treći film, nastao kao plod dugogodišnje opsije.

Unplugged

animated film, 12 min 15 s, Digital video

production Zagreb film

director Stjepan Mihaljević

screenplay Stjepan Mihaljević, Dubravka Lampalov

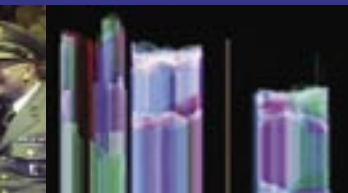
animation Stjepan Mihaljević

cinematography Saša Igrutinović, Tomislav Gregl

music Mate Matišić

ABOUT THE FILM: Gašpar, a lonely taxi-driver, spends his days watching TV. By coincidence he rescues a beautiful member of the resistance and embarks on his life adventure with her. It is a search for a secret island where he hopes to find the switch of all switches which would rescue him from his lonely and alienated life and help him find the new meaning in love and unity...

ABOUT THE DIRECTOR: Stjepan Mihaljević was born in Široki Brijeg, Bosnia and Herzegovina in 1972. He grew up in Sarajevo and went to school in Zagreb. He first became involved in animated films in Bruxelles. Constantly searching for new challenges, he tried his hand at painting, restoration work, comics, portraits, theatre set design and visual art pedagogy. Often rewarded, he was glad to accept the rewards (soon forgetting about them). A fruit of his obsession, Unplugged is his third film.



Dragi Vincent

dokumentarni, 46 min 50 s, Digi Beta

produkcija / production Studio Guberović

redatelj / director Bogdan Žižić

scenarij / screenplay Bogdan Žižić

kamera / cinematography Želimir Guberović

montaža / editing Goran Guberović

glazba / music Arsen Dedić

O FILMU: Trumbetaševa fascinacija životom i djelom Vincenta Van Gogha temelji se na dvije značajke. Prva je identifikacija. Životopis Van Gogha, naime, na neobičan se način poklapa s biografijom Trumbetaša. Druga je korespondencija. Trumbetaševa identifikacija sa slavnim slikarom urodila je čudesnom epistolarnom korespondencijom. Trumbetaš piše pisma čovjeku koji je umro prije više od 150 godina, a na Trumbetaševu turopoljsku adresu stižu Vincentova pisma, jer «za srodnost duša ni prostor ni vrijeme ne predstavljaju nikakve granice», kaže Trumbetaš.

O REDATELJU: Bogdan Žižić rođen je 1934. u Solinu. Diplomirao je pravne znanosti. Od 1964. aktivno se bavi filmskom režijom. Realizirao je šest dugometražnih igranih filmova i više od stotinu kratkometražnih, srednjemetražnih, dokumentarnih, kratkih igranih i TV filmova, pretežno prema vlastitim scenarijima. Dobitnik je brojnih visokih nagrada i priznanja na međunarodnim filmskim festivalima (Oberhausen, Lille, Bilbao, Sofija, Krakow, Leipzig, Atlanta, New York). Dobitnik je i nagrade Vladimir Nazor.

Za 4 godine

dokumentarni, 13 min, DV

produkcija / production Fade in

redatelj / director Nebojša Slijepčević

scenarij / screenplay Nebojša Slijepčević

kamera / cinematography Almir Fakić

montaža / editing Iva Kraljević

glazba / music Vjeron Šalomon

Dear Vincent

documentary, 46 min 50 s, Digi Beta

production Studio Guberović

director Bogdan Žižić

screenplay Bogdan Žižić

cinematography Želimir Guberović

editing Goran Guberović

music Arsen Dedić

ABOUT THE FILM: *Trumbetaš' fascination with life and work of Vincent Van Gogh is based on two concepts. The first one is identification. Van Gogh's biography in a strange way coincides with Trumbetaš'. The second concept is correspondence. Trumbetaš' identification with the famous painter has yielded a magical epistolary correspondence. Trumbetaš writes letters to a man who died 150 years ago. That is not all. Trumbetaš gets Vincent's letters to his home address, because "neither time nor space can set boundaries to the congeniality of souls."*

ABOUT THE DIRECTOR: *Bogdan Žižić was born in Solin, 1934. He graduated from science of law. Since 1964. he has been active in film directing. He made six features, more than hundred short- and middle-length films, documentaries, short films and TV films mostly based on his own screenplay. He won numerous prestigious awards and acknowledgements at international film festivals (Oberhausen, Lille, Bilbao, Sofia, Krakow, Leipzig, Atlanta, New York). He is a winner of Vladimir Nazor award.*

In 4 Years

documentary, 13 min, DV

production Fade in

director Nebojša Slijepčević

screenplay Nebojša Slijepčević

cinematography Almir Fakić

editing Iva Kraljević

music Vjeron Šalomon



O FILMU: Damir, dvadesetšestogodišnji student iz Podsuseda želi postati holivudska zvijezda. Uvjeren je da bi jednog dana mogao biti novi Bruce Willis...

O REDATELJU: Nebojša Slijepčević akademski je redatelj iz Zagreba, rođen 1973. Za dokumentarni film Bez tate nagrađen je 2005. na ZagrebDoxu i Danima hrvatskog filma 2005, i to za najbolji scenarij.

Tragom sjećanja

TV dokumentarac, 32 min, Beta

produkcija / production HRT

redatelj / director Davor Borić

scenarij / screenplay Niko Kostanić

kamera / cinematography Davor Borić

O FILMU: Film istodobno prati dvije radnje koje se tijekom filma spajaju u jednu: 48. međunarodno hodočašće u Lourdes i životnu ratnu priču hodočasnika Marijana Almaša, ratnog vojnog invalida, koji je stradao u minskom polju pokraj Bogdanovaca. Kroz Marijanov lik film progovara o sudbinama i križnom putu ratnih invalida iz Domovinskog rata te o vjeri koja im je pomogla izdržati sve nedaće rata i poraća.

O REDATELJU: Davor Borić rođen je u Zagrebu 1966. Na Hrvatskoj televiziji (HTV) radi od 1996. kao redatelj, većinom u Programu religijske kulture. Prva mu je ljubav fotografija kojom se bavi trideset godina. Režirao je niz HTV-ovih dokumentarnih emisija (Tragom vjere i umjetnosti, Iskustvo tuđine, Zov domovine,...), niz kratkih dokumentaraca o gradovima i župama Hrvatske, kao i izravne prijenose posjeta Svetog oca Ivana Pavla II. Hrvatskoj. U posljednje vrijeme bavi se i snimanjem.

Mala smrt (La Petite Mort)

eksperimentalni, 7 min 20 s, Digi Beta

produkcija / production Hrvatski filmski savez

redatelj / director Damir Čučić

scenarij / screenplay Damir Čučić

kamera / cinematography Boris Poljak

ABOUT THE FILM: Damir, a twenty-six-year-old from Podsused, wants to become a Hollywood star. He is convinced that one day he could become the new Bruce Willis...

ABOUT THE DIRECTOR: Nebojša Slijepčević is an academic director from Zagreb, born in 1973. His documentary Bez tate was awarded best screenplay at ZagrebDox and Croatian Film Days in 2005.

Following Memories

TV documentary, 32 min, Beta

production HRT

director Davor Borić

screenplay Niko Kostanić

cinematography Davor Borić

ABOUT THE FILM: The film follows two parallel stories eventually merging into one: the 48th Lourdes pilgrimage and a war life story of Marijan Almaš, a pilgrim and a war invalid, who got hurt in the mine field near Bogdanovci. Using Marijan the film talks about destinies and sufferings of War for Independence invalids and the faith that helped them endure all the difficulties of war and post-war period.

ABOUT THE DIRECTOR: Davor Borić was born in Zagreb, 1966. He's been working for Croatian TV (HTV) since 1996. directing mostly Religious culture programme. Photography is his first love lasting for thirty years now. He directed numerous HTV documentaries (Tragom vjere i umjetnosti, Iskustvo tuđine, Zov domovine...), a number of short documentaries about the cities and parishes of Croatia, as well as live broadcasts of visits of the Holy Father John Paul II to Croatia. Lately he's taken to cinematography as well.

La Petite Mort (A Small Death)

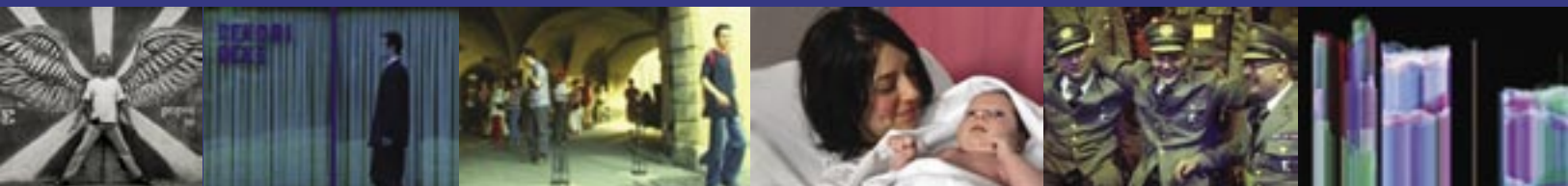
experimental, 7 min 20 s, Digi Beta

production Hrvatski filmski savez

director Damir Čučić

screenplay Damir Čučić

cinematography Boris Poljak



montaža / editing Damir Čučić
glazba / music Goran Štrbac

O FILMU: Ishodište filma su dokumentarne snimke nastale snimanjem električne naprave koja strujom prži kukce...

O REDATELJU: Damir Čučić rođen je 1972. u Brežicama u Sloveniji. Redatelj je, scenarist i producent dvadesetak alternativnih, kratkih igranih i dokumentarnih filmova. Montirao je više od sedamdeset alternativnih i dokumentarnih filmova. Filmovi su mu prikazivani i nagrađivani na brojnim hrvatskim i međunarodnim festivalima. Izabrana filmografija: Oko, Mesojeđe, Ivica je opet sam, Do ludila, Off Fuck Off, Na krivom mjestu u krivo vrijeme, Četvrta smjena, More nad Splitom, Bića sa slika, Free Space, Zaboravljeni, Onkraj, La strada, Arabeska, Stolac za ljuljanje.

They

eksperimentalni, 3 min 16 s, DV Cam
produkcija / production Galeb Vekić
redatelj / director Galeb Vekić
scenarij / screenplay Galeb Vekić
kamera / cinematography Galeb Vekić
montaža / editing Galeb Vekić

O FILMU: Skupina turista s Dalekog istoka razgledava znamenitosti zagrebačkoga Gornjeg grada. Zastanu u Kamenitim vratima te svjedoče neobičnom događaju. Skupina je bez turističkog vodiča te prepuštena vlastitoj interpretaciji viđenog...

O REDATELJU: Galeb Vekić rođen je 1977. u Osijeku. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, u klasi profesora Miroslava Šuteja. Sudjelovao je na brojnim domaćim i internacionalnim izložbama i filmskim festivalima.

editing Damir Čučić
music Goran Štrbac

ABOUT THE FILM: Starting point of the film are documentary videos showing a machine that uses electricity to burn bugs.

ABOUT THE DIRECTOR: Damir Čučić was born in Brežice, Slovenia, 1972. He directed, wrote screenplays and produced around twenty alternative short and feature documentaries. He edited more than seventy alternative and documentary films. The films were screened and awarded at numerous Croatian and international festivals. Selected filmography: Oko, Mesojeđe, Ivica je opet sam, Do ludila, Off Fuck Off, Na krivom mjestu u krivo vrijeme, Četvrta smjena, More nad Splitom, Bića sa slika, Free Space, Zaboravljeni, Onkraj, La strada, Arabeska, Stolac za ljuljanje

They

experimental, 3 min 16 s, DV Cam
production Galeb Vekić
director Galeb Vekić
screenplay Galeb Vekić
cinematography Galeb Vekić
editing Galeb Vekić

ABOUT THE FILM: A group of Far East tourists are doing sightseeing of the Zagreb Upper Town. They stop at the Stone Gate to witness an unusual event. Being without the guide they are left to their own interpretation of what they've seen...

ABOUT THE DIRECTOR: Galeb Vekić was born in Osijek, 1977. He graduated from the Academy of Visual Art in Zagreb, learning from professor Miroslav Šutej. He took part on numerous home and international exhibitions and film festivals.



Moja susjeda Tanja

dokumentarni, 60 min, Beta IMX

produkcija / production Hrvatski filmski savez, HRT

redatelj / director Petar Krelja

scenarij / screenplay Petar Krelja

kamera / cinematography Karmelo Kursar

montaža / editing Tomislav Topić

glazba / music Davor Rocco

O FILMU: Povjerivši susjedi Tanji Kursar-Miksić uloge u svoja dva igrana filma redatelj se, 25 godina kasnije, odlučio realizirati dokumentarac o njezinom životu...

O REDATELJU: Petar Krelja rođen je 1940. u Štipu u Makedoniji. Diplomirao je komparativnu književnost na Filozofskom fakultetu u Zagrebu. Autor je četiri cjelovečernja igrana filma i trideset dokumentaraca. Realizirao je i dvjestotinjak TV obrazovnih i dokumentarnih emisija. Dobitnik je tridesetak nagrada. Jedan je od vodećih hrvatskih dokumentarista, ugledni filmski kritičar iz generacije tzv. hičkokovaca. Dugi je niz godina bio filmski urednik na Prvom programu Hrvatskog radija. Profilirao se kao autor emotivno angažiranih dokumentarnih filmova o društvenim autsajderima, osobito djeci i mladima. Tijekom 1990-ih, suočavajući se s posljedicama rata u Hrvatskoj, snima filmove o sudbinama ratnih prognanika i stradalnika. U njegovom igranofilmskom opusu (Povratak, Godišnja doba, Stela, Ispod crte) najistaknutiji je naslov Vlakom prema jugu (1981.). Izabrani dokumentarni filmovi: Ponude pod broj, Budnica, Splendid isolation, Njegovateljica, Suzanin osmijeh, Hrvatski triptih (Ana i njezina braća, Na sporednom kolosijeku, Slika rata), Spaljeno sunce, Maratonac.

Direkt: Queer

TV dokumentarac, 24 min, DV Cam

produkcija / production Fade In

redatelj / director Hrvoje Mabić

scenarij / screenplay Hrvoje Mabić, Ida Prester

kamera / cinematography Jasenko Rasol

montaža / editing Žarko Korač

My Neighbour Tanja

documentary, 60 min, Beta IMX

production Hrvatski filmski savez, HRT

director Petar Krelja

screenplay Petar Krelja

cinematography Karmelo Kursar

editing Tomislav Topić

music Davor Rocco

ABOUT THE FILM: Featuring his neighbour Tanja Kursar-Miksić in two of his documentaries, 25 years later the director decides to produce a documentary about her life...

ABOUT THE DIRECTOR: Petar Krelja was born in Štip, Macedonia. He graduated from comparative literature at the Faculty of Philosophy in Zagreb. He made four features and thirty documentaries. He produced around two hundred educational TV shows and documentaries and is a winner of thirty awards. Belonging to the so called Hitchcock generation he is a highly-esteemed film critic and one of the leading Croatian documentary makers. For a number of years he worked as film editor for Croatian Radio's first programme. He established himself as the author of emotionally engaged documentaries about society outsiders, especially children and young people. During the 1990-ies he faces war consequences in Croatia by making films on war refugees' and victim's destinies. Vlakom prema jugu (Southbound) (1981) stands out in his feature-film opus (Povratak, Godišnja doba, Stela, Ispod crte). Selected documentaries: Ponude pod broj, Budnica, Splendid isolation, Njegovateljica, Suzanin osmijeh (Suzana's Smile), Spaljeno sunce, Maratonac, Hrvatski triptih (Croatian Triptich): Ana i njezina braća, Na sporednom kolosijeku (At the Railway Siding), Slika rata.

Direkt: Queer

TV documentary, 24 min, DV Cam

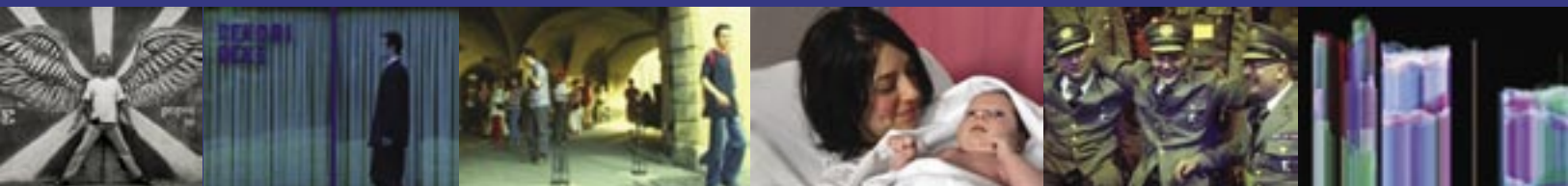
production Fade In

director Hrvoje Mabić

screenplay Hrvoje Mabić, Ida Prester

cinematography Jasenko Rasol

editing Žarko Korač



O FILMU: Otkad zna za sebe, Alex se nije ugodno osjećao u tijelu žene. Jelena je odrasla slobodno, ali joj je okolina nesklona jer izgleda kao dečko. Salome je odrasla na Rabu. Tada se zvala Nenad i živjela za karneval, jedini dan u godini kada se mogla odjenuti u ženu...

O REDATELJU: Hrvoje Mabić rođen je 1974. u Zagrebu. Diplomirao je filozofiju na Filozofskom Fakultetu Družbe Isusove u Zagrebu. Jedan je od osnivača produkcijskog studija Fantastično Dobra Institucija – Fade In i jedan od autora TV emisije Direkt.

Oscar City

namjenski, 1 min 30 s, HD NTSC

produkcija / production Luminus studio

redatelji / directors Kristijan Petrović, Renato Grgić, Alen Petković
 scenarij / screenplay Renato Grgić, Alen Petković
 animacija / animation Kristijan Petrović
 montaža / editing Kristijan Petrović
 glazba / music AMPAS

O FILMU: Dinamičan animirani let kroz imaginarni grad sastavljen od svjetskih znamenitosti poput Golden Gatea, Eiffelovog tornja i Empire State Buildinga, na čijim ulicama susrećemo poznate filmske glumce, likove iz filmova i filmske ikone. Središnje mjesto zauzima divovski kip Oscara, a ulicama grada prolaze, među ostalima, Dustin Hoffman, Charlie Chaplin, Spiderman... Špica televizijskog prijenosa 78. svečane dodjele Oscara 2006. nije samo oduševila stotine milijuna gledatelja diljem svijeta nego i osvojila prestižnu nagradu Emmy.

O REDATELJIMA: Kristijan Petrović rođen je 1974. u Frankfurtu u Njemačkoj. Diplomirao je dizajn na Sveučilištu u Zagrebu. Kreativni je direktor u Luminus studiju u Zagreb. Kao redatelj i koredatelj realizirao je niz namjenskih filmova, a autor je ili koautor koncepata Oscar City, Legacy of Champions i MTV Studios. Renato Grgić rođen je 1973. u Zagrebu. Diplomirao je na Fakultetu političkih znanosti u Zagrebu. Kreativni je direktor u Luminus studiju u Zagrebu. Scenarist je i autor/koautor koncepata mnogobrojnih namjenskih filmova. Koredatelj je koncepata Oscar City, Legacy of Champions, Sunday Night Football i Microsoft Windays. Alen Petković rođen je 1974. Diplomirao je filmsku režiju na Columbia Collegeu u Chicagu. Kreativni je direktor u Luminus studiju u Los Angelesu.

ABOUT THE FILM: Alex has never felt good in a female body. Jelena grew up with a liberal world perception, her environment however doesn't accept her because of her male features. Salome grew up on the island of Rab. Back then she was called Nenad and she lived expecting that one day in the year when she could sport female clothes - the carnival...

ABOUT THE DIRECTOR: Hrvoje Mabić was born in Zagreb, 1974. He graduated from philosophy at the Faculty of Philosophy of Družba Isusova. He is one of the founders of the production studio Fantastično Dobra Institucija-Fade In and one of the authors of the Direkt TV programme.

Oscar City

specified-commercial, 1 min 30 s, HD NTSC

production Luminus studio

*directors Kristijan Petrović, Renato Grgić, Alen Petković
 screenplay Renato Grgić, Alen Petković
 animation Kristijan Petrović
 editing Kristijan Petrović
 music AMPAS*

ABOUT THE FILM: A dynamic animated flight over the imaginary city composed of world landmarks like Golden Gate, Eiffel Tower, Empire State Building on the streets of which we meet famous film actors, film characters and film icons. A giant Oscar statue is situated in the centre and Dustin Hoffman, Charlie Chaplin and Spiderman walk the streets... Opening credits of the 2006. 78th Oscar award night broadcast has not only thrilled millions of spectators throughout the world, but it has also won the prestigious Emmy award...

ABOUT THE DIRECTORS: Kristijan Petrović was born in Frankfurt, Germany, 1974. He graduated from design studies at the University of Zagreb. He works as creative director for the Luminus studio in Zagreb. As director and co director he produced a number of specified purpose films, and he is the author and co-author of the Oscar City, Legacy of Champions and MTV Studios concepts. Renato Grgić was born in Zagreb, 1973. He graduated from the Faculty of Political Science in Zagreb. He works as creative director for the Luminus studio in Zagreb. He is a screenplay writer and author/co author of numerous specified-purpose films. He co-directed Oscar City, Legacy of Champions, Sunday Night Football and Microsoft Windays concepts. Alen Petković was born 1974. He graduated from film directing at the Columbia College in Chicago. He works as creative director for the Luminus studio in Los Angeles.



Delyricum: Vjeruj sebi

glazbeni spot, 4 min 25 s, DV Cam
 produkcija / production Flaster
 redatelj / director Tomislav Mršić
 scenarij / screenplay Tomislav Mršić
 kamera / cinematography Alan Stanković
 montaža / editing Hrvoje Mršić
 glazba / music Delyricum

O FILMU: Skupina mladića izvodi vratolomije po stambenim zgradama, dok se njihov deziluzionirani vršnjak penje na vrh jednog od nebodera planirajući skok...

O REDATELJU: Tomislav Mršić rođen je 1972. u Zagrebu. Autor je više dokumentarnih filmova i emisija. Na Danima hrvatskog filma dobio je nagradu za najboljeg debitanta za film Šala nije na liniji 310 (2000), nagradu Oktavijan za kratki dokumentarni film Rio bravar (2001) i nagradu Zlatna uljanica za film Čardak i na nebu i na zemlji (2006). Danas radi i kao asistent redatelja na igranim filmovima i serijama.

Rundek & Cargo orkestar: Put u sumrak

glazbeni spot, 4 min 20 s, 16 mm
 produkcija / production KAOS, Radislav Jovanov Gonzo
 redatelj / director Radislav Jovanov Gonzo
 scenarij / screenplay Radislav Jovanov Gonzo
 kamera / cinematography Radislav Jovanov Gonzo
 montaža / editing Francois Itey
 glazba / music Darko Rundek & Cargo orkestar

O FILMU: Skupina glazbenika prolazi gradskim ulicama, u njegovim vizurama prepoznavajući vlastita nadahnuća...

O REDATELJU: Radislav Jovanov Gonzo rođen je 1964. u Zagrebu. Radio je na brojnim TV filmovima, dokumentarcima, serijama i dramama, paralelno studirajući na ADU u Zagrebu na odsjeku filmskog i TV snimanja. Godine 1988. snima i režira svoj prvi glazbeni spot za pjesmu Leteći odred skupine Psihomodo Pop, dobivši za njega prvu nagradu publike na tadašnjem jugoslavenskom video festivalu Videomix. Svoj pravi profesionalni rad kao redatelj (često istovremeno i snimatelj) video spotova započinje 1993. Autor je gotovo dvjesto glazbenih spotova, desetak reklamnih spotova, tri dokumentarna filma i jednog kratkog igranog filma, a radio je i kao direktor fotografije na slovenskom dugometražnom igranom filmu Rezervni deli.

Delyricum: Trust Yourself

music video, 4 min 25 s, DV Cam
 production Flaster
 director Tomislav Mršić
 screenplay Tomislav Mršić
 cinematography Alan Stanković
 editing Hrvoje Mršić
 music Delyricum

ABOUT THE FILM: A group of young men performs dangerous acrobatics at building tops, while their disillusioned peer climbs the top of a skyscraper planning to take a plunge...

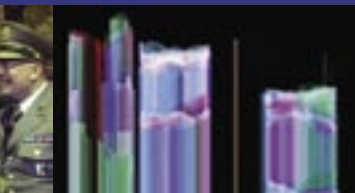
ABOUT THE DIRECTOR: Tomislav Mršić was born in Zagreb, 1972. He is the author of a number of documentary films and programmes. He won following awards at Croatian Film Days: best debutant award for the film Šala nije na liniji 310 (2000.), the Oktavijan award for his short documentary Rio bravar (2001.) and the Zlatna uljanica award for the film Čardak i na nebu i na zemlji (2006.). Today he works as assistant director for feature films and serials.

Rundek & Cargo orkestar: Into the Dusk

music video, 4 min 20 s, 16 mm
 production Radislav Jovanov Gonzo
 director Radislav Jovanov Gonzo
 screenplay Radislav Jovanov Gonzo
 cinematography Radislav Jovanov Gonzo
 editing Hrvoje Mršić
 music Darko Rundek & Cargo orkestar

ABOUT THE VIDEO: A group of musicians walks the city streets recognising their inspiration in the city vistas...

ABOUT THE DIRECTOR: Radislav Jovanov Gonzo was born in Zagreb, 1964. He worked on a number of TV films, documentaries, serials and dramas parallely studying at the Academy for Dramatic Art in Zagreb at the film and TV cinematography department. In 1988. he filmed and directed his first music video for Leteći odred by Psihomodo Pop and won the audience first prize at the then Yugoslav video festival, Videomix. He first started working as a professional director (often at the same time doing cinematography) of music videos in 1993. He is the author of almost 200 music videos, around ten advertising videos and three documentaries and one short feature. He also worked as photography director at the Slovenian feature Rezervni deli.



Velika nagrada / Grand Prix

Dobro jutro

dokumentarni, 85 min, Digi Beta / 35 mm

produkcija / production Sava udruga građana

redatelj / director Ante Babaja

scenarij / screenplay Ante Babaja

kamera / cinematography Ante Babaja, Goran Trbuljak, Tomislav Jagec

montaža / editing Martin Tomić

O FILMU: Dom za stare i nemoćne osobe u Zagrebu. Jedan od tamošnjih stanara je i autor koji uporabom digitalne filmske tehnike želi dokumentirati ambijent u kojem živi, svoju svakodnevicu, a djelomice i svakodnevicu većine drugih štićenika. Tako se nižu jutarnja buđenja sestrim kucanjem po vratima i pozdravom »Dobro jutro!« na koji se očekuje odgovor stanara, potom serviranje obroka u sobi, posjeti domskom liječniku i sjedenje u foajeu doma. Transformirajući te situacije kroz prizmu vlastitog života kojeg živi i izvan prostorne zadanosti doma, autor ujedno nudi dokumentaristički čist i beskompromisno hrabar uvid u osobnu fizičku ograničenost uvjetovanu starošću. Uspoređivanjem originalno snimljenih situacija iz svog života i okruženja s materijalom iz filmova koje je snimio tijekom bogate profesionalne umjetničke karijere redatelj nudi beskompromisno autorsko i filozofsko razmatranje starosti. Ali i vlastitog umjetničkog djela i života...

O REDATELJU: Ante Babaja rođen je 1927. u Imotskom. Bio je dugogodišnji redoviti profesor filmske režije na ADU u Zagrebu. Dobitnik je nagrade Vladimir Nazor za životno djelo Jelen (1988) i Vjesnikove nagrade za životno djelo Jelen (1966). Tijekom uspješne dugogodišnje redateljske karijere snimio je čitav niz iznimnih dugometražnih i kratkih igranih te dokumentarnih filmova, od kojih su mnogi postali klasicima hrvatske kinematografije. Izabrana filmografija: Jedan dan na rijeci (dokumentarni, 1955), Lakat (kratki igrani, 1959), Carevo novo ruho (igrani, 1961), Jury, Pravda (kratki igrani, 1962), Ljubav (kratki igrani, 1963), Tijelo, Čuješ li me (dokumentarni, 1965), Kabina, Plaža (dokumentarni, 1966), Breza (igrani, 1967), Mirisi, zlato i tamjan (igrani, 1971), Starice (dokumentarni, 1976), Izgubljeni zavičaj (igrani, 1980), Kamenita vrata (igrani, 1992).

Grand Prix

Good Morning

documentary, 85 min, Digi Beta / 35 mm

production Sava udruga građana

director Ante Babaja

screenplay Ante Babaja

cinematography Ante Babaja, Goran Trbuljak, Tomislav Jagec

editing Martin Tomić

ABOUT THE FILM: Senior citizen's home in Zagreb. One of the tenants is the author, who uses digital technology to portrait the atmosphere of his every day life as well as the life of his other inmates. We follow morning wake up call performed by the nurses knocking on tenants' doors saying "Good morning" and expecting a reply, serving of meals, visits to the home's doctor and sitting in the foyer. Transforming these situations through the prism of his own life he lives outside the spatial boundaries of his home, the author offers a pure documentary and unyieldingly brave insight into the physical restraints caused by old age. By comparing the original of the filmed situations from his life and surrounding with the materials from films he made during his long and rich professional artistic career, the director offers an unyielding authorial and philosophical analysis of the old age. But also his own artistic part of life...

ABOUT THE DIRECTOR: Ante Babaja was born in Imotski, 1927. He worked as professor of film directing at the Academy of Dramatic Art in Zagreb. He won the Vladimir Nazor Life Achievement Award (1988) and the Jelen Life Achievement Award with Vjesnik (1966.). During his long and successful directing career he made a number of extraordinary feature-length and short feature films many of them now classics of Croatian cinematography. Selected filmography: Jedan dan na rijeci (documentary, 1955.), Lakat (short film, 1959.), Carevo novo ruho (The King's New Clothes) (feature, 1961.), Jury (short film, 1962.), Pravda (short film, 1962.), Ljubav (short film, 1963.), Tijelo (documentary, 1965.), Čuješ li me? (Can You Hear Me?) (documentary, 1965.), Kabina (documentary, 1966.), Breza (The Birch Tree) (feature, 1967.), Mirisi, zlato i tamjan (Gold, Frankincense and Myrrh) (feature, 1971.), Starice (documentary, 1976.), Izgubljeni zavičaj (feature, 1980.), Kamenita vrata (feature, 1992).

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Next

Hrvatska premijera / *Croatian premiere*

U glavnim ulogama / *Leading roles:* Nicolas Cage, Julianne Moore, Jessica Biel

SAD / USA, 2007, 96 min / 1h36, 35 mm

produkcija / *production* Revolution Studios, Saturn Films, Eyetronics USA, Initial Entertainment Group, Virtual Studios

producenti / *producers* Nicolas Cage, Todd Garner, Norman Golightly, Arne Schmidt, Graham King

redatelj / *director* Lee Tamahori

scenarij / *screenplay* Gary Goldman, Jonathan Hensleigh, Paul Bernbaum (prema priči / *based on the story* The Golden Man Philipa K. Dicka)

uloge / *cast* Nicolas Cage, Julianne Moore, Jessica Biel, Thomas Kretschmann, Tory Kittles, José Zúñiga, Jim Beaver, Jason Butler Harner, Michael Trucco, Enzo Cilenti

kamera / *cinematography* David Tattersall

montaža / *editing* Christian Wagner

scenografija / *production design* William Sandell

kostimografija / *costume design* Sanja Milković Hays

glazba / *music* Mark Isham

Znanstveno-fantastični triler u režiji Leeja Tamahorija o mađioničaru čija sposobnost gledanja u budućnost može spriječiti nuklearnu detonaciju u Los Angelesu...

O FILMU:

Cris Johnson, umjetničkim imenom Frank Cadillac (Nicolas Cage), zabavljač je čije mađioničarske vještine privlače publiku, a one parapsihološke vladu. Frank od djetinjstva ima sposobnost gledanja nekoliko minuta u budućnost, čemu se ustrajno opire. No, kada teroristi zaprijetu nuklearnim udarom na Los Angeles, vladina agentica Callie Ferris (Julianne Moore) nagovorit će Franka da zajedno pokušaju spriječiti katastrofu... Novozelandski redatelj Lee Tamahori, koji je ugled stekao filmom Bili jednom ratnici a svjetsku slavu dvadesetim nastavkom bondijane Umri drugi dan, prihvatio se realizacije nove prilagodbe djela Philipa K. Dicka. Riječ je o priči The Golden Man, koja je u Tamahorijevoj ekranizaciji zaživjela u napetom znanstveno-fantastičnom trileru Next. Uzbudljiv, izravan i ciničan, baš kao i Dickova proza, film plijeni pozornost i novim glumačkim nastupom oskarovca Nicolasa Cagea (Napuštajući Las Vegas, Hrid) u ulozi mađioničara obdarenog neobičnom sposobnošću. Partnerica mu je izvrsna Julianne Moore (Sati, Daleko od raja), a u jednoj se od glavnih uloga pojavljuje i mlada holivudska zvijezda Jessica Biel (Stealth, serija Sedmo nebo).

FAKTOR POPULARNOSTI:

Američki pisac znanstveno-fantastičnih djela Philip K. Dick (1928-1982) podjednako je intrigirao bravuroznim vizijama bliže i dalje budućnosti, kao i kontroverznim privatnim životom. Autor niza sjajnih romana i priča posljednjih je četvrt stoljeća često nadahnjivao filmaše. Od Ridleyja Scotta i remekdjela Istrebljivač preko Paula Verhoevena i Potpunog opoziva do Stevena Spielberga i Specijalnog izvještaja. Stoga ne čudi da je nova filmska prilagodba Dickovog teksta naišla na veliko zanimanje ljubitelja SF-a.

Sci-fi thriller directed by Lee Tamahori about a magician whose gift to see the future can prevent a nuclear detonation in Los Angeles...

ABOUT THE FILM:

Cris Johnson, aka Frank Cadillac (Nicolas Cage) is a Las Vegas showman attracting the attention of audiences with his magician skills and of the authorities with the psychic ones. Since his childhood, Frank has had the capability of seeing several minutes ahead in the future and is consistently refusing to let his gift be exploited. But when terrorists threaten with a nuclear strike on Los Angeles, government agent Callie Ferris (Julianne Moore) will persuade Frank to help her try to prevent the disaster... The New Zealand director Lee Tamahori, who earned his reputation with Once Were Warriors and world-wide fame with the twentieth Bond sequel Die Another Day, took to filming a new adaptation of a Phillip K. Dick story. In Tamahori's version, the story The Golden Man became a captivating SF thriller Next. Exciting, direct and cynical, just like Dick's prose, the film also features Oscar winner Nicolas Cage (Leaving Las Vegas, The Rock) as the magician with the unusual gift. He plays opposite the excellent Julianne Moore (Hours, Far From Heaven), and one of the starring roles is played by the young Hollywood star Jessica Biel (Stealth, TV show 7th Heaven).

POPULARITY FACTOR:

American science fiction author Phillip K. Dick (1928-1982) was equally intriguing for his stunning visions of the near and the far future, as well as for his controversial private life. Author of numerous excellent novels and short stories, he has often inspired filmmakers in the past quarter of a century. From Ridley Scott and his masterpiece Blade Runner to Paul Verhoeven and Total Recall to Steven Spielberg and Minority Report. It is therefore no wonder that the new film adaptation of his text caused a stir among SF fans.



Harry Potter i Red feniksa *Harry Potter and the Order of the Phoenix*

Hrvatska premijera / *Croatian premiere*

U glavnim ulogama / *Leading roles:* Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes

Ujedinjeno Kraljevstvo, SAD / *United Kingdom, USA, 2007, 138 min / 2h18, 35 mm*

produkcija / *production* Warner Bros. Pictures, Heyday Films, Cool Music
producenti / *producers* David Barron, David Heyman

redatelj / *director* David Yates

scenarij / *screenplay* Michael Goldenberg (prema istoimenom romanu / *based on the novel by* J. K. Rowling)

uloge / *cast* Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Emma Thompson, Helena Bonham Carter, Robbie Coltrane, Imelda Staunton, Gary Oldman

kamera / *cinematography* Slawomir Idziak

montaža / *editing* Mark Day

scenografija / *production design* Stuart Craig

kostimografija / *costume design* Jany Temime

glazba / *music* Nicholas Hooper

Fantastični spektakl u režiji Davida Yatesa o petoj godini školovanja mladog čarobnjaka Harryja Pottera kojemu ponovno zaprijeti strašni lord Voldemort...

Fantasy spectacle directed by David Yates about the fifth year of education of the young wizard Harry Potter threatened once again by the terrifying lord Voldemort...

O FILMU:

Nakon što je na kraju četvrte godine školovanja osujetio planove lorda Voldemorta (Ralph Fiennes), Harry Potter (Daniel Radcliffe) nije proveo ugodno ljeto. Vrativši se u Hogwarts, najbolju školu čarobnjaštva i vještičarenja na svijetu, Harry zamjećuje brojne promjene. Ministarstvo čarolije sumnjiči profesora Dumbledorea (Michael Gambon) za zavjeru i uistinu su rijetki oni koji vjeruju Harryju i Dumbledoreu da lord Voldemort ponovno prijete. K tome, u školu stiže nova profesorica Dolores Umbridge (Imelda Staunton), čije su metode rada sve samo ne uobičajene... Filmski serijal o najboljem učeniku Hogwartsa došao je do svog petog nastavka. Ne bez razloga u srpnju. I dok će kinopublika, ponajprije mlađa, iščekivati svaki sljedeći kadar ove fantastične priče, autorica potteromanije J.K. Rowling objavit će sedmi i ujedno posljednji roman u serijalu. Usto, tumač naslovnog junaka Daniel Radcliffe proslavit će 18. rođendan. Dovoljno za status novog hita. Film je djelo nagrađivana britanskog televizijskog redatelja Davida Yatesa (Djevojka iz caféa, miniserija Sex Traffic) koji radi i na šestom nastavku.

FAKTOR POPULARNOSTI:

Simpatični zelenooki junak, njegove nevjerojatne pustolovine i svijet magije koji budi dječju maštu, formula je popularnosti i literarnog i filmskog serijala. Točno prije deset godina britanska književnica J.K. Rowling objavila je prvi roman o malom čarobnjaku Harryju Potteru. Uspjeh je bio golem. Filmska industrija reagirala je munjevito i jednom uspjehu pridodala drugi. Hoće li se J.K. Rowling sada odlučiti za novu priču?

ABOUT THE FILM:

Having, at the end of his fourth year of training, prevented lord Voldemort (Ralph Fiennes) from realizing his plan, Harry Potter (Daniel Radcliffe) did not have a pleasant summer. Upon returning to Hogwarts, the best school of witchcraft and wizardry in the world, Harry notices that much has changed. And while few believe him and professor Dumbledore (Michael Gambon) that lord Voldemort is threatening again, the Ministry of Magic suspects Dumbledore is involved in a conspiracy. In addition to that, a new professor arrives to the school, Dolores Umbridge (Imelda Staunton), whose teaching methods are all but conventional... The film serial about Hogwarts' best student has reached its fifth sequel. That this should take place in July is no accident. While the audience, primarily the young one, will eagerly await each new minute of this fantastic story, J.K. Rowling, the author of potteromania, will publish the seventh and the last novel of the series. Also, the star of the film, Daniel Radcliffe, will celebrate his 18th birthday. Enough to assure a new blockbuster. The film is directed by the award-winning British TV director David Yates (*The Girl in the Café*, mini series *Sex Traffic*), who is already working on the sixth sequel.

POPULARITY FACTOR:

The likeable green-eyed hero, his amazing adventures and the world of magic to stir up children's imagination, this is the formula for the popularity of both the literary and the film serial. Exactly ten years ago, British author J.K. Rowling published her first novel on the little wizard Harry Potter. Its success was huge. The film industry reacted immediately, adding another success to the story. Is J.K. Rowling going to opt for yet another story now?



Oceanovih trinaest *Ocean's Thirteen*

Istarska premijera / *Istrian premiere*

U glavnim ulogama / *Leading roles:* George Clooney, Brad Pitt, Matt Damon, Al Pacino

SAD / USA, 2007, 122 min / 2h02, 35 mm

produkcija / *production* Warner Bros. Pictures, Jerry Weintraub Productions, Section Eight, Village Roadshow Pictures, WV Films II
producent / *producer* Jerry Weintraub

redatelj / *director* Steven Soderbergh
scenarij / *screenplay* Brian Koppelman, David Levien (prema likovima / *based on characters* by Georgea Claytona Johnsona i Jacka Golden Russell) uloge / *cast* George Clooney, Brad Pitt, Matt Damon, Al Pacino, Elliot Gould, Bernie Mac, Don Cheadle, Andy Garcia, Ellen Barkin, Casey Affleck
kamera / *cinematography* Steven Soderbergh
montaža / *editing* Stephen Mirrione
scenografija / *production design* Philip Messina
kostimografija / *costume design* Louise Frogley
glazba / *music* David Holmes

Kriminalistička komedija u režiji Stevena Soderbergha o skupini vrhunskih lopova koji odluče osvetiti prijatelja podrivajući poslovno carstvo njegova protivnika...

Crime comedy directed by Steven Soderbergh about a group of top-grade thieves who decide to take revenge for their friend by bringing down the business empire of his enemy...

O FILMU:

Prijatelj Dannyja Oceana (George Clooney) Reuben Tishkoff (Elliot Gould) ulazi u partnerstvo s poslovnim mogulom Williejem Bankom (Al Pacino) s ciljem gradnje velebnog hotela i kockarnice u Las Vegasu. No nakon što ga Bank prevari, Tishkoff završi u bolnici. Odlučivši osvetiti prijatelja, Danny Ocean ponovno okuplja skupinu vrhunskih provalnika kako bi uništio Bankov hotel, ali i ugled. No, cijena će biti dogovor s bivšim suparnikom Terryem Benedictom (Andy Garcia)... I dok većina filmskih serijala nastavke broji sa 1, 2, 3... serijal o lopovudžentlenu Dannyju Oceanu krenuo je od broja 11, nastavljajući niz sa 12 i 13. Kriminalistička komedija Oceanovih trinaest novi je hit oskarovca Stevena Soderbergha (Traffic, Erin Brockovich) koji je 2001. učinkovito osuvremenio istoimenu izvornik iz 1960. Ni ovogodišnji nastavak ne zaostaje. Pregršt humora, prijevara i akcije, recept je kao stvoren za Soderberghovu glumačku ekipu predvođenu Georgeom Clooneyjem (Syriana, serija Hitna služba) u naslovnoj ulozi. Oceanovih četrnaest? Vrlo vjerojatno.

FAKTOR POPULARNOSTI:

Zvezdani glumački tim dobitna je kombinacija još od filma Oceanovih jedanaest. 'Moćna gomilica' u sljedećim se nastavcima povećavala te je tako najnoviji ugostio i oskarovca Ala Pacina te Ellen Barkin. Domaćini su i nadalje George Clooney, Brad Pitt i Matt Damon te nema razloga mijenjati pobjedničku ekipu. U Las Vegasu ili kinu, svejedno.

ABOUT THE FILM:

One of Danny Ocean's (George Clooney) best friends, Reuben Tishkoff (Elliot Gould), enters a business partnership with business mogul Willie Bank (Al Pacino) with the aim of building a magnificent hotel and casino in Las Vegas. After Bank double crosses him, Tishkoff is hospitalized. Deciding to take revenge for his friend, Danny Ocean brings together the group of top-grade burglars again, in order to destroy Bank's hotel and his reputation. But the price he will have to pay will be a deal with his former rival Terry Benedict (Andy Garcia)... While some film serials count their sequels by 1, 2, 3... the serial on the gentleman thief Danny Ocean started with number 11, and continued with 12 and 13. Crime comedy Ocean's Thirteen is the new blockbuster for Oscar winner Steven Soderbergh (Traffic, Erin Brockovich), who in 2001 made a successful contemporary remake of the 1960 original of the same title. This year's sequel does not lag behind. Lots of humour, lots of tricks and lots of action, is the perfect recipe for Soderbergh's crew of actors lead by George Clooney (Syriana, TV show ER) in the title role. Ocean's Fourteen? Very likely.

POPULARITY FACTOR:

The star cast has been the winning combination since the first part, Ocean's Eleven. "The mighty bunch" kept growing, with the current film including Oscar winner Al Pacino and Ellen Barkin. George Clooney, Brad Pitt and Matt Damon are still the hosts, no reason to change a winning team. In Las Vegas or at the cinema, it doesn't matter.



Transformers

Istarska premijera / *Istrian premiere*

U glavnim ulogama / *Leading roles:* Shia LaBeouf, Megan Fox, Josh Duhamel, Jon Voight

SAD / USA, 2007, 144 min / 2h24, 35 mm

produkcija / *production* DreamWorks SKG, Paramount Pictures, Angry Films, Di Bonaventura Pictures, Hasbro, Kurtzman/Orci, Platinum Dunes, Prime Directive
producenti / *producers* Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura, Don Murphy

redatelj / *director* Michael Bay

scenarij / *screenplay* Roberto Orci, Alex Kurtzman (prema priči / *based on the story by* Johna Rogersa, Roberta Orcija i Alexa Kurtzmana)

uloge / *cast* Shia LaBeouf, Megan Fox, Josh Duhamel, Jon Voight, Tyrese Gibson, Rachael Taylor, Anthony Anderson, John Turturro

kamera / *cinematography* Mitchell Amundsen

montaža / *editing* Tom Muldoon, Paul Rubell

scenografija / *production design* Jeff Mann, Nigel Phelps

kostimografija / *costume design* Deborah L. Scott

glazba / *music* Steve Jablonsky

Znanstveno-fantastični spektakl u režiji Michaela Baya o dvije zaraćene skupine izvanzemaljskih robota koji sukob prenose na Zemlju...

SF spectacle directed by Michael Bay about two conflicting groups of alien robots shifting their conflict to the Earth...

O FILMU:

Udaljeni planet Cybertron nastanjuju inteligentni divovski roboti Transformeri koji se dijele u dvije rase - glavne Autobote, koje vodi miroljubivi Optimus Prime i okrutne Decepticone kojima je na čelu ratoborni Megatron. Njihov stoljetni rat proširio se čitavim svemirom i Zemlja je jedan od rijetkih pošteđenih planeta. No, kada Decepticonsi ipak napadnu Zemlju, čovječanstvo će se naći u najtežem trenutku svoje povijesti. Autoboti će stati u obranu ljudske rase, a ključna uloga pri njenu spašavanju pripast će mladiću Samu (Shia LaBeouf)... Godine 1984. animirana serija Transformers pretvorila se u neočekivani hit, a njezini su junaci nastavili zabavljati mlade gledatelje kao popularne igračke. Svijet se u međuvremenu digitalizirao te je igranofilmska verzija priče zaživjela u spektakularnom holivudskom hitu. Režije se prihvatio Michael Bay, autor nekoliko blokbastera (Armageddon, Pearl Harbor), dok je među sjajno dizajniranim robotima glavnu ljudsku ulogu dobio mladi Shia LeBeouf, zvijezda trilera Paranoja, izvrsno se snašavši u društvu oskarovca Jona Voighta (Povratak ratnika, Ponoćni kauboj).

ABOUT THE FILM:

The distant planet Cybertron is inhabited by giant robots, the Transformers, divided into two groups, the Autobots, lead by the peace-loving Optimus Prime, and - the cruel Decepticons, lead by the hostile Megatron. For centuries, both races have been at war until annihilation which has spread throughout the universe. The Earth is one of the rare planets that has not been caught and destroyed by the war. But, when the Decepticons attack the Earth and the Autobots stand to defend the human race, humanity will find itself in the most difficult situation of its history, and the crucial role will have to be played by a young man named Sam (Shia LaBeouf)... In 1984, the animated series The Transformers became an unexpected hit, and its heroes continued to entertain the young public in the form of popular toys. In the meantime, the world has entered the digital phase and the film version of the story became a spectacular Hollywood blockbuster. The director was Michael Bay, author of several blockbusters (Armageddon, Pearl Harbor), while the starring role of a human among the fantastically designed robots was given to young Shia LeBeouf, the star of the thriller Disturbia, giving an excellent performance alongside Oscar winner Jon Voight (Coming Home, Midnight Cowboy)...

FAKTOR POPULARNOSTI:

Kada filmske priče nastave trajati kroz prodaju igračkaka, uspjeh je zajamčen. No, igrana inačica popularne animirane serije iz 1980-ih svoj uspjeh prije svega može zahvaliti spoju napete priče i senzacionalnih specijalnih efekata. Pravi ljetni hit zacijelo će se pretvoriti u serijal, a Shia LaBeouf u novog akcijskog junaka.

POPULARITY FACTOR:

When film stories continue to live through toy sale, success is guaranteed. However, the celluloid version of the popular 1980s animated series owes its success primarily to the combination of an exciting story and sensational special effects. The true summer blockbuster will surely become a serial, and Shia LeBeouf the new action hero.



Ubojice usamljenih srca *Lonely Hearts*

Hrvatska premijera / *Croatian premiere*

U glavnim ulogama / *Leading roles:* John Travolta, James Gandolfini, Salma Hayek, Jared Leto

SAD, Njemačka / *USA, Germany*, 2006, 108 min / 1h48, 35 mm

produkcija / *production* Millennium Films, Emmett/Furla Films, Equity Pictures Medienfonds GmbH & Co. KG III, Holly Wiersma Productions, Lonely Hearts Productions, Nu Image Entertainment GmbH
producenti / *producers* Boaz Davidson, Holly Wiersma

redatelj / *director* Todd Robinson

scenarij / *screenplay* Todd Robinson

uloge / *cast* John Travolta, James Gandolfini, Salma Hayek, Jared Leto, Scott Caan, Laura Dern, Michael Gaston, Bruce MacVittie, Dan Byrd, Andrew Wheeler

kamera / *cinematography* Peter Levy

montaža / *editing* Kathryn Himoff

scenografija / *production design* Jon Gary Steele

kostimografija / *costume design* Jacqueline West

glazba / *music* Mychael Danna

Kriminalistička drama u režiji Todda Robinsona snimljena prema istinitim događajima o ljubavnom paru koji je tijekom 1940-ih varao i ubijao žene...

Crime drama directed by Todd Robinson made after the true events involving a pair of lovers who cheated and murdered women in 1940s...

O FILMU:

Krajem 1940-ih američku javnost zaprepasčuju slučaj okrutnih ubojica koje nisu povezivali samo zločini nego i ljubav. Ray Fernandez (Jared Leto) zarađuje za život zavodeći naivne usamljenice i kradući im imovinu. Upoznavši Marthu Beck (Salma Hayek), Ray u njoj pronalazi ženu svoga života, ali i sudionicu u prijevarama koje ubrzo prerastaju u brutalna ubojstva koja istražuju policijski detektivi Elmer C. Robinson (John Travolta) i Charles Hildebrandt (James Gandolfini)... Prikazana u službenoj konkurenciji prošlogodišnjeg Međunarodnog filmskog festivala u San Sebastián, kriminalistička drama *Lonely Hearts* snimljena je prema istinitim događajima iz američke sudske prakse. Redatelj je i scenarist filma Todd Robinson, dobitnik Emmyja (*The Legend of Billy the Kid*), čiji je djed Elmer C. Robinson sudjelovao u istrazi ubojstava koja je počinio notorni par poznat i kao 'Lonely Hearts Killers' budući da su im žrtve bile usamljene žene. U glavnim su ulogama Salma Hayek (*Frida*) i Jared Leto (serija *I to mi je neki život*) kao par ubojica, odnosno John Travolta (*Pakleni šund*) i James Gandolfini (serija *Obitelj Soprano*) kao istražiteljski par.

FAKTOR POPULARNOSTI:

Četrdesete su ponovno u modi. Barem na filmu. Atmosferična kriminalistička drama o stvarnim zločinima najviše duguje izvrsnoj glumačkoj ekipi, osobito Salmi Hayek kao femme fatale na pogrešnoj i Johnu Travolti kao detektivu na pravoj strani zakona.

ABOUT THE FILM:

In the late 1940s the American public was shocked by the case of a pair of cruel murderers, connected not only by their crimes but also by love. Ray Fernandez (Jared Leto) earned his living by seducing naïve and lonely women and by stealing their belongings. When he meets Martha Beck (Salma Hayek), Raymond will not only find the woman of his life but also his partner in crime. But the scams will soon evolve into brutal murders, investigated by police detectives Elmer C. Robinson (John Travolta) and Charles Hildebrandt (James Gandolfini)... Shown in the official competition of San Sebastián International Film Festival last year, crime drama *Lonely Hearts* was filmed according to true events from American court practice. Emmy winner (*The Legend of Billy the Kid*) Todd Robinson, the director, also wrote the screenplay. His grandfather, Elmer C. Robinson, participated in the investigation of the murders committed by the couple. The couple was dubbed the *Lonely Heart Killers* because their victims were lonely women. Starring in the film are Salma Hayek (*Frida*) and Jared Leto (TV show *My So-Called Life*) as the murdering couple, and John Travolta (*Pulp Fiction*) and James Gandolfini (TV show *The Sopranos*) as the investigating couple.

POPULARITY FACTOR:

The forties are back into fashion. At least they are on film. The atmospheric crime drama on real crimes owes most to the excellent cast, especially Salma Hayek as the femme fatale on the wrong side and John Travolta as the detective on the right side of the law.



Shrek Treći *Shrek the Third*

Istarska premijera / *Istrian premiere*

Glasovi / *Voices*: Vedran Mlikota, Renata Sabljak, Krešimir Mikić, Sven Medvešek, Aleksandar Cvjetković

SAD / USA, 2007, 92 min / 1h32, 35 mm

produkcija / *production* DreamWorks Animation, Pacific Data Images, DreamWorks SKG
producent / *producer* Aaron Warner

redatelj / *director* Chris Miller

scenarij / *screenplay* Jeffrey Price, Peter S. Seaman, Jon Zack (prema slikovnici / *based on the picture book* Shrek! Williama Steiga)

glasovi na hrvatskom / *voices in croatian* Vedran Mlikota, Renata Sabljak, Krešimir Mikić, Sven Medvešek, Aleksandar Cvjetković, Pero Juričić, Mirela Brekalo, Božidar Smiljanić, Franjo Dijak

izvorni glasovi / *original voices* Mike Myers, Cameron Diaz, Eddie Murphy, Antonio Banderas, Rupert Everett, Julie Andrews, John Cleese, Eric Idle, Justin Timberlake

montaža / *editing* Michael Andrews, Joyce Arrastia

scenografija / *production design* Guillaume Aretos

glazba / *music* Harry Gregson-Williams

Dugometražni animirani film u režiji Chrisa Millera, sinkroniziran na hrvatski jezik, govori o zelenom ogru dobrog srca koji nakon smrti oca voljene supruge traga za prijestolonasljednikom zemlje bajki...

Feature-length animated film directed by Chris Miller synchronized in Croatian about the green ogre with a golden heart who, after the death of his beloved wife's father, searches for the heir to the land of Far, Far Away...

O FILMU:

Nakon što su zeleni ogar Shrek (glas: Vedran Mlikota) i njegova voljena supruga Fiona (glas: Renata Sabljak) odbili preuzeti ljudsko obličje, nastavljaju sretno živjeti na kraljevskom dvoru zemlje Tamo, Tamo Daleko. No, kada Fionin otac kralj Harold (glas: Pero Juričić) umre, Shrek, ne želeći preuzeti vladarsku dužnost, kreće u potragu za kraljevim nećakom Arturom (glas: Franjo Dijak) kako bi mladić stao na čelo kraljevstva. Dok je Shrek na putu zajedno sa svojim prijateljima Magarcem (glas: Krešimir Mikić) i Mačkom U Čizmama (glas: Sven Medvešek), vlast nasilno preuzme Fionin nesuđeni suprug Princ Šarmer (glas: Aleksandar Cvjetković)... Slikovnica Shrek! Williama Steiga u svojoj je filmskoj verziji 2001. postala jednim od najuspješnijih animiranih filmova svih vremena. Izvrstan prijam i publike i kritike te osvojeni Oscar, pretvorili su film u zahvalan materijal za snimanje nastavaka. Ove je godine u kina stigao treći, uz mnogo humora i parafraziranja poznatih bajki. Impresivna 3-D računalna animacija i sjajno osmišljeni naslovni junak, aduti su filma u režiji debitanta Chrisa Millera, dok će domaću publiku, osobito najmlađu, razveseliti sinkronizacija na hrvatski jezik.

ABOUT THE FILM:

His beloved wife Fiona (voice: Renata Sabljak) and himself having refused to take a human form, the green ogre Shrek (voice: Vedran Mlikota) lives happily in the royal castle of the land of Far, Far Away. But, Fiona's father king Harold (voice: Pero Juričić) is at his deathbed and Shrek, not wanting to take over the royal duty, starts a search for the king's nephew Artur (voice: Franjo Dijak), so that the young man could take over the throne of the kingdom. But, while Shrek is away with his friends Donkey (voice: Krešimir Mikić) and Puss In Boots (voice: Sven Medvešek), the throne is violently taken over by Fiona's would-be husband Prince Charming (voice: Aleksandar Cvjetković)... In its 2001 film version, William Steiger's picture book Shrek! became one of the most successful animated films of all times. Excellent reception both with the audience and the critics and an Oscar award turned the film into good sequel material. This year sees the third one, again laden with humour and paraphrases of the well-known fairy tales. Impressive 3-D computer animation and the excellently designed main character are the strongest points of this film, directed by debutant Chris Miller. The Croatian audience, especially its youngest part, will appreciate synchronization into Croatian.

FAKTOR POPULARNOSTI:

Treba biti drukčiji! To pravilo ne vrijedi samo u ekonomiji, nego i u snimanju filmova. Svojevrsna antibajka Shrek! pokojnog Williama Steiga iz 1990. pokazala se briljantnim predloškom za slično intonirani animirani serijal. Za mlađe gledatelje šaren i zabavan, a za odrasle duhovit i lucidan, i treći je nastavak u kratkom vremenu postao veliki hit.

POPULARITY FACTOR:

Always be different! The rule applies not only in economics but also in filmmaking. A sort of a 1990s anti-fairy tale Shrek! by the late William Steig turned out to be a brilliant base for a similarly pitched film serial. Colourful and amusing for the younger audiences, funny and lucid for the adults, the third sequel became a big hit in no time.



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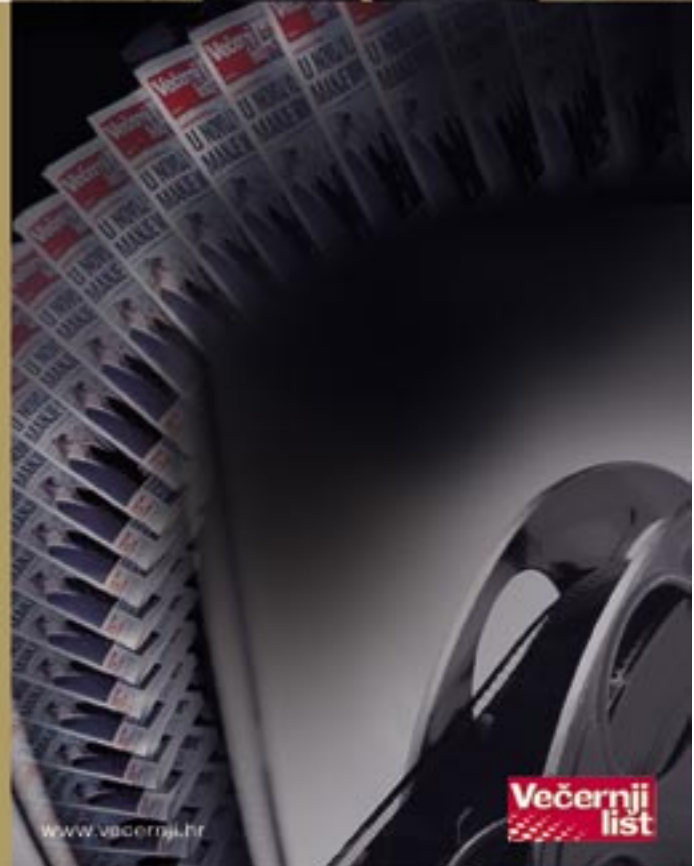


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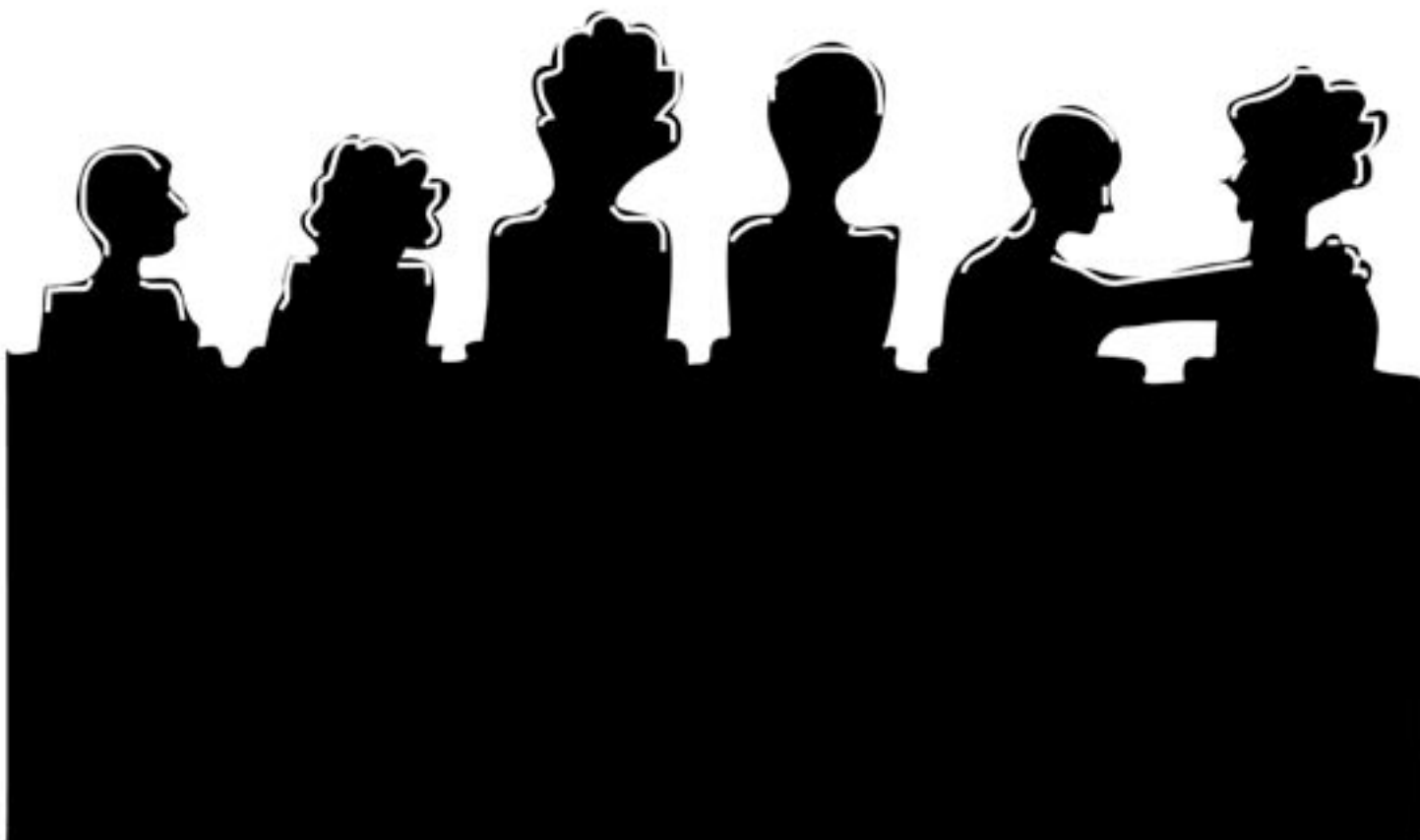
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info@pulafilmfestival.hr

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urednik kataloga / *catalogue editor*
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